

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence
November 2001

404 messages · Wed 31 Oct 2001 – Fri 30 Nov 2001

*An electronic mailing-list archive
University at Buffalo, State University of New York*

A reading edition. For each post the author's name, the subject, and the message are foregrounded, and the date is kept but subdued. Machine headers, encoded attachments, and the repeated listserv routing that once framed every message have been cleared away; email addresses, telephone and fax numbers, and similar personal contact details have been redacted.

Editor's Introduction

Kristen M. Fabians

By November 2001 the shock of September had hardened into the long argument. The bombing went on; Kabul fell on the thirteenth, though the room barely paused over the victory; anthrax still haunted the mail; and Attorney General Ashcroft was drawing up his military tribunals. The list, which for the better part of a decade could not be induced to discuss the news, now could not be induced to stop. November is the record of a poetry list learning, uneasily, to live as a war forum — and of how little poetry survives the arrangement.

Its largest thread by a wide margin was headed *The So-Called Evidence Is a Farce* — twenty messages taking apart the official case for the war: the evidence, the oil, the tribunals, the whole handed-down justification. Around it clustered a dozen smaller dissents — on the politics of oil, on Ashcroft's tribunals, on the hollow official promise of peace in our time. The room that had spent years pointedly refusing the news had become, almost overnight, a standing organ of dissent, disinclined to believe a word the moment told it.

But the dissent kept catching on the war's hardest question. When richard.tylr urged that the Afghans be left to their own philosophy and ways of life — *"We should let them alone"* — Gwyn McVay cut across him with three words, *"Spoken like a man"*, and refused to let anti-imperialism become a licence to forget the women living under the Taliban. It was the left's genuine dilemma laid bare and given no exit: how to oppose the bombs without abandoning the very people in whose name they were said to be falling.

And poetry itself, on the poetics list, had all but vanished. It surfaced only in the margins now — Kathy Lou Schultz asking, amid the war talk, for books to teach her freshmen, as if trying to recall what the room had been for; David Larsen answering the question *What the world needs now* with a poet's reflex, *"manifesto, sweet manifesto"*. For two months running, a poetry list had become the one place where poetry was the thing least discussed.

Only the room's clown kept faithfully to his post. Anselm Hollo — the Anti-Laureate the list had elected back in July, when its gravest worry had been Billy Collins's laurels — filed, on the thirteenth, a mock-bureaucratic notice from the desk of the anti-laureate, opening with a grave *"It is with sincere regret"* that he must report a delay in a chapbook titled *So the Ants Made It to the Cat Food*. I have set that piece of deadpan foolery at the end of a month the room spent

arguing the war exactly as November delivered it, because it is the month's smallest and most stubborn act of faith — that in a season when poetry had been crowded nearly out of a poetry list, one man in a paper crown went on issuing his absurd decrees, straight-faced, keeping a small flame lit, insisting by sheer persistence that the room was still, under all the war, itself.

— *K. M. F.*

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- 379. Patrick Herron — Eliot Weinberger

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- 380. John Tranter — The D & M, from a real pro

- 381. Daniel Bouchard — Fwd: HOSTAGE NATION
- 382. charles alexander — chax press reading/celebration/fundraiser
- 383. Don Byrd — Job @SUNY--Albany
- 384. whitebox — Naoyoshi Hikosaka + Yukinori Yanagi at WHITE BOX
- 385. cadaly — Poetry Reading: LA: Sunday
- 386. dc poetry — POM2 call for submissions
- 387. Jaime Robles — December 8 Event
- 388. Bob Grumman — Re: ** Poetry Center Book Award, submissions due 1/31/02
- 389. Mairead Byrne — Virus warning
- 390. Fiona Maazel — An Event!
- 391. Alan Sondheim — of the considerate

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- 392. . sandra — (no subject)
- 393. charles alexander — some holiday possibilities
- 394. carolyn guertin — CFP: Information Aesthetics [Toronto; 15/12]
- 395. raea100900 — Bridge St. reading
- 396. The Poetry Project — TONIGHT AT THE POETRY PROJECT
- 397. Charles Bernstein — With Strings
- 398. Fiona Maazel — A Correction!
- 399. derek beaulieu — new from housepress: "Inland Passage" by Meredith Quartermain
- 400. Alan Sondheim — root to root
- 401. kevinkillian — Re: With Strings
- 402. Aldon Nielsen — handmade films
- 403. katy — The Good House
- 404. Lytle Shaw — Bok, Marcus, Brown Dec 4; Spiegelman Dec 9 at Drawing Center

1. **richard.tylr**

Re: sick

Wed 31 Oct 2001

Alan. more coffee, more whiskey, drugs, grugs (?) whatever: very entertaining poetry. Pour it on: Sacrifice yourself to the Muse!! Be poeterrarasticalist; get into some heavy pessimism man... Just joking. Take care: dont shoot you're wife with an apple on her head?!! Your poems are little gleams of light for me on a dreary day. Cheers, Richard.

----- Original Message -----

From: "Alan Sondheim" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 30, 2001 10:18 PM

Subject: sick

-

sick

i am a sick man; i worry constantly that i am dying. my cholesterol is out of control; i cannot find a doctor. heartburn is so bad i am debilitated and often cannot function. i am off medication. i cannot sleep; tonight again is a night full of nightmare and internal violence. it gnaws at me. it produces my writing. it inhabits my videos. it crawls up my body. i live with death. i know i will not live long. my brain has been acting up - the left frontal lobe again. tinnitus has returned with a vengeance; i hear you only through a high-pitched wine. it is hard to focus on anything - sleeplessness leaves me nervous and irritable. i cry at the slightest provocation; try me. my philosophy lives at the edge of my mind. there is nothing but limit within me; i am striated. when i open my eyes the world is an irregular grid. i am close to hysteria.

some one of these posts will be my last. i can feel it in my body. i can feel it in my flesh. the absence... it will be a dropping-away; it will take time. then you will know it's gone - the writing - the nervous trembling - the texts - the luridness - the philosophy of no-name. at that point nothing will matter; the fadeout is endurable; the work drops out, fades out. look: there are almost no books, no readings, no citations, no presence. a skein within a skein - the residue of a blemish on the web. but nothing outside of it - the work is dead. "chances are you have not read this far." if you have you're one of four or five.

death: i feel it in my bones. i feel the crystals. i feel the cry of the letters. death shakes them out.

-

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2. **richard.tylr**

Re: Italian Futurism and war

Wed 31 Oct 2001

Which, George, as your response implies, argues that this present crazy and paranoid response by Bush and Blair et al is rather precipitate and very probably futile. By the way I saw a book in a S/H shop on the machinations of various in Canada over oil (which book included a discussion of Alaska)... Anyway: the point is how to bring about a better environment everywhere where such as Mr Antin neednt have to be subject to the kind of simplistic propaganda from Bush and so on ...and now thousands of youngmen are going owards there (possible, probable?) and probably unnecessary and futile deaths (if the war is not described by vets of it as futile it'll be a first!! Young men: always they sacrifice the young to their greed or to their fears. Regards, Richard. ----- Original Message ----- From: "George Bowering" <[REDACTED]> To: <[REDACTED]> Sent: Thursday, November 01, 2001 12:20 PM Subject: Re: Italian Futurism and war

> >----- Original Message -----

> >From: "Ray Bianchi" <[REDACTED]>

> >To: <[REDACTED]>

> >Sent: 24 October 2001 02:03

> >Subject: Italian Futurism and war

> >

> >

> >| I think that this response

> >| is justified. Just as our fight against Germany and Japan was justified.

>

> Your response to Germany and Japan was 2.5 years after we were fighting fascism.

> Of course that was better than WWI, when you were three years late.

>

> --

> George Bowering

> Your companion in the written arts.

> Fax [REDACTED]

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3. **richard.tylr**

Re: Israel

Wed 31 Oct 2001

Joel. I think that the right wing in Israel and the US are using the "ordinary" Jews to spuriously unite them: it would also be the case if the Muslims were all "united" unanimously. Obviously they all think their own thoughts (its not good they are trialing this film maker in Iran - thew procedure there is protest and negotiatioon and petitions (not war)): of course one doesnt remounce one's cul- ture history and beliefs but one retains sufficient nous and skepticism: I could be a "loyal" and enthusiastic(!) American and also very very critical of US pol- icy: similarly I know that if I were an Israeli i would not support evrything...I would want an army but I would also want less interference from outside and also: the people of the world must, in the long run, unite. I would be prepared to share the Levant with the Palestinians:(I know that that is easier said than done) and I think that one day we willl find that we all are human: as Shake- spear showed us in "The Merchant of Venice" ... if I were Jewish I dont think I would like to be identified with Israel per se: I am of two English parents and have pride in my British inheretence but am well aware of the terrible and stupid(and good) things that British history has thrown up....no illusion that I am of special nation. I dont support evrything my own Prime Minister here... in New Zealand... does and certainly am very dubious of Blair: doesnt mean I hate the man: I;ve never met him.....but maybe history will prove me wrong....(I mean for think that Blair is a bit of an idiot!)...anycase (we) I am as good as or as bad as... a man who lives in a hut in Africa: we are all of the same human family. Richard. ----- Original Message ----- From: "Joel Weishaus" <[REDACTED]> To: <[REDACTED]> Sent: Thursday, November 01, 2001 2:28 PM Subject: Re: Israel

> > | I think that the vision of Israel has real value. Where they went wrong
> is
> > | when they began to forget where they came from. While I am not a total
> > | Zionist I think that the fact that the Jews do a have a safe haven is
> > | important.
>
> I'm not sure who wrote this, as there were two signatures above, but I don't
> agree. I think that the Jews as wanderers, as outsiders, as exiles, as
> thorns in the Christian myth, as "Keepers of the Book," had value, morally
> and poetically, that they've lost. Strangely, I agree with the
> ultra-orthodox rabbis here, who say that Israel is not a place, but a
> belief. Now with territory to defend, the Jews, at least the Israelis,

have

> become like everyone else. Before they defended themselves with great
> intellect, learning, ideas. Now kill instead of teach, which make them the
> same as most everyone. Pity. There is no safe haven for anyone, anyway.

>

> -Joel

>

> Joel Weishaus

> Center for Excellence in Writing

> Portland State University

> Portland, Oregon.

> <http://web.pdx.edu/~pdx00282>

>

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4. **Gene Grabiner**

Re: "the faculty never recovered"

Wed 31 Oct 2001

See, "Social Class Factors and Two SAT Score declines, 1945-48 and 1967-70,"
by Gene Grabiner, Sociological Spectrum, 1981 or 1982.

At 03:47 PM 10/31/01 -0500, you wrote:

>While it is true that some professors in the 60s chose not to fail male
>students known to be clutching student deferments, that phenomenon does
not

>track closely with the subsequent, more wide-spread phenomenon of "grade
>inflation."

>

>More significantly, to me, is the rhetorical force of charges of "grade
>inflation." This has caught on like the "Peter Principle" of yore, by
>which each was encouraged to see another as somebody who had been pro-
moted

>to his or her maximum level of incompetence. While I continually hear
>professors complain of "grade inflation," I seldom hear anybody say, "I
>have been inflating grades for years, and it's a terrible thing. I should
>stop at once." The grade inflation seems always to be going on in someone
>else's grade book.

>

>What might bear investigating is the fact that SAT scores suffered a
>depression during the time period that witnessed a massive expansion of the
>population aiming itself toward college, while grades on average went
>up. and somehow that hasn't been generally taken as a reason to question

>the predictive powers of the SAT.

 $\succ$ $\succ$ [illegible]

>>>>>>>>>>>>>>

 $\succ$

> " chaos

> is not our condition."

> --Charles Olson

 $\succ$ $\succ$

>Aldon Lynn Nielsen

>George and Barbara Kelly Professor of American Literature

>Department of English

>The Pennsylvania State University

>116 Burrowes

>University Park, PA 16802-6200

 $\succ$ $\geq$

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5. Alan Sondheim

Re: Israel

Wed 31 Oct 2001

Don't forget the "they" changes as well. There are the "they" who are Israeli and there are others like myself who are still wanderers, outsiders, exiles, but not from a nation-state, and hopefully our ideas are still flowing. Please do not confuse the two groups; I think Chomsky for example was born Jewish.

Alan

On Wed, 31 Oct 2001, Joel Weishaus wrote:

| I think that the vision of Israel has real value. Where they went wrong is

| when they began to forget where they came from. While I am not a total
| Zionist I think that the fact that the Jews do have a safe haven is
| important.

I'm not sure who wrote this, as there were two signatures above, but I don't agree. I think that the Jews as wanderers, as outsiders, as exiles, as thorns in the Christian myth, as "Keepers of the Book," had value, morally and poetically, that they've lost. Strangely, I agree with the ultra-orthodox rabbis here, who say that Israel is not a place, but a

Joel Weishaus
Center for Excellence in Writing
Portland State University
Portland, Oregon.
<http://web.pdx.edu/~pdx00282>

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Wed 31 Oct 2001

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7. austinwja

Re: "the faculty never recovered"

Wed 31 Oct 2001

In a message dated 10/31/01 10:39:58 PM, [REDACTED] writes:

<< While it is true that some professors in the 60s chose not to fail male students known to be clutching student deferments, that phenomenon does not track closely with the subsequent, more wide-spread phenomenon of "grade inflation."

>>

That's what I said. Best, Bill

WilliamJamesAustin.com

KojaPress.com

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8. austinwja

Re: "the faculty never recovered"

Wed 31 Oct 2001

In a message dated 10/31/01 11:00:00 PM, [REDACTED] writes:

<< What I don't understand is why grade inflation is supposed to be so bad. It makes people feel better to get a B than an F. And they still know that the B is a bad grade, so it's not as if there is no way to tell if your paper was good. I think complaints about grade inflation come mostly from the people who got A's and want everyone to know that their A's were real, not inflated...

Millie

They do come from those quarters, for that reason. And that's a very good reason. Smart, hardworking students are what? Just annoying elitists?

Hmmm . . . The complaints do come from elsewhere also. They come from businesses who hire B students only to discover they have literacy problems.

The companies then complain at the top of their lungs to the colleges responsible, and in some cases the reputations of these colleges have taken nose dives

as a result, causing parents to send their children elsewhere. Of course, if B were widely understood as a bad grade, there would be no problem. But B is still considered an indicator of above average work. At my college, we recently received e-mails from the administration on this subject. We're to more accurately reflect a students ability in our grading. The impetus for this sudden concern? Big increase in enrollment. Healthy bottom line -- everyone suddenly has scruples. Best, Bill

WilliamJamesAustin.com
KojaPress.com

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9. **Jeffrey Jullich**
{ERRATUM} Re: What Is a Day [Satan?]

Thu 1 Nov 2001

--- Jeffrey Jullich <[REDACTED]> wrote:

> The regulated "Hoist and Fly" (width to length)
ratio of the American flag is

>

> 1:19

Correction. Excuse me. I meant

1:1.19

(one to one ~point~ nine). Sorry. (Carelessly unlike Jeffrey.) Must be the distorting shimmer of this plenilunar All Souls'. Or the lycanthropic knuckle fur blunting my keystrokes.

Do You Yahoo!?

Make a great connection at Yahoo! Personals.

<http://personals.yahoo.com>

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10. **Thomas Bell**
war and peace

Thu 1 Nov 2001

anyone have a chance to see this?

tom bell

>

New AVAM Exhibit Opens: The major art exhibit on "War and Peace" just opened at the American Visionary Art Museum in Baltimore. We haven't had a chance to see it yet but we know that our artist, William Thomas Thompson is one of the stars of the show. William is the artist who did the 300 foot painting of the Book of Revelations ... but if that doesn't fit into your living room, we've got a lot of great art on a smaller scale. He has done a series of Holocaust paintings for the AVAM exhibit as well as a series of paintings on the Gulf War. To view the current offerings by America Oh Yes! [click here](#).

[illegible]

Poetry at <http://members.tripod.com/~trbell/lifedesigns/publicat.html>

Gallery - Metaphor/Metonym for Health at

<http://members.tripod.com/~trbell/metaphor/metapho.htm>

Health articles at <http://psychology.healingwell.com/>

Reviews at <http://members.tripod.com/~trbell/lifedesigns/reviews.htm>

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11. roger.day

WTO

Thu 1 Nov 2001

<http://www.gatt.org/> v <http://www.wto.org/>

You, the jury, decide.

Roger

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12. Patrick Herron

FW: more on cia/bin laden mtg

Thu 1 Nov 2001

Could the Carlyle group be using Le Figaro to widen the rift between the US and France? That is, they're reporting anti-CIA stories, but only in France, not in the US. And there's always the chance that the story is a fnord, possibly for tracking the story's distribution (gasp), possibly poised to undercut all CIA-bin Laden connection stories. Another possibility is that the hand does not know what the eye is seeing.

The French and the US have certainly been fighting with each other for resources in Central Africa. At least with respect to the intelligence community, the merc orgs, and the big bucks that back these militaristic operations, the divisions are wide and have been for at least 7 years. Divisions ARE profitable, especially if they lead to war and you're an international banker/financier with heavy investments in the armaments and raw materials trade. Maybe having

justification for picking a bone with the French is what these guys are looking to develop. Maybe it's a tactic designed to force France away from the Holy See program and more towards the US/Brit one, something that could take years. Who knows....

-----Original Message-----

From: [REDACTED]
[mailto:[REDACTED]] On Behalf Of Ethan Clauset
Sent: Thursday, November 01, 2001 2:22 AM
To: [REDACTED]
Subject: more on cia/bin laden mtg

I also hear that Le Figaro is (part?) owned by the Carlyle Group, the DC-based employers of bush sr. and numerous ex-cia types and other unsavory characters; and recipients of a \$2 million investment from the Binladin Group. what it all means I cannot say. more on Carlyle here:

<http://www.guardian.co.uk/wtccrash/story/0,1300,583869,00.html>

...

http://www.ananova.com/news/story/sm_437828.html?menu=

Bin Laden 'met CIA agent before terror attacks'

A French newspaper claims a US intelligence agent met Osama bin Laden in a Gulf hospital two months before the terror attacks on New York.

Le Figaro said the meeting took place between July 4 and 14, while bin Laden was being treated for a serious kidney ailment at the American Hospital in Dubai.

During his stay at the hospital, bin Laden was visited by members of his family and the local representative of the CIA, said Le Figaro.

The newspaper claims the CIA agent later boasted to several friends that he had visited the Saudi terror mastermind who at that time was wanted for the bombings of US embassies in Africa and the attack on the destroyer Cole in Yemen.

In Dubai, he was reportedly treated by Dr Terry Callahan, a specialist in kidney ailments and male infertility.

He refused to comment.

The American Hospital in Dubai denies that bin Laden had ever been a patient.

Several sources had reported that bin Laden had a serious kidney infection. He had a mobile dialysis machine sent to his Kandahar hideout in Afghanistan in the first half of 2000, according to "authoritative sources" quoted by Le Figaro and French radio.

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13. **Gwyn McVay**

Re: The So-Called Evidence Is a Farce

Thu 1 Nov 2001

Richard, you lost me here:

>>>And I dont see the Taleban as so terrible. They have their phiosophy and ways of life. We should let them alone.

Spoken like a man. Personally, I don't think it's terribly Western-imperialist to desire that women in Afghanistan should get to enjoy some of the little luxuries, like medical care.

Gwyn McVay, a woman, who would rather *get* stoned than *be* stoned

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14. **richard.tylr**

Re: The So-Called Evidence Is a Farce

Thu 1 Nov 2001

Gwyn. I meant comparatively. Actually I admire the Taleban and Bin Laden (unless he IS a CIA agent) but look at this: a New Zealand couple have been living in Afghanistan as Christians for a few years now. They have two young boys who get on well with the local children and the wife who spoke on television (and I think she is a very intelligent person and also humane) said that although she had to dress and act as the Muslim women do that she also felt ok like that. In fact she said that "it depends on your expectations"..and the women there are probably as well off in terms of treatment or ill treatment by men as in the United States....dont try and tell me there is not a vast amount of murders and rapes and violence by American men of American women: domestic violence is big time in New Zealand....the thing they were trying to help with was drug addiction - now I myself dont consider that a big deal as I use drugs myself: prescribed and there are virtually no ill effects: just about evry man and dog I know is a piss head or on marijauana or worse: in fact I think the police have given up on the huge illegal trade in drugs over here where in some parts its a life style...but that aside, they had never been even questioned about their beliefs as Christians and had many friends who were as they said "much like our friends in New Zealand"...they didnt feel unsafe even after S11, but thought it wise to travel to Pakistan: but they want too go back. Now I'm not saying that they were great supporters or enthusiasts for the Taleban: but they didnt paint the "terrible picture" which I think is based on US-British distortions and crap fed to journalists and right-wingers who can now say "look how terrible they are, the women wear covers over them, lets bomb them, lets napalm them as

we napalmed the men and women in Vietnam, they're only Muslims, what the hell, get them before they get us..." I think that the Taleban would not survive without very very strong support from the vast majority of Afghans (remember the ones who ran away to Australia were Shiite Muslims): they have defeated the Russians and established a stable state: a "democracy" would only be exploited and corrupted by the US which (with its great contributions) I can see is not that squeaky clean on the treatment of women, blacks and so on: and the movies, the culture: a lot of it is amoral and corrupt. This the Muslims see: ok maybe they are purists, but at least they have standards....why are there so many school shootings in the marvellous USA? Bush is free of illegalities? Nixon was a saint? Clinton didn't have sex while in office out of wedlock? So many black people put in jail wrongly convicted? Are women so wonderfully treated? How are your workers paid: how strong are your unions? Do "ordinary" people get into power in the US? How's the Mafia these days? Pornography "pours" out of the US...one thinks of American women as Xs and Ys (you fill in the missing words): of Eastern women as gentle and decent...maybe another cliché. But don't take things out of what I say and play the feminist card: I'm sick of that crap. It's done the West no good. Men no good. It's a screen for "I am holier than thou." The Taleban are fighters in a nation that has defeated many enemies. I would send money to support them. I want them to win. Richard. ----- Original Message ----- From: "Gwyn McVay" <[REDACTED]> To: <[REDACTED]> Sent: Friday, November 02, 2001 6:11 AM Subject: Re: The So-Called Evidence Is a Farce

Richard, you lost me here:

And I don't see the Taleban as so terrible. They have their philosophy and ways of life. We should let them alone.

Spoken like a man. Personally, I don't think it's terribly Western-imperialist to desire that women in Afghanistan should get to enjoy some of the little luxuries, like medical care.

*Gwyn McVay, a woman, who would rather *get* stoned than *be* stoned*

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15. **Ian Randall Wilson**

You Go After Them

Thu 1 Nov 2001

East Coast Feed

My little jet plane
with wings of beagles
has turned into a rowboat,

its hide bottom and teak gunwales
wallowing in this week's low tide.
Unless you're on a juice fast
in the high Sierras
everything is changing this week.
Buildings lose their substance
as smoke assumes the form of claws.
It is difficult to do business
in the burgeoning cloud.
For four days only birds
fly and the common man
reestablishes basic contact with clouds.
I fall in love with right angles
and in the next minutes become
passionate about spoons.
Nothing solid holds
my attention, but the problem
with water is to hit it
will not make it break.
May I borrow your tie
to get myself admitted
to the moment of interspatial tears?
Still the Beloved calls
to order me to open
the Wilson Woodshed.
When the world stops rhyming
people still need boards.
The fewer knot-holes the better,
because in every home
we are looking to finally shore
up the core.
I thought about giving up.
I thought about the Foreign Legion.
For now I'm holding up two fingers
and counting and holding
up two more.

--Ian Randall Wilson

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16. **Douglas Messerli**

New Green Integer title: ZUNTIG by Tom La Farge

Thu 1 Nov 2001

New Green Integer title

Green Integer is pleased to announce the publication of a new title: Zuntig by Tom La Farge.

Tom La Farge's new novel revisits the animal world he created in his acclaimed *The Crimson Bears* and *A Hundred Doors*. The protagonist, Zuntig the Swamp Ape, makes a bid for dominance in her tribe but fails. Facing destruction, she discovers that she can change her shape and restart her story as another sort of animal. As she shifts, every new body imposes its own desires and sends Zuntig hunting for the habitat where it will be at home. As her search changes, so does her story. She becomes a herring and swims upriver to breed against a stream of consciousness. She becomes a lemming, finds mates and propagates in a season of courtship Jane Austen might have described. Her encounter as an auk with Ocean is told in swelling Shelleyan blank verse, and her plunge into the Ice Matrix mimics Coleridge's "Rime of the Ancient Mariner" as revised by Emily Dickinson, William Blake, and Ralph Waldo Emerson. But in each new shape she retains the memory of her first home and story, built into her physical being and fighting her adaptation to new environments. The sunstruck hills of the Bili-jub Desert, the flow of the river Flood, the snow-tunnels of Hyver, the empty ocean's dreaming, even the fabulous Pig Opera of Bargeton: none of these is a niche were Zuntig can adapt until she resolves her unfinished business in the Swamp. The result is a fantasy that--as a reviewer in *American Book Review* noted of *The Crimson Bears*--will "be the source of a new Nile," akin to the great fantasy writing of J.R.R. Tolkien. Tom La Farge is a teacher in New York City. His collection of tales *Terror of Earth* won the 1996 America Award for the best new work of fiction.

As usual, we offer this book for list members at a 20% discount. The book retails at \$13.95. With a discount and \$1.50 for postage and handling, the total comes to \$12.66.

We also offer *The Crimson Bears* and *A Hundred Doors*, as well as *Terror of Earth* at a 40% discount. With postage that's \$9.27 for the first two titles, and \$8.67 for the last.

Send your name and address, enclosed with a check made out to DOUGLAS MESSERLI, to:

6026 Wilshire Blvd., Los Angeles, California 90036.

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17. **Alan Sondheim**

Re: this Sunday's Chat (fwd)

Thu 1 Nov 2001

Online Chat: Sunday 4th November: ALT-X Press free ebooks

Joint ELO/trAce chat: the new Alt-X Press brings to web-readers a must-have library of uncategorizable writing being produced by some of the most provocative artists in contemporary new media culture. Your timezone

<http://timeanddate.com/worldclock/fixedtime.html?>

day=04&month=11&year=2001&hour=21&min=0&sec=0&p1=136

As digital writing makes its footprint into the electrosphere, we no longer ask "What is literature?" but, more importantly, "What is literature's exit strategy?" These full-length works of art are now available in ebook and Palm Pilot formats and will soon be available as Print On-Demand (POD) titles. The eight inaugural titles include previously unpublished work by postmodern fiction masters George Chambers, Ron Sukenick and Raymond Federman, screen-based auteur Nile Southern, new media stars Mark Amerika, Alan Sondheim, Eugene Thacker and Adrienne Eisen, and a collection of Neuromantic Fiction from the Black Ice archives. The best part about it all? These ebooks are available to you for free. In a time of economic downturn and dot.com uncertainty, Alt-X perseveres and continues its mission to <http://www.altx.com/ebooks>

Guest authors will be Alan Sondheim, Nile Southern and Matt Samet

Chats are on Sundays at 21:00 London, 16:00 New York, 22:00 Rome, 14:00 Denver, 13:00 L.A, and 08.00 Sydney (Mon).

How to join in at the trAce WebBoard:

You need to register at WebBoard to use the Chat at <http://hum-webboard.ntu.ac.uk/~trace>.

Click on the CHAT button in the blue menu (the top toolbar)

Allow the applet to load (be patient!)

Alternatively, use an IRC client such as mIRC (PC) or IRCLE (Mac).

Point your client at:

hum-webboard.ntu.ac.uk

port 7000

and join the channel #trace.

For more information, see <http://trace.ntu.ac.uk/online/meeting.cfm>

Programmed in association with the Electronic Literature Organisation.

<http://hum-webboard.ntu.ac.uk/~trace>

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18. **Joe Brennan**

Re: Squeaky Clean? (was Peace in Our Time)

Thu 1 Nov 2001

And to argue that we won't get all of them and therefore should do nothing is absurd. When your house is infested with mice, you kill off as many as you can and they disappear for a while. When they reappear, you go after them again. [David Antin]

If one's house is infested with mice, get a cat. So much for metaphors that equate humans with rodents -- but then.... xenophobic rats?

jb...

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19. **Garin Lee Cycholl**

contact info for Linh Dinh and Forrest Gander

Thu 1 Nov 2001

I'd appreciate it if someone would share contact information for Linh Dinh and/or Forrest Gander. Please backchannel. Thanks!

Garin Cycholl



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20. **Aldon Nielsen**

African American Poetry data base

Thu 1 Nov 2001

I've been wandering around a bit in the Data base of twentieth-century African American poetry, which our library has just accessed for us -- it describes itself thusly:

This database of modern and contemporary African American poetry includes collected poems and individual volumes from all the major movements and schools of twentieth century African American poetry from 1902 to the present day.

If you check it out, you will probably come to agree with me that this description is not entirely accurate -- I think most of you will be able to identify some glaring absences -- On the other hand, this data base makes some crucial items,

poetry houses in NYC. Samina Shahidi, Sam Turner, Merrill Black and Gregg McDonald shared a love and talent for writing poetry. They have each read as features in NYC readings. Their common interest and a desire to further their studies and talents brought them together. They formed a poetry group that meets weekly, attends readings and recites their work at readings all over New York.

Suggested donation is \$5.00 including coffee, tea and cake.

The Creative Arts Café Poetry Series is funded in part by grants from the New York State Council on the Arts and the Bydale Foundation.

The Creative Arts Café Poetry Series is located in the spacious gallery of the Northern Westchester Center for the Arts at 272 N. Bedford Road in Mt. Kisco, NY . For a full schedule of readings or further information call [REDACTED] or log on to www.nwcaonline.org

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22. **Daniel Bouchard** ***No Peace in Our Time, No Justice***

Thu 1 Nov 2001

I continue to be disturbed by David Antin's metaphor of mice for Osama bin Laden and the Al Qaeda network: things to be killed relentlessly, vermin, unhuman. This is dangerous language in the national debate (such as it is) and completely disgusting for a poet to use. (Forgive me if I hold poets to higher standards than other mortals.)

Osama bin Laden and the Al Qaeda network are murderers, fascists, thugs. I favor their capture and arrest. I am not optimistic enough to believe that this could happen without the use of military force. By capturing bin Laden and dismantling the "network" I believe there may be a possibility for justice and peace. However, by just keeping abreast of news reports from a wide variety of sources over the past month leads me to believe that there will be no peace. And there will certainly be no justice. Certainly not for the victims killed in NYC, DC, and Penn. In other words, I wish to discuss the current war, but I will not even mention the obvious hypocrisies.

If I remember correctly, the Bush administration never had certain intelligence on the whereabouts of bin Laden. This was true up thru the beginning of the bombing. It's true now; no one knows where he is. No matter: the US said it would go after "the global terrorist network" and the states that harbor them. Sudan and Saudi Arabia have also harbored bin Laden and his network. Obviously these states have since repented, but there are no guarantees that they are not next on the bombing list. OK: the US is bombing Afghanistan, where the

US is pretty sure bin Laden does not reside. His training camps were destroyed, probably in about fifteen minutes on the first or second day of bombing. As October came and went the war escalated in subtle ways. More sorties, more bombings. Then the bombings were "stepped up," then the bombings became "round the clock," and in today's paper the continued "carpet bombing" is discussed in successful terms, although no end of the bombing is in sight and more troops are needed on the ground to help aim the bombs. In mid-September Afghanistan was a country with very little military targets. You've got to wonder what's going on over there.

But you're not supposed to question it. The US was attacked and thousands of people died horribly. Now we're all supposed to fall into line (right behind Dan Rather) and look to "our" president who two months ago was an incompetent boob, as was the FBI.

Is it possible that David Antin has correctly guessed the objective of the US campaign in Afghanistan? That is, the "counterattack" (this is wrong on Antin's part; not a "counterattack" as Afghanistan did not attack the US) must be so immense and devastating that the Taliban (presumably that's who he means) "don't survive or survive with so much damage that it inhibits their abilities to strike again"? Well, again, the Taliban didn't attack us but it is now the stated US goal to overthrow the Taliban. But they're a friendless and tyrannous regime so no one cares enough to make the distinction. And yet the distinction is important. Will it be more important when the US plans the next campaign in the so-called War on Terror?

Let's remember for a moment the last government the US attacked so overwhelmingly that "it inhibits their abilities to strike again." Iraq proved to be a pretty resilient group of fellows also. Yet, ten years after laying the country of Iraq to waste (which is no exaggeration) the US can still invoke Saddam Hussein as a devil incarnate with awesome powers. Are we to face ten years of starving Afghanistan, bleeding it till it bends to US wishes, with periodic and under-reported bombing? (How many poems can one publish in that time? What kind of thesis can you finish?) Is this justice for not turning over bin Laden? The links between Iraq and the anthrax scares are dwindling in public statements. If it turns out that an American individual or group is responsible for the mailings, to what extent do you favor a military response?

In his manifesto for the "new kind of war" Secretary Rumsfeld (New York Times, 9/27/01) seems almost pleased at the prospects. Too long to quote in full, too surreal to leave anything out, here's a sample: "... it is easier to describe what lies ahead by talking about what it is not rather than what it is... [a war which] will involve floating coalitions of countries, which may change and evolve.. Some will help us publicly, while others, because of their

circumstances, may help us privately and secretly. In this war, the mission will define the coalition---not the other way around....Our response may include firing cruise missiles into military targets somewhere in the world; we are just as likely to engage in electronic combat to track and stop investments moving through offshore banking centers. The uniforms of this conflict will be bankers' pinstripes and programmers' grunge just as assuredly as desert camouflage. This is not a war against an individual, a group, a religion or a country. Rather, our opponent is a global network of terrorist organizations and their state sponsors, committed to denying free people the opportunity to live as they choose...Even the vocabulary of this war will be different. When we 'invade the enemy's territory,' we may well be invading his cyberspace. There may not be as many beachheads stormed as opportunities denied. Forget about 'exit strategies'; we're looking at a sustained engagement that carries no deadlines... The public may see some dramatic military engagements that produce no apparent victory, or may be unaware of other actions that lead to major victories."

A hawk's wet dream. Indefinite in time, strategy, and approach. Mysterious and secret allies. Allegiance swapping. All that's required for true success is keeping US deaths to a minimum. We've been prepared as a public for this by being told the costs will be great. Rumsfeld cynically begins by reversing the old adage: the first casualty of war is truth. Not so for us he says; we're being very up front about Lying as an integral strategy to victory. What is victory? Don't know. The war is sure to dwindle (with plenty of "victory" to show when necessary) when the next presidential campaign gets underway but certainly not before, not too soon. Do I think the government is enjoying this? Yes. They have unprecedented power and they're going to do everything in their power to keep it and expand it. Why? Because the threats will be endless. The gov't is our protector now in ways not easily imagined before. But how much will you let them do? How far will you let them go?

I continue to be disturbed by David Antin's metaphor of mice for Osama bin Laden and the Al Qaeda network. Isn't this similar to what the Japanese were as a US enemy in WW2? We dropped two, not one, not none (e.g. Germany) atomic bombs on their civilians. "Had to:" You couldn't reason with them like other enemies. Isn't the extermination of mice redolent of racist genocide?

How are you going to know a terrorist from a non-terrorist? Are you studying the FBI most-wanted list now as a means of making the world a more just place to live in? You're going to let Rumsfeld tell you how things stand?

Secretary Rumsfeld has a second installment of his manifesto in today's Washington Post. Did you believe that 9/11 would cause the US to think seriously about its role in the world, perhaps attempt to sow the seeds of peace in areas of the world which most need it? (I did: sucker!) I don't say this as a plea to

capitulate or appease the people who would just as soon see me dead, etc. What I'm trying to say is that the events of 9/11 have had ZERO effect on the US government, except as a useful means in which to further their own agenda. Today Rumsfeld announced that he (and others like him) have been right all along. What "we" need to do in the next ten years is not engage with the world and help to make it a more peaceful place, but build bigger and better weapons because attacks on the US like that of September 11 will become a regular aspect of life in the US. (Professor Perloff, what does your gardner think of that?) Rumsfeld's report ("Quadrennial Defense Review") was written before 9/11 and it basically says we need to spend billions of dollars to create a star wars anti-missile defense. He writes "in important ways, these attacks [9/11] confirm the strategic direction and planning principles that resulted from this review -- particularly its emphasis on homeland defense, on preparing for surprise and asymmetric threats, on the need to develop new concepts of deterrence, on the need for a capabilities-based strategy and on the need to balance the different dimensions of risk to include the risks to people, modernization and transformation along with war-fighting risks."

How's that for respect and tribute to the victims of 9/11? A trillion dollar mouse trap for Antin's mice.

Rumsfeld: "Yes, we must win the war on terrorism. But as we do so, we must also prepare for the next war. We owe it to our children and grandchildren."

I seriously believe he means we owe to our children and grandchildren to have "the next war" prepared for them, ready to go. His actions ensure it.

[illegible]

Daniel Bouchard
Senior Production Coordinator
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

phone: [REDACTED]
fax: [REDACTED]

[illegible]

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23. **Harry Nudel**
m&r...new pills add 1 to 3 inches to penis...

Thu 1 Nov 2001

become like everyone else'

'loathsome he became hisself .edu.....
counter-hegemonic
post-national
de-institutionalized
econometrics
industry slams degrees
recuperators
tongues in tight space
u read i read we read
no weee weee there.....DRn...

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24. **lee ann brown**

2 SF readings: Mayer, Collom / 3:15s

Thu 1 Nov 2001

Bernadette Mayer read with Jack Collom
(Jack's Selected Poems are out
from Lyn Hejinian's Tuumba Press for \$15)
at SF Art Institute
Friday evening Nov 2nd

+

The 3:15 Experiment
from Owl Press

Bernadette Mayer
Danika Dinsmore &
Lee Ann Brown
will read our
3:15 collaboration
where we wrote at 3:15 am for all of August 1993
(Jen Hofer wrote also but won't be at this reading)

Cody's
on Telegraph Avenue
in Berkeley
on Sunday November 4th 7pm

Leave message on my cell phone if you want to get in touch
with Lee Ann while she's out there Oct 31- Nov 5

████████ cell

Lee Ann Brown
Tender Buttons
PO Box 13, Cooper Station
NYC 10276

████████ home

"Harmless amulets arm little limbs with poise and charm."

◀ Harryette Mullen, Trimmings (Tender Buttons Books)

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25. **Mark Weiss**

Re: "the faculty never recovered"

Thu 1 Nov 2001

I've taught off and on since 1968, at a variety of institutions, from Columbia College to community colleges. The psychological pressures to pass semiliterate students have increased as the proportion of such in classes has increased. How does one live with flunking all but two students who come into a Freshman Comp class with absolutely no skills and leave several years short of acquiring enough to write even a business letter, let alone comprehend a complex text? Or how about a working adult single mother who earned a C+ in an American Lit course but needed a B- to get her into a professional licensing program in a completely different field that would allow her to better provide for her children? I think if you questioned your peers with these examples in mind you'd hear about a lot of slippage.

Mark

At 03:47 PM 10/31/2001 -0500, you wrote:

>While it is true that some professors in the 60s chose not to fail male
>students known to be clutching student deferments, that phenomenon does
not
>track closely with the subsequent, more wide-spread phenomenon of "grade
>inflation."
>
>More significantly, to me, is the rhetorical force of charges of "grade
>inflation." This has caught on like the "Peter Principle" of yore, by
>which each was encouraged to see another as somebody who had been pro-
moted
>to his or her maximum level of incompetence. While I continually hear

>professors complain of "grade inflation," I seldom hear anybody say, "I
>have been inflating grades for years, and it's a terrible thing. I should
>stop at once." The grade inflation seems always to be going on in someone
>else's grade book.

 $\succ$

>What might bear investigating is the fact that SAT scores suffered a
>depression during the time period that witnessed a massive expansion of the
>population aiming itself toward college, while grades on average went
>up. and somehow that hasn't been generally taken as a reason to question
>the predictive powers of the SAT.

 $\geq$ $\geq$ [illegible]

>>>>>>>>>>>>>

 $\geq$

> " chaos
> is not our condition."
> --Charles Olson

 $\geq$ $\vee$

>Aldon Lynn Nielsen
>George and Barbara Kelly Professor of American Literature
>Department of English
>The Pennsylvania State University
>116 Burrowes
>University Park, PA 16802-6200

 $\geq$

> [REDACTED]

 $\triangleright$

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26. Mark Weiss

Re: "the faculty never recovered"

Thu 1 Nov 2001

No, Millie, the issue is more that students leave prerequisite courses still unprepared for the next courses or for what happens beyond college. You wouldn't have noticed this much at Columbia, which accepts very bright and unusually well-prepared students and then puts them thru two years of rigorous general education.

Those of us with a long memory are aware that even the quality of graduate student preparation has dropped disasterously.

Mark

At 05:42 PM 10/31/2001 -0500, Millie Niss wrote:

>Yes. When I went to school at Columbia in 1990, there was a very small gap gradewise between the best students and the worst. If your paper was good, it got an A or an A-. If it was on topic and not totally stupid but not good, it got a B+. If not good and the person couldn't write, it was a B. And you had to really try to get a B-. C's were unthinkable.

>

>This was less true in other subject areas than writing/English/etc. I got a well-deserved C+ in Chinese because I hadn't been going over my character flash cards enough because I was busy with math stuff. Actually, I probably deserved an F and not a C+... but that would have ruined my otherwise good transcript and everyone wanted me to get into grad school :-(... in other words there was a lot of grade inflation.

>

>What I don't understand is why grade inflation is supposed to be so bad. It makes people feel better to get a B than an F. And they still know that the B is a bad grade, so it's not as if there is no way to tell if your paper was good. I think complaints about grade inflation come mostly from the people who got A's and want everyone to know that _their_ A's were real, not inflated...

>

>Millie

>

>-----Original Message-----

>From: UB Poetics discussion group

>[mailto:] On Behalf Of

>Sent: Monday, October 29, 2001 8:00 PM

>To:

>Subject: Re: "the faculty never recovered"

>

>

>In a message dated 10/29/01 3:01:52 PM, writes:

>

><< gee, there is no END to the evil that the anti-war movement brought

>

>about.... think of the damage we're doing by questioning Bush's

>

>current policies!

>

>

>*****
>
>
>from yesterday's Boston Globe:
>
>
>
>"Honors at Harvard has just lost all meaning," said Henry Rosovsky,
>
>a top dean and acting president at Harvard in the 1970s and '80s.
>
>"The bad honors is spoiling the good."
>
>With Harvard's new president, Lawrence Summers, focused on improving
>
>undergraduate studies and set to deliver his inaugural address this
>
>Friday, the Globe reviewed the university's academic records and
>
>internal memos over the last 50 years to analyze the rigors and
>
>rewards of a Harvard education.
>
>The documents indicate that Vietnam and the protest movements of the
>
>'60s led to an increase in lax grading campuswide, and that the
>
>faculty never recovered. Harry Lewis, the current dean of Harvard
>
>College, wrote in one e-mail that humanities professors today can't
>
>tell an A paper from a B paper, partly because of a "collapse of
>
>critical judgment."
>
> >>
>
>Actually there is some small truth to this, though Harry seems a bit
>unhinged. During the Nam war, 2S student deferments kept the youngins
safe
>from the draft. Sympathetic professors countrywide got into the habit of not
>failing students who should have failed, knowing that a few failing grades

>could suddenly transfer an undergrad to the school of jungle warfare. Grade
>inflation was the result. Academia has never issued a serious correction,
>but this is certainly not due solely to the war in the Nam. These days the
>culprit is more likely to be students who do not read, and so cannot write.
>If faculty routinely failed these students, colleges would close for lack of
>"customers." Best, Bill
>
>WilliamJamesAustin.com
>KojaPress.com
>

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27. **Ray Bianchi**

Re: Mark NOWAK & Allison HEDGE COKE, Saturday Oct 27, 3:30 pm

Thu 1 Nov 2001

mark nowak is also a fine ethnic poet in fact he is one of the few poets who I
have met who encapsulates the white ethnic experience well he is worth a listen

----- Original Message -----

From: "Steve Dickison" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, October 24, 2001 9:30 PM

Subject: Mark NOWAK & Allison HEDGE COKE, Saturday Oct 27, 3:30 pm

P O E T R Y C E N T E R 2 0 0 1

The Poetry Center & American Poetry Archives
presents

An afternoon reading with
MARK NOWAK & ALLISON HEDGE COKE

Saturday afternoon October 27

3:30 pm, free

@ Knuth Hall

Creative Arts 132, SFSU

presented in collaboration with
Wordcraft Circle of the Americas Native Writers and Storytellers
& American Indian Studies, SFSU

MARK NOWAK is the author of *Revenants*, a book of poetry, co-editor with Diane Glancy of the acclaimed anthology *Visit Teepee Town: Native Writings After the Detours* (both from Coffee House Press), and editor of the often extraordinary journal *Xcp: Cross-Cultural Poetics*, out of Minneapolis. Gerald Vizenor has called his poetry "an original return to a splendid ethos of ancestral word

patterns." Mr. Nowak, who grew up in the Polish American neighborhoods of Buffalo, New York, and is an associate professor at the College of St. Catherine in Minneapolis.

ALLISON HEDGE COKE is the author of *Dog Road Woman*, her American Book Award-winning debut collection of poetry (Coffee House Press). She co-edited two anthologies of Native American poetry and writing for the Institute of American Indian Arts, *It's Not Quiet Anymore* and *Voices of Thunder*, and is completing work on a memoir, *Rock, Ghost, Willow, Deer: a survival narrative* (forthcoming from U Nebraska). Prolific as a teacher and activist throughout the Western states, Ms. Hedge Coke is currently project coordinator for the program Mentorship for Incarcerated Youth in South Dakota, and is a board member of Wordcraft Circle of the Americas Native Writer and Storytellers. She lives in Sioux Falls, South Dakota.

"Allison Hedge Coke is a skilled, spirited, young poet who is transforming and honing her social and personal experience and reflection to speak with the voice of a whole people." -Amiri Baraka

"These are songs of righteous anger and utter beauty." -Joy Harjo

NOTE: This afternoon's reading at Knuth Hall will be followed by a group reading in conjunction with Wordcraft Circle of the Americas Native Writers and Storytellers.

=====+=====+=====

COMING UP: for details <http://www.sfsu.edu/~newlit>

October 25 Bill Berkson & Vincent Katz

November 2 Bernadette Mayer & Jack Collom

November 5 What Is Afghanistan?: A Reading & Open Discussion

November 10 Alice Notley

November 29 Pierre Joris

=====+=====+=====

KNUTH HALL is located in the Creative Arts Building
on the San Francisco State University Campus,
1600 Holloway Avenue

2 blocks west of 19th Avenue on Holloway

take MUNI's M Line to SFSU

28 MUNI bus or free SFSU shuttle from Daly City BART

READINGS that take place at The Poetry Center are free of charge. Except as indicated, a \$7 donation is requested for readings off-campus. SFSU students & Poetry Center (with exception of October 15th Benefit Reading featuring Lawrence Ferlinghetti) get in free.

All Poetry Center events are videotaped and made available to the public through our American Poetry Archives collection. The first Complete Catalog in over a decade detailing available Archives tapes will be published in late 2001, including videos from 1974 forward, and audiotapes dating from the early years of The Poetry Center, from its founding in 1954 through the early 70s.

MEMBERS WILL BE MAILED A FREE COPY OF THE CATALOG ON PUBLICATION.

The Poetry Center's programs are supported by funding from Grants for the Arts-Hotel Tax Fund of the City of San Francisco, the California Arts Council, the National Endowment for the Arts, Poets & Writers, Inc., as well as by the College of Humanities at San Francisco State University, and by donations from our members. Join us!

=====

Steve Dickison, Director

The Poetry Center & American Poetry Archives

San Francisco State University

1600 Holloway Avenue ~ San Francisco CA 94132

~ vox [REDACTED] ~ fax [REDACTED]

<http://www.sfsu.edu/~newlit>

~ ~ ~

Lâ taltazim hâlatan, walâkin
durn bî-llyâyly kamâ tadûwru

Don't cling to one state
turn with the Nights,
as they turn

~Maqâmat al-Hamadhâni (tenth century; tr Stefania Pandolfo)

~ ~ ~

Bring all the art and
science of the world, and
baffle and humble it with
one spear of grass.

~Walt Whitman's notebook

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28. **Ray Bianchi**

Re: Italian Futurism and war

Thu 1 Nov 2001

It may be a shock but I have studied Marxism and I reject it totally. Class does not exist it is something created by those who want to justify their academic opinions. In the end in all Marxist analysis someone ends up on the outs. All politics is organic it originates from the conditions in the region where it is born

----- Original Message -----

From: "richard.tylr" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, October 29, 2001 8:50 PM

Subject: Re: Italian Futurism and war

> Ray. Study Marxism and the class struggle and US International political
> history (start with the Korean war where the US deliberately bombed
anything
> innocent or others and also hospitals) (have a look at "Peekshill USA" by
> Howard Fast maybe)and have a look at the history of US dealings with
> unions - maybe re-read Steinbeck's "The Grapes of Wrath" - and communism
> (real or imagined) and read all about the Vienam War ("The Rape of
Vietnam"
> by H G Slingsby is a good book) and Tricky Dicky and you'll be less
> skeptical that the attacks may have been engineered by certain right wing
> elements inside your own country who are Christians (so-called) and are
the
> power behind your government: they are known as the owners of the means
of
> production. They need a war right now: its good for business in the long
> run.Think how "incredibly" well organised the attack on S11 was: think of
> the "military precision" of the attack. Who could organise that?
> So 6000 were killed: so what? The US in the past has been responsible
for
> the deaths of millions either by direct or indirect military and economic
> actions. And if they continue with this futile war against an abstract
noun
> there will be millions more killed or die of starvation disease and so on:
> also supposedly "innocent". Richard.
> Richard.

> ----- Original Message -----

> From: "Ray Bianchi" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Wednesday, October 24, 2001 3:03 PM
> Subject: Italian Futurism and war
>
>
> > Perhaps I am a heretic on the list serve but I do not oppose the violent
> > response that we are making to the events of Sept 11. It is possible to
> > find moral
> > or ethical problems with many wars since WWII but I think that this
> response
> > is justified. Just as our fight against Germany and Japan was
justified.
> > How else should we respond? These people attacked and killed 6000
people.
> > Do I want innocent people killed? Of course not but someone needs to
tell
> me
> > what we should do? I was in the village the other day and there was this
> > protest against "war"but what is the right response to being attacked?
> > ----- Original Message -----
> > From: "Maria Damon" <[REDACTED]>
> > To: <[REDACTED]>
> > Sent: Tuesday, October 16, 2001 4:14 PM
> > Subject: UN anti-war petition
> >
> >
> > > >
> > > > As a result of the day of terror on Tuesday September 11 and that
> left
> > > > the Twin Towers of New York and the Pentagon of Washington D.C.
> > > > destroyed the United States may be about to declare war. The New
> York
> > > > Times stated that, because the attack it is not only against the
> > U.S.A.
> > > > but against all of civilization, ".. It is necessary to identify
to
> > the
> > > > countries that support the terrorist movements because it is there
> > that
> > > > the true war will be directed."
> > > >
> > > > The chief of the Arab newspaper Al-Quds, with headquarters in
> London,

> > > > said that the Islamic terrorist Ussama Bin Laden had had noted
three
> > > > weeks ago that it planned to carry out "an important" attack
against
> > > > American interests.
> > > >
> > > > Karen Huges, who advises President Bush, assured us at a press
> > > > conference that the country has the means to guarantee national
> > > > security. What the U.S.A may feel compelled to do may result in
very
> > > > lamentable reprisals against the Islamic world.
> > > >
> > > > However, the state of Alert that United States maintains, is not
> > without
> > > > good reason. The American people are very indignant and are
> requesting
> > > > justice somehow... and a reprisal for their dead siblings.
> > > >
> > > > Today we are in a point in imbalance in the world and are moving
> > toward
> > > > what may be the beginning of a THIRD WORLD WAR.
> > > >
> > > > If your are against this possibility, the UN is gathering
signatures
> > to
> > > > avoid this tragic world event. Please COPY this e-mail in a new
> > message,
> > > > sign at the end of the list, and send it to all the people that
you
> > know.
> > > >
> > > > If you receive this list with more than 500 names signed, please
> send
> > a
> > > > copy of the message to :
> > > >
> > > > 
> > > >
> > > > <[http://lw10fd.law10.hotmail.msn.com/cgi-bin/compose?
curmboxð00>
> > > > 000001&a](http://lw10fd.law10.hotmail.msn.com/cgi-bin/compose?curmboxð00>000001&a)
> > > >

> > > > > 2efadf5ca80b31c2414e90f2fa29dc&mailto=1&to=[REDACTED]&
> > > > > msg=MSG1002
> > > > >
> > > > > Even if you decide not to sign, please consider forwarding the
> > petition
> > > > > on instead of eliminating
> > > > >
> > > > >
> > > > > 2) Laurence COMPARAT, Grenoble,France
> > > > >
> > > > > 3) Philippe MOTTE, Grenoble, France
> > > > >
> > > > > 4) Jok FERRAND, Mont St Martin, France
> > > > >
> > > > > 5) Emmanuelle PIGNOL, St Martin d'Heres,FRANCE
> > > > >
> > > > > 6) Marie GAUTHIER, Grenoble, FRANCE
> > > > >
> > > > > 7) Laurent VESCALO, Grenoble, FRANCE
> > > > >
> > > > > 8) Mathieu MOY, St Egreve, FRANCE
> > > > >
> > > > > 9) Bernard BLANCHET, Mont St Martin,FRANCE
> > > > >
> > > > > 10) Tassadite FAVRIE, Grenoble, FRANCE
> > > > >
> > > > > 11) Loic GODARD, St Ismier, FRANCE
> > > > >
> > > > > 12) Benedicte PASCAL, Grenoble, FRANCE
> > > > >
> > > > > 13) Khedaidja BENATIA, Grenoble, FRANCE
> > > > >
> > > > > 14) Marie-Therese LLORET, Grenoble,FRANCE
> > > > >
> > > > > 15) Benoit THEAU, Poitiers, FRANCE
> > > > >
> > > > > 16) Bruno CONSTANTIN, Poitiers, FRANCE
> > > > >
> > > > > 17) Christian COGNARD, Poitiers, FRANCE
> > > > >
> > > > > 18) Robert GARDETTE, Paris, FRANCE
> > > > >

- > > > > 19) Claude CHEVILLARD, Montpellier, FRANCE
> > > >
> > > > 20) gilles FREISS, Montpellier, FRANCE
> > > >
> > > > 21) Patrick AUGEREAU, Montpellier, FRANCE.
> > > >
> > > > 22) Jean IMBERT, Marseille, FRANCE
> > > >
> > > > 23) Jean-Claude MURAT, Toulouse, France
> > > >
> > > > 24) Anna BASSOLS, Barcelona, Catalonia
> > > >
> > > > 25) Mireia DUNACH, Barcelona, Catalonia
> > > >
> > > > 26) Michel VILLAZ, Grenoble, France
> > > >
> > > > 27) Pages Frederique, Dijon, France
> > > >
> > > > 28) Rodolphe FISCHMEISTER, Chatenay-Malabry, France
> > > >
> > > > 29) Francois BOUTEAU, Paris, France
> > > >
> > > > 30) Patrick PETER, Paris, France
> > > >
> > > > 31) Lorenza RADICI, Paris, France
> > > >
> > > > 32) Monika Siegenthaler, Bern, Switzerland
> > > >
> > > > 33) Mark Philp, Glasgow, Scotland
> > > >
> > > > 34) Tomas Andersson, Stockholm, Sweden
> > > >
> > > > 35) Jonas Eriksson, Stockholm, Sweden
> > > >
> > > > 36) Karin Eriksson, Stockholm, Sweden
> > > >
> > > > 37) Ake Ljung, Stockholm, Sweden
> > > >
> > > > 38) Carina Sedlmayer, Stockholm, Sweden
> > > >
> > > > 39) Rebecca Uddman, Stockholm, Sweden
> > > >

- > > > > > 40) Lena Skog, Stockholm, Sweden
> > > > >
> > > > > 41) Micael Folke, Stockholm, Sweden
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> > > > > 42) Britt-Marie Folke, Stockholm, Sweden
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> > > > > 43) Birgitta Schuberth, Stockholm, Sweden
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> > > > > 44) Lena Dahl, Stockholm, Sweden
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> > > > > 45) Ebba Karlsson, Stockholm, Sweden
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> > > > > 46) Jessica Carlsson, Vaxjo, Sweden
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> > > > > 47) Sara Blomquist, Vaxjo, Sweden
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> > > > > 48) Magdalena Fosseus, Vaxjo, Sweden
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> > > > > 49) Charlotta Langner, Goteborg, Sweden
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> > > > > 50) Andrea Egedal, Goteborg, Sweden
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> > > > > 51) Lena Persson, Stockholm, Sweden
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> > > > > 52) Magnus Linder, Umea ,Sweden
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> > > > > 53) Petra Olofsson, Umea, Sweden
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> > > > > 54) Caroline Evenbom, Vaxj
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> > > > > sica Bjork, Grimsas, Sweden
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> > > > > 57) Linda Ahlbom Goteborg, Sweden
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> > > > > 58) Jenny Forsman, Boras, Sweden
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> > > > > 59) Nina Gunnarson, Kinna, Sweden
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> > > > > 60) Andrew Harrison, New Zealand
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> > > > > 61) Bryre Murphy, New Zealand
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> > > > > 63) Sarah Thornton, New Zealand
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> > > > > 65) Magnus Hjert, London, UK
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> > > > > 67) Madeleine Stamvik, Hurley, UK
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> > > > > 68) Susanne Nowlan, Vermont, USA
> > > > >
> > > > > 69) Lotta Svenby, Malmoe, Sweden
> > > > >
> > > > > 70) Adina Giselsson, Malmoe, Sweden
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> > > > > 71) Anders Kullman, Stockholm, Sweden
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> > > > > 72) Rebecka Swane, Stockholm, Sweden
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> > > > > 73) Jens Venge, Stockholm, Sweden
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> > > > > 74) Catharina Ekdahl, Stockholm, Sweden
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> > > > > 75) Nina Fylkegard, Stockholm, Sweden
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> > > > > 76) Therese Stedman, Malmoe, Sweden
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> > > > > 77) Jannica Lund, Stockholm, Sweden
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> > > > > 78) Douglas Bratt
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> > > > > 79) Mats Lofstrom, Stockholm, Sweden
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> > > > > 80) Li Lindstrom, Sweden
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> > > > > 81) Ursula Mueller, Sweden
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> > > > > 82) Marianne Komstadius, Stockholm, Sweden
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> > > > > 83) Peter Thyselius, Stockholm, Sweden
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> > > > 85) Amalia Romeo, Gland, Switzerland
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> > > > 86) Margarita Restrepo, Gland, Switzerland
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> > > > 87) Eliane Ruster, Crans p.C., Switzerland
> > > >
> > > > 88) Jennifer Bischoff-Elder, Hong Kong
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> > > > 89) Azita Lashgari, Beirut, Lebanon
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> > > > 90) Khashayar Ostovany, New York, USA
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> > > > 91) Lisa L Miller, Reno NV
> > > >
> > > > 92) Danielle Avazian, Los Angeles, CA
> > > >
> > > > 93) Sara Risher, Los Angeles, Ca.
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> > > > 94) Melanie London, New York, NY
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> > > > 95) Susan Brownstein , Los Angeles, CA
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> > > > 96) Steven Raspa, San Francisco, CA
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> > > > 97) Margot Duane, Ross, CA
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> > > > 98) Natasha Darnall, Los Angeles, CA
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> > > > 100) James Kjelland, Evanston, IL
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> > > > 101) Michael Jampole, Beach Park, IL, USA
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> > > > 102) Diane Willis, Wilmette, IL, USA
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> > > > 103) Sharri Russell, Roanoke, VA, USA
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> > > > 104) Faye Cooley, Roanoke, VA, USA
> > > >
> > > > 105) Celeste Thompson, Round Rock, TX, USA
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> > > > 107) Amy J. Singer, Pflugerville, TX USA
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> > > > 108) Milissa Bowen, Austin, TX USA
> > > >
> > > > 109) Michelle Jozwiak, Brenham, TX USA
> > > >
> > > > 110) Mary Orsted, College Station, TX USA
> > > >
> > > > 111) Janet Gardner, Dallas, TX USA
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> > > > 112) Marilyn Hollingsworth, Dallas, TX USA
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> > > > 113) Nancy Shamblin, Garland. TX USA
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> > > > 114) K. M.
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> > > > man, Houston, Texas - USA
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> > > > 116) Laurie Sobolewski, Warren, MI
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> > > > 117) Kellie Sisson Snider, Irving Texas
> > > >
> > > > 118) Carol Currie, Garland, Garland Texas
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> > > > 119) John Snyder, Garland, TX USA
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> > > > 120) Elaine Hannan, South Africa
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> > > > 121) Jayne Howes, South Africa
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> > > > 122) Diane Barnes, Akron, Ohio
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> > > > 123) Melanie Dass Moodley, Durban, SouthAfrica
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> > > > 124) Imma Merino, Barcelona, Catalonia
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> > > > 125) Toni Vinas, Barcelona, Catalonia
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> > > > 126) Marc Alfaro, Barcelona, Catalonia
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> > > > 128) Jordi Ribas Izquierdo, Catalonia
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> > > > 129) Naiana Lacorte Rodes, Catalonia
> > > >
> > > > 130) Joan Vitoria i Codina, Barcelona,Catalonia
> > > >
> > > > 131) Jordi Paris i Romia, Barcelona,Catalonia
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> > > > 132) Marta Truno i Salvado, Barcelona,Catalonia
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> > > > 133) Jordi Lagares Roset, Barcelona,Catalonia
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> > > > 134) Josep Puig Vidal, Barcelona,Catalonia
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> > > > 135) Marta Juanola i Codina, Barcelona,Catalonia
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> > > > 136) Manel de la Fuente i Colino,Barcelona,Catalonia
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> > > > 137) Gemma Belluda i Ventura, Barcelona,Catalonia
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> > > > 138) Victor Belluda i Ventur, Barcelona,Catalonia
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> > > > 139) MaAntonia Balletbo, barcelona, Spain
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> > > > 140) Mireia Masdevall Llorens, Barcelona,Spain
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> > > > 141) Clara Planas, Barcelona, Spain
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> > > > 142) Fernando Labastida Gual, Barcelona,Spain
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> > > > 143) Cristina Vacarisas, Barcelona, Spain
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> > > > 144) Enric Llarch i Poyo, Barcelona,CATALONIA
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> > > > 145) Rosa Escoriza Valencia, Barcelona,Catalonia
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> > > > 146) Silvia Jimenez, Barcelona, Catalonia
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> > > > 147) Maria Clarella, Barcelona,Catalonia
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> > > > > 149) M.Carmen Ruiz Fernandez,Barcelona,Catalonia
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> > > > > 150) Rufi Cerdan Heredia,Barcelona,Catalonia
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> > > > > 151) M. Teresa Vilajeliu Roig,Barcelona,Catalonia
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> > > > > 152) Rafel LLussa, Girona,Catalonia,Spain
> > > > >
> > > > > 153) Mariangels Gallego Ribo,Gelida,Catalonia
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> > > > > 154) Jordi Cortadella, Gelida,Catalonia
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> > > > > 155) Pere Botella, Barcelona,Catalonia(Spain)
> > > > >
> > > > > 156) Josefina Auladell Baulenas,Catalunya(Spain)
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> > > > > 157) Empar Escoin Carceller,Catalunya(Spain)
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> > > > > 158) Elisa Pla Soler, Catalunya(Spain)
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> > > > > 159) Paz Morillo Bosch, catalunya(Spain)
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> > > > > 160) Cristina Bosch Moreno, Madrid(Spain)
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> > > > > 161) Marta Puertola
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> > > > > 163) Joaquin Rivera (Madrid) Spain
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> > > > > 164) Carmen Barral (Madrid) Spain
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> > > > > 165) Carmen del Pino (Madrid) Spain
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> > > > > 166) Asuncion del Pino (Madrid) Spain
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> > > > > 167) Asuncion Cuesta (Madrid) Spain
> > > > >
> > > > > 168) Ana Polo Mediavilla (Burgos)Spain
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> > > > > 170) Oliva Mertinez Fernandez(Burgos)Espana
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> > > > > 171) Silvia Leal Aparicio (Burgos)Espana
> > > > >
> > > > > 172) Claudia Elizabeth
> > > > >
> > > > > 173) Federico G. Pietrokovsky(C.F.)Argentina
> > > > >
> > > > > 174) Naschel Prina (CapitalFederal)Argentina
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> > > > > 175) Daniela Gozzi (CapitalFederal)Argentina
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> > > > > 176) Paula Elisa Kvedaras(CapitalFederal)Argentina
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> > > > > 177) Antonio Izquierdo (Valencia)Espana
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> > > > > 178) Ana Belen Perez SolsonaValencia)Espana
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> > > > > 179) Paula Folques Diago (Valencia)Espana
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> > > > > 180) Nestor Alis Pozo (Valencia)Espana
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> > > > > 181) Rafael Alis Pozo (valencia) Spain
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> > > > > 182) Isabel Maria Martinez(Valencia)Espana
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> > > > > 183) Cristina Bernad Guerrero(Valencia)Espana
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> > > > > 184) Iria Barcia Sanchez184) Elena Barrios Barcia.
> > > > > Uppsala.Suecia
> > > > >
> > > > > 185) Illana Ortiz Martin.Munchen.Alemania
> > > > >
> > > > > 186) Santiago Rodriguez Rasero.München.Alemania
> > > > >
> > > > > 187) David Agós Díaz. Pamplona. España
> > > > >
> > > > > 188) Juan Luis Ibarretxe. Galdakao.E.H.
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> > > > > 189) Rubén Díez Ealo. Galdakao. E.H.

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> > > > > 190) Marcial Rodríguez García. Ermua.
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> > > > > 191) Imanol Echave Calvo. SanSebastian.Spain.
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> > > > > 192) Begoña OrtizdeZárateLazcano.Vitoria-Gasteiz.Spain
> > > > >
> > > > > 193) David SánchezAgirregomezkorta.Gasteiz.Euskadi.
> > > > >
> > > > > 194)Alberto Ruiz DeAlda.Gasteiz.Euzkadi
> > > > >
> > > > > 195) Juan Carlos GarciaObregon.Vitoria-Gasteiz.España
> > > > >
> > > > > 196) Jon Aiarza Lotina.Santander.Spain
> > > > >
> > > > > 197)teresa del Hoyo Rojo. Santander.
> > > > >
> > > > > 198) Celia NespralGaztelumendi.Santander. España
> > > > >
> > > > > 199) Pedro Martín Villamor,Valladolid.España.
> > > > >
> > > > > 200) Victoria Arratia Martín,Valladolid,España
> > > > >
> > > > > 201) Javi Tajadura Martín,Portugalete,Euskadi.Spain
> > > > >
> > > > > 202)Lourdes Palacios Martin, Bilbao,Spain
> > > > >
> > > > > 203) Jesús Avila de Grado, Madrid,España
> > > > >
> > > > > 204) Eva María Cano López. Madrid.Spain
> > > > >
> > > > > 205) Emilio Ruiz Olivar, Londres, UK
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> > > > > 206) Maru Ortega García delMoral,CALAHORRA,ESPA=D
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> > > > >
> > > > > 207) Juan Carlos Ayala Calvo, Logroño,Spain
> > > > >
> > > > > 208) Rocío Muñoz Pino, Logroño, España
> > > > >
> > > > > 209) Ximena Pino Burgos, Santiago,Chile

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> > > > > 210) Roberto Saldivia Quezada, Santiago,Chile
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> > > > > 211) Paola Gonzalez Valderrama, Santiago,Chile
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> > > > > 212) Cesar Morales Peña y Lillo, Santiago
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> > > > > 213) Denisse Labarca Abdala , Santiago,Chile
> > > > >
> > > > > 214) María Paz González Garay
> > > > >
> > > > > 215) Daniela Millar Kaiser, Santiago,Chile
> > > > >
> > > > > 216) Alvaro Wigand Perales, Valdivia,Chile
> > > > >
> > > > > 217) Gladys Bustos Carrasco, Quilicura,Chile
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> > > > > 218) Patricio Criado Rivera, Quilicura,Chile
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> > > > > 219) Carolina Aguilar Monsalve, Valdivia,Chile
> > > > >
> > > > > 220) Carmen Silva Utrilla, Madrid, España
> > > > >
> > > > > 221) Martha Yolanda Rodriguez Aviles,Queretaro,Mexico
> > > > >
> > > > > 222) LAURA
RODRIGUEZAVILES,COZUMEL,QUINTANAROO,MEXICO
> > > > >
> > > > > 223)KATIA HAHN , MERIDA, YUCATÁN
> > > > >
> > > > > 224) [Sofia Gallego] Mexicali, B.C. Mexico
> > > > >
> > > > > 225)BEATRIZ CASTAÑEDA DE CLARIOND,Monterrey,México
> > > > >
> > > > > 227) Rocío Sánchez Losada, México D.F.
> > > > >
> > > > > 228) Lorenza Estandía González Luna, México D.F.
> > > > >
> > > > > 229) Gabriel Gallardo D'Aiuto,México D.F.
> > > > >
> > > > > 230) Josè Antonio Salinas, Monterrey, N.L., Mex.
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> > > > > 232) Jossie Garcia, Mty N.L Mex
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> > > > > 233) Martha Vázquez González, Mty, N.L.; Méx.
> > > > >
> > > > > 234) Olga Moreno, Monterrey, NL, Mex
> > > > >
> > > > > 235) Mariana Camargo, Pto. Vallarta, Jal; Mex.
> > > > >
> > > > > 236) Alfonso Villa, Toluca, Mexico
> > > > >
> > > > > 237) Arturo Rodriguez Reyes, Toluca, Edo Mexico,MEXICO
> > > > >
> > > > > 238) Fernanda Villela, México D.F., MEXICO
> > > > >
> > > > > 239) Pilar Jiménez, Caracas, VENEZUELA
> > > > >
> > > > > 240) Erika Roveló, México D.F., MEXICO
> > > > >
> > > > > 241) ALEJANDRO LECANDA, CIUDAD DE MEXICO, MEXICO
> > > > >
> > > > > 242) Gabriela Diaz de Sandi, Cd. Mexico, Mexico
> > > > >
> > > > > 243) Jorge Bustamante Orgaz, Ciudad de México,México.
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> > > > > 244) José Bernardo Rodríguez Montes, Ciudad de México,México
> > > > >
> > > > > 245) Luisa Angela Ariño Peláez. Ciudad de México,México.
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> > > > > 246) Ramses Ricardo Rios Zaragoza, CD de México
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> > > > > 247) Rosa María Lamparero. Ciudad de México.
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> > > > > 248) Margarita Palomares . Ciudad de México. MEXICO
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> > > > > 249) Carlos Anaya. MEXICO
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> > > > > 250) Enrique García Menes
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> > > > > 251) Loren Walker. United States
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> > > > > 252) Natalie Lutz - La Ville Du Bois, France
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> > > > > 253) Melissa Iwai - United States
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> > > > > 254) Yukako Sunaoshi, Auckland, New Zealand
> > > > >
> > > > > 255) Michael Neill, Auckland, New Zealand
> > > > >
> > > > > 256) Anna Wirz-Justice, Basel, Switzerland
> > > > >
> > > > > 257) Irving Zucker, Berkeley, USA
> > > > >
> > > > > 258) keith oatley, toronto, canada
> > > > >
> > > > > 259) bernard schiff, toronto, canada
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> > > > > 260) David Rothberg, Toronto, Canada
> > > > >
> > > > > 261) harald ohlendorf, toronto, canada
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> > > > > 262) Anna Johnson, USA
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> > > > > 263) Rachel Johnson, USA
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> > > > > 264) Wendy Adams, USA
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> > > > > 265) Linda Brunner , USA
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> > > > > 266) Agustina Gallegos, Hollister, USA
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> > > > > 267) Jemila Dwyer, Seattle, USA
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> > > > > 268) Karen Kuest, Seattle, USA
> > > > >
> > > > > 269) Jean Sack, Dhaka, Bangladesh
> > > > >
> > > > > 270) Shamima Moin, Dhaka, Bangladesh
> > > > >
> > > > > 271) Anand, Chennai, India
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> > > > 273) Musharraf H. Khan, United Arab Emirates
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> > > > 274) Zahid Haider, Dhaka, Bangladesh
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> > > > 275) Rahin Haider, Dhaka, Bangladesh
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> > > > 277) Dina Mustary, Dhaka, Bangladesh
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> > > > 278) Shaonti Haider, Dhaka, Bangladesh
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> > > > 279) Hemonti Haider, Dhaka, Bangladesh
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> > > > 280) Asif Haider, Dhaka, Bangladesh
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> > > > 281) Suman SMA Islam, Dhaka, Bangladesh
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> > > > 282) Meena Poudel, Nepal
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> > > > 283) Jyoti Sanghera, India
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> > > > 284) Ratna Kapur, India
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> > > > 285)Roshni Basu, India
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> > > > 287)Dr Jayasree,Thiruvananthapuram, India-695017
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> > > > 288) Deepa Nair, Trivandrum, India
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> > > > 299) Tapas Desrousseaux, Auroville, India
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> > > > 300) Mita Radhakrishnan, Auroville, India
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> > > > 301) Gayatri Taneja, Hyderabad, India
> > > >
> > > > 302) Lucia Volk, Cambridge, USA
> > > > 303) Tom Conry, Portland OR, USA

> > > > 304) Ann Conry, Portland OR, USA
> > > >
> > > > 305) Mike Jung, Seattle WA, USA
> > > > 306) Marie Milsten Fiedler, MN, USA
> > > 307) Maria Damon, MN, USA

[↑ Contents](#)

29. **Ray Bianchi**

Re: The So-Called Evidence Is a Farce

Thu 1 Nov 2001

give me a break the CIA can't even find the bathroom in Langley do you really think they did this? maybe it was the masons or jews working with them come on?!

----- Original Message -----

From: "richard.tylr" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, October 29, 2001 8:34 PM

Subject: Re: The So-Called Evidence Is a Farce

> Joe Etal. The chances of "terrorists" accomplishing the S11 attack are very
> low: I think it was organised by extreme right wing elements from inside the
> CIA-military- and others: I think that the planes were flown by remote
> control with all passengers and the pilots dead by a radio controlled gas
> bombs: then using guidance methods and the auto pilot (switched on and off
> as needed) they were flown into the buidings. The Penslyvannia plane was
> deliberately sent away from the White house to make it look "real".
Phone
> calls could well have been pre recorded etc
> How to get 19 people who are both highly intelligent and also want to
> commit suicide: who are young...and having a good time in the US...and no
> one "cracks"? The Muslims might be very religious but they are not that
> dedicated so to speak....There has never been a high jack with 4
> planes.(that number increases the probability of a "stuff up"). All others
> have been outside the US (and most have been a protest against the
situation
> in Palestine) ... the whole op was undertaken with "military precision"
and
> there is still NO PROOF and NO EVIDENCE of who did it. Bin Laden denies it
> (whereas for Kudos yo'd expect a boast)...
> In fact I believe he has only said something like: "There will be no

> peace in America while there is conflict in Palestine." That seems a good
> and intelligent statement. And I don't see the Taleban as so terrible.

They

> have their philosophy and ways of life. We should let them alone.

> The buildings collapsed just too well: like a controlled demolition.

> The US attacks Afghanistan - who have no significant ships or aircraft

> steaming or flying toward the US (quite the reverse the Middle eastern

> nations are surrounded by massive military ships, subs, and other of the

> Western nations) because they harbour terrorists. For that reason they

> should attack about 2000 other countries: maybe they should bomb New

Jersey

> where the Anthrax (which was of a type apparently was only made by the US
> Military).

> Keep this war going and the US will experience some REAL terror.

> Goff is clearly well informed. Its time to go and read Ginsberg's

> "America" again. Richard.

>

>

> ----- Original Message -----

> From: "Joe Brennan" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Saturday, October 27, 2001 5:16 PM

> Subject: The So-Called Evidence Is a Farce

>

>

> > The So-Called Evidence Is a Farce

> > By Stan Goff

> >

> > <http://www.narconews.com/goff1.html>

> >

> > I'm a retired Special Forces Master Sergeant. That doesn't cut much

> > for

> > those who will only accept the opinions of former officers on military

> > matters, since we enlisted swine are assumed to be incapable of

> > grasping the

> > nuances of doctrine.

> >

> > But I wasn't just in the army. I studied and taught military science

> > and

> > doctrine. I was a tactics instructor at the Jungle Operations Training

> > Center in Panama, and I taught Military Science at West Point.

> >

> > And contrary to the popular image of what Special Forces does, SF's
> > mission
> > is to teach. We offer advice and assistance to foreign forces. That's
> > everything from teaching marksmanship to a private to instructing a
> > Battalion staff on how to coordinate effective air operations with a
> > sister
> > service.
> >
> > Based on that experience, and operations in eight designated conflict
> > area
> > from Vietnam to Haiti, I have to say that the story we hear on the
> > news and
> > read in the newspapers is simply not believable. The most cursory
> > glance at
> > the verifiable facts, before, during, and after September 11th, does
> > not
> > support the official line or conform to the current actions of the
> > United
> > States government.
> >
> > But the official line only works if they can get everyone to accept
> > its
> > underlying premises. I'm not at all surprised about the Republican and
> > Democratic Parties repeating these premises. They are simply two
> > factions
> > within a single dominant political class, and both are financed by
> > the same
> > economic powerhouses. My biggest disappointment, as someone who
> > identifies
> > himself with the left, has been the tacit acceptance of those
> > premises by
> > others on the left, sometimes naively, and sometimes to score some
> > morality
> > points.
> >
> > Those premises are twofold. One, there is the premise that what this
> > de
> > facto administration is doing now is a "response" to September 11th.
> > Two,
> > there is the premise that this attack on the World Trade Center and
> > the
> > Pentagon was done by people based in Afghanistan. In my opinion,

> > neither of
> > these is sound. To put this in perspective we have to go back not to
> > September 11th, but to last year or further.
> >
> > A man of limited intelligence, George W. Bush, with nothing more than
> > his
> > name and the behind-the-scenes pressure of his powerful father-a
> > former
> > President, ex-director of Central Intelligence, and an oil man-is
> > systematically constructed as a candidate, at tremendous cost.
> >
> > Across the country, subtle and not-so-subtle mechanisms are put into
> > place
> > to disfranchise a significant fraction of the Democrat's African-
> > American
> > voter base. This doesn't come out until Florida becomes a
> > battleground for
> > Electoral College votes, and the magnitude of the story has been
> > suppressed
> > by the corporate media to this day. In a decision so lacking in
> > legitimacy,
> > the Supreme Court will neither by-line the author of the decision nor
> > allow
> > the decision to ever be used as a precedent, Bush v. Gore awards the
> > presidency of the United States to a man who loses the popular vote in
> > Florida and loses the national popular vote by over 600,000.
> >
> > This de facto regime then organizes a very interesting cabinet. The
> > Vice
> > President is an oil executive and the former Secretary of Defense. The
> > National Security Advisor is a director on the board of a
> > transnational oil
> > corporation and a Russia scholar. The Secretary of State is a man
> > with no
> > diplomatic experience whatsoever, and the former Chair of the Joint
> > Chiefs
> > of Staff. The other interesting appointment is Donald Rumsfeld as
> > Secretary
> > of Defense. Rumsfeld is the former CEO of Searle Pharmaceuticals. He
> > and
> > Cheney were featured as speakers at the May, 2000, Russian-American
> > Business

> > Leaders Forum. So the consistent currents in this cabinet are
> > petroleum, the
> > former Soviet Union, and the military.
> >
> > Based on the record of Daddy Bush, in all his guises, and the general
> > trajectory of US foreign policy as far back as the Carter
> > Administration, I
> > feel I can reasonably conclude that Middle Eastern and South Asian
> > fossil
> > fuels are one of their major preoccupations. Not just because this
> > klavern
> > has some very direct financial interests in fossil fuel, but because
> > they
> > surely know that worldwide oil production is peaking as we speak, and
> > will
> > soon begin a permanent and precipitous decline that will completely
> > change
> > the character of civilization as we know it within 20 years.
> >
> > Even the left seems to be in deep denial about this, but the math is
> > available. And, no, alternative energies and energy technologies will
> > not
> > save us. All the alternatives in the world can not begin to provide
> > more
> > than a tiny fraction of the energy base now provided by oil. This
> > makes it
> > more than a resource, and the drive to control what's left more than
> > an
> > economic
> > competition.
> >
> > I further conclude that the economic colonization of the former
> > Soviet Union
> > is probably high on that agenda, and in fact has a powerful synergy
> > with the
> > issue of petroleum. Russia not only holds vast untapped resources that
> > beckon to imperialism in crisis, it remains a credible military and
> > nuclear
> > challenger in the region.
> >
> > We have not one, but three members of the Bush de facto cabinet with
> > military credentials, which makes the cabinet look quite a lot like a

> > military General Staff. All this way before September 11th.
> >
> > Then there's the subject of the North Atlantic Treaty Organization.
> > NATO
> > might have expected consignment to the dustbin of the Cold War after
> > the
> > Eastern Bloc shattered in 1991. Peace dividend and all that. But it
> > didn't.
> > It expanded directly into the former states of the Eastern Bloc
> > toward the
> > former Soviet Union, and contributed significant forces to the
> > devastation
> > of
> > Iraq -a key country in the world oil market, over which control
> > translates
> > into the ability to manipulate oil prices. NATO is a military
> > formation, and
> > the United States exerts the controlling interest in it.
> >
> > It seemed like a form without a function, but it remedied that pretty
> > quickly. Then when Yugoslavia refused to play ball with the
> > International
> > Monetary Fund, the US and Germany began a systematic campaign of
> > destabilization there, even using some of the veterans of Afghanistan
> > in
> > that campaign.
> >
> > NATO became the military arm of that agenda-the break-up of
> > Yugoslavia into
> > compliant statelets, the further containment of the former Soviet
> > Union, and
> > the future pipeline easement for Caspian Sea oil to Western European
> > markets
> > through Kosovo.
> > You see, this is important to understand, and people-even those
> > against the
> > war talk-are tending to overlook the significance of it. NATO is not a
> > guarantor of international law, and it is not a humanitarian
> > organization.
> >
> > It is a military alliance with one very dominant partner. And it can
> > no

> > longer claim to be a defensive alliance against European socialists.
> > It is
> > an instrument of military aggression.
> >
> > NATO is the organization that is now going to thrust further along
> > the 40th
> > parallel from the Balkans through the Southern Asian Republics of the
> > former
> > Soviet Union. The US military has already taken control of a base in
> > Uzbekistan. No one is talking about how what we are doing seems to be
> > a very
> > logical extension of a strategy that was already in motion, and has
> > been in
> > motion for two decades.
> >
> > Once we recognize the pattern of activity designed to simultaneously
> > consolidate control over Middle Eastern and South Asian oil, and
> > contain and
> > colonize the former Soviet Union, Afghanistan is exactly where they
> > need to
> > go to pursue that agenda.
> >
> > Afghanistan borders Iran, Pakistan, and even China but, more
> > importantly,
> > the Central Asian Republics of the former Soviet Union, Uzbekistan,
> > Turkmenistan and Tajikistan. These border Kazakhstan. Kazakhstan
> > borders
> > Russia. Turkmenistan sits on the Southeastern quadrant of the Caspian
> > Sea,
> > whose oil the Bush Administration dearly covets.
> >
> > Afghanistan is necessary for two things: as a base of operations to
> > begin
> > the process of destabilizing, breaking off, and establishing control
> > over
> > the South Asian Republics, which will begin within the next 18-24
> > months in
> > my opinion, and constructing a pipeline through Turkmenistan,
> > Afghanistan,
> > and Pakistan to deliver petroleum to the Asian market.
> >
> > The BBC was recently told by Niaz Naik, a Pakistani Foreign

> > Secretary, that
> > senior American officials were warning them as early as mid-July that
> > military action for mid-October was being planned for Afghanistan. In
> > 1996,
> > the Department of Energy was issuing reports on the desirability of a
> > pipeline through Afghanistan, and in 1998, Unocal testified before
> > the House
> > Subcommittee on Asia and the Pacific that this pipeline was crucial to
> > transport Caspian Basin oil to the Indian Ocean.
> >
> > Given this evidence that a military operation to secure at least a
> > portion
> > of Afghanistan has been on the table, possibly as early as five years
> > ago, I
> > can't help but conclude that the actions we are seeing put into
> > motion now
> > are part of a pre-September 11th agenda. I'm absolutely sure of that,
> > in
> > fact. The planning alone for operations, of this scale, that are now
> > taking
> > shape, would take many months. And we are seeing them take shape in
> > mere
> > weeks.
> >
> > It defies common sense. This administration is lying about this whole
> > thing
> > being a "reaction" to September 11th. That leads me, in short order,
> > to be
> > very suspicious of their yet-to-be-provided evidence that someone in
> > Afghanistan is responsible. It's just too damn convenient. Which also
> > leads
> > me to wonder-just for the sake of knowing-what actually did happen on
> > September 11th, and who actually is responsible.
> >
> > The so-called evidence is a farce. The US presented Tony Blair's
> > puppet
> > government with the evidence, and of the 70 so-called points of
> > evidence,
> > only nine even referred to the attacks on the World Trade Center, and
> > those
> > points were conjectural. This is a bullshit story from beginning to
> > end.

> > Presented with the available facts, any 16-year old with a liking for
> > courtroom dramas could tear this story apart like a two-dollar shirt.
> >
> > But our corporate press regurgitates it uncritically. But then, as we
> > should
> > know by now, their role is to legitimize. This cartoon heavy they've
> > turned
> > bin Laden into makes no sense, when you begin to appreciate the
> > complexity
> > and synchronicity of the attacks.
> >
> > As a former military person who's been involved in the development of
> > countless operations orders over the years, I can tell you that this
> > was a
> > very sophisticated and costly enterprise that would have left what we
> > call a
> > huge "signature". In other words, it would be very hard to effectively
> > conceal.
> >
> > So there's a real question about why there was no warning of this.
> > That can
> > be a question about the efficacy of the government's intelligence
> > apparatus.
> > That can be a question about various policies in the various agencies
> > that
> > had to be duped to orchestrate this action. And it can also be a
> > question
> > about whether or not there was foreknowledge of the event, and that
> > foreknowledge is being covered up.
> >
> > To dismiss this concern out of hand as the rantings of conspiracy
> > nuts is
> > premature. And there is a history of this kind of thing being done by
> > national political bosses, including the darling of liberals, Franklin
> > Roosevelt. The evidence is very compelling that the Roosevelt
> > Administration
> > deliberately failed to act to stop Pearl Harbor in order to mobilize
> > enough
> > national anger to enter the World War II.
> >
> > I have no idea why people aren't asking some very specific questions
> > about

> > the actions of Bush and company on the day of the attacks.
> >
> > Follow along:
> > Four planes get hijacked and deviate from their flight plans, all the
> > while
> > on FAA radar. The planes are all hijacked between 7:45 and 8:10 AM
> > Eastern
> > Daylight Time.
> > Who is notified?
> > This is an event already that is unprecedented. But the President is
> > not
> > notified and going to a Florida elementary school to hear children
> > read.
> > By around 8:15 AM, it should be very apparent that something is
> > terribly
> > wrong. The President is glad-handing teachers.
> > By 8:45, when American Airlines Flight 11 crashes into the World Trade
> > Center, Bush is settling in with children for his photo ops at Booker
> > Elementary. Four planes have obviously been hijacked simultaneously,
> > an
> > event never before seen in history, and one has just dived into the
> > worlds
> > best know twin towers, and still no one notifies the nominal
> > Commander in
> > Chief.
> > No one has apparently scrambled any Air Force interceptors either.
> >
> > At 9:03, United Flight 175 crashes into the remaining World Trade
> > Center
> > building.
> > At 9:05, Andrew Card, the Presidential Chief of Staff whispers to
> > George W.
> > Bush. Bush "briefly turns somber" according to reporters.
> > Does he cancel the school visit and convene an emergency meeting? No.
> > He
> > resumes listening to second graders read about a little girl's pet
> > goat, and
> > continues this banality even as American Airlines Flight 77 conducts
> > an
> > unscheduled point turn over Ohio and heads in the direction of
> > Washington
> > DC.

> > Has he instructed Chief of Staff Card to scramble the Air Force? No.
> > An excruciating 25 minutes later, he finally deigns to give a public
> > statement telling the United States what they already have figured
> > out; that
> > there's been an attack by hijacked planes on the World Trade Center.
> > There's
> > a hijacked plane bee-lining to Washington, but has the Air Force been
> > scrambled to defend anything yet? No.
> > At 9:30, when he makes his announcement, American Flight 77 is still
> > ten
> > minutes from its target, the Pentagon.
> >
> > The Administration will later claim they had no way of knowing that
> > the
> > Pentagon might be a target, and that they thought Flight 77 was
> > headed to
> > the White House, but the fact is that the plane has already flown
> > South and
> > past the White House no-fly zone, and is in fact tearing through the
> > sky at
> > over 400 nauts.
> >
> > At 9:35, this plane conducts another turn, 360 degrees over the
> > Pentagon,
> > all the while being tracked by radar, and the Pentagon is not
> > evacuated, and
> > there are still no fast-movers from the Air Force in the sky over
> > Alexandria
> > and DC.
> > Now, the real kicker: A pilot they want us to believe was trained at a
> > Florida puddle-jumper school for Piper Cubs and Cessnas, conducts a
> > well-controlled downward spiral, descending the last 7,000 feet in
> > two-and-a-half minutes, brings the plane in so low and flat that it
> > clips
> > the electrical wires across the street from the Pentagon, and flies
> > it with
> > pinpoint accuracy into the side of this building at 460 nauts.
> >
> > When the theory about learning to fly this well at the puddle-jumper
> > school
> > began to lose ground, it was added that they received further
> > training on a

> > flight simulator.
> > This is like saying you prepared your teenager for her first drive on
> > I-40
> > at rush hour by buying her a video driving game. It's horse shit!
> >
> > There is a story being constructed about these events. My crystal
> > ball is
> > not working today, so I can't say why.
> >
> > But at the least, this so-called Commander-in-Chief and his staff
> > that we
> > are all supposed to follow blindly into some ill-defined war on
> > terrorism is
> > criminally negligent or unspeakably stupid. And at the worst, if more
> > is
> > known or was known, and there is an effort to conceal the facts,
> > there is a
> > criminal conspiracy going on.
> >
> > Certainly, the Bush de facto administration was facing a confluence of
> > crises from which they were temporarily rescued by this event.
> > Whether they
> > played a sinister role or not, there is little doubt that they have
> > at the
> > very least opportunistically pounced on this attack:
> > - - to overcome their lack of legitimacy,
> > - - to shift the blame for the encroaching recession from capitalism
> > to the
> > September 11th terror attack,
> > - - to legitimize their pre-existing foreign policy agenda,
> > - - to establish and consolidate repressive measures domestically
> > and silence
> > dissent.
> >
> > In many ways, September 11th pulled the Bush cookies out of the
> > fire. And
> > gave the Bush team the green light to begin constructing a long-term
> > scenario within which to establish fascistic control measures at home
> > and
> > abroad as a citadel for the ruling class in the catastrophic
> > conjuncture
> > that we are entering based on the end of oil.

> >
> > This elephant in the living room is being studiously ignored. In
> > fact, the
> > domestic repression has already begun, officially and unofficially.
> > It's
> > kind of a latter day McCarthyism. I participated in a teach-in at
> > Chapel
> > Hill, North Carolina, on the 17th of September, and though not a
> > single
> > person on the panel excused or justified the attacks, and every
> > person there
> > offered
> > either condolences and prayers for the victims, we were excoriated
> > within
> > two days as "enemies of America."
> >
> > Yesterday an op-ed called for my deportation (to where, one can only
> > guess).
> > Now Herr Ashcroft is fast tracking the biggest abrogation of US civil
> > liberties since the so-called anti-terrorism legislation after the
> > Oklahoma
> > City bombing - which by the way hasn't resulted in anti-terrorism but
> > in the
> > acceleration of the application of the racist death penalty.
> >
> > The FBI has defined terrorist groups not by whether any given group
> > has ever
> > acted as terrorists, but by their beliefs. Some socialists and
> > anti-globalization groups have already been identified by name as
> > terrorist
> > groups, even though there is not a single shred of evidence that they
> > have
> > ever participated in any criminal activity. It reminds me of the
> > Smith Act
> > that was finally declared unconstitutional, but only after a hell of
> > a lot
> > of people served a hell of a long time in jail for the crime of
> > thinking.
> >
> > I think this also points to yet another huge problem that the Bush
> > regime
> > was facing. Worldwide resistance to the whole so-called neoliberal

> > agenda,
> > which is a prettied up term for debt-leverage imperialism. While debt
> > and
> > the threat of sanctions has been used to coerce nations in the
> > periphery, we
> > have to understand that the final guarantor of compliance remains
> > military
> > action. For a global economic agenda, there is always a corresponding
> > political and military agenda.
> >
> > The focal point of these actions in the short term is Southern Asia,
> > but
> > they have already scripted this as a worldwide and protracted fight
> > against
> > terrorism. It's far better than drug wars as a rationalization, and
> > the
> > drug war thing was being discredited in any case. Leftists are
> > regaining
> > power and popularity in Venezuela, El Salvador, Nicaragua, Ecuador,
> > Colombia, the Dominican Republic, Haiti, Brazil, and Argentina. Cuba
> > has
> > gained immense prestige over the last few years. The empire is
> > beginning to
> > unravel.
> >
> > We can hardly justify intervention in these places by saying they are
> > not
> > toeing the economic line by allowing the absolute domination of their
> > societies by transnational corporations. That exposes the agenda. So
> > we
> > simply claim they are supporting terrorism.
> >
> > It's for all these reasons I say the left has missed the boat on this
> > one,
> > by allowing them to get away with rushing past the question of who
> > did what
> > on September 11th. If the official story is a lie, and I think the
> > circumstantial case is strong enough to stay with this question, then
> > we
> > really do need to know what happened.
> >
> > And we need to understand concretely what the motives of this

> > administration
> > are. And we need to understand more than just their immediate
> > motives, but
> > where the larger social forces that underwrite our situation right
> > now are
> > headed. I do not think this administration is engaged in the
> > deliberative
> > process of a political grouping that is on top of their game. They are
> > putting together some very deliberative technical solutions in
> > response to a
> > larger situation that it slipping rapidly out of their control. Like
> > clear
> > cutting. There's a very smart technology being employed to do a very
> > dumb
> > thing.
> >
> > What they are responding to is not September 11th, but the beginning
> > of a
> > permanent and precipitous decline in worldwide oil production, the
> > beginning
> > of a deep and protracted worldwide recession, and the unraveling of
> > the
> > empire.
> >
> > This brings me to a point about what all this means for Americans'
> > security,
> > which they are perfectly justified to worry about.
> >
> > The actions being prepared by this administration will not only not
> > enhance
> > our security, it will significantly degrade it. Military action
> > against many
> > groups across the globe, which is what the administration is telling
> > us
> > quite openly they are planning to do, will put a lot of backs against
> > the
> > wall. That can't be very secure. The concept of war being touted
> > here is a
> > violation of the principles of war on several counts, and will
> > inevitably
> > lead to military catastrophes, if you're inclined to view this from a
> > position of moral and political neutrality.

> >
> > And the people who are now in possession of half the world's
> > remaining oil
> > reserves are subject to destabilization for which we can't even
> > pretend to
> > predict the consequences-but loss of access to critical energy
> > supplies is
> > certainly within the realm of possibility.
> >
> > Worst of all, we will be destabilizing Pakistan, a nuclear power in an
> > active conflict with its neighbor, and we will be provoking Russia,
> > another
> > nuclear power. The security stakes don't get any higher, and
> > Americans can
> > ill afford to ignore nukes.
> >
> > And I think that this domestic agenda is a tremendous threat to the
> > security
> > of anyone who is critical of the government or their corporate
> > financiers,
> > and we already know that the real threats are against populations
> > that can
> > easily be scapegoated as the domestic crisis deepens.
> >
> > There is a very real threat right now of creeping fascism in this
> > country,
> > and that phenomenon requires its domestic enemies. Historically those
> > enemies have included leftists, trade unionists, and racially and
> > nationally
> > oppressed sectors. This whole "state of emergency" mentality is
> > already
> > being used to quiet the public discourses of anti-racism, of
> > feminism, of
> > environmentalism, and of both socialism and anarchism.
> >
> > And while there is token resistance by officials to anti-Muslim
> > xenophobia,
> > the stereotypical images have saturated the media, and the government
> > is
> > already beginning to openly reinstate racial profiling. It is only a
> > short
> > step from there to go after other groups. We have long been prepared

> > by the
> > ideologies of overt and covert racism, and racism as both institution
> > and
> > corresponding psychology in the United States is nearly intractable.
> >
> > It's for all these reasons that I say emphatically that we can not
> > accept
> > anything from this administration; not their policies nor their
> > bullshit
> > stories. What they are doing is very, very dangerous, and the time to
> > fight
> > back against them, openly, is right now, before they can consolidate
> > their
> > power and their agenda. Once they have done that, our job becomes
> > much more
> > difficult.
> >
> > The left, if it has the capacity to self-organize out of its
> > oblivion, needs
> > to understand its critical roles here. We have to play the role of
> > credible,
> > hard-working, and non-sectarian partners in a broader peace-movement.
> > We
> > have to study, synthesize, and describe our current historical
> > conjuncture.
> > And we have to prepare leadership for the decisive conflict that will
> > emerge
> > to
> > first defeat fascism then take political power.
> >
> > Rosa Luxemburg's words are truer than ever right now. We are not
> > faced with
> > a choice between socialism and capitalism, but socialism or
> > barbarism. And
> > what we can least afford are denial and timidity.
> >
> > Stan Goff
> >
> > <http://www.narconews.com/goff1.html>
> >
> > I strongly recommend, for anyone who wants to find further background

> > material on the issues herein check out the websites at dieoff.org,
> > emperors-clothes.com, and globalcircle.net

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30. **Poetics List Administration**

Please announce-A Day of Poetry to Celebrate Robert Kelly's 40 Years at Bard (fwd)

Thu 1 Nov 2001

--On Thursday, November 01, 2001, 3:54 PM -0500 "Emily Darrow" <[REDACTED]> wrote:

" " Bard College News Release " " Press Contact: Emily M. Darrow " [REDACTED]
" [REDACTED] " " FOR IMMEDIATE RELEASE " " A DAY OF POETRY TO
CELEBRATE ROBERT KELLY'S " 40 YEARS AT BARD COLLEGE " " November
10 program features poetry readings, performances, and a Stan Brakhage film "
" ANNANDALE-ON-HUDSON, N.Y.A Day of Poetry to Celebrate Robert Kelly's
40 years at Bard begins at 1:30 p.m. in Olin Hall on Saturday, November 10,
and is free and open to the public. The program honors Kelly, the Asher B. Edel-
man Professor of Languages and Literature at Bard, and will feature poetry
readings, performances, and a screening of a Stan Brakhage film. " " At 1:30
p.m., there will be readings by five distinguished former students of Kelly at
Bard Mary Caponegro, '78 (the Richard B. Fisher Family Professor in Literature
and Writing at Bard); Pierre Joris, '69; Kimberly Lyons, '81; Thomas Meyer, '69;
and John Yau, '72. They will be followed by readings by Kelly's current senior
project students Jennifer Cazenave, Ian Dreiblatt, and Robyn Carliss (all '02).
The readings will be presented by Terence Boylan, '70. " " At 3:30 p.m., follow-
ing an intermission, Kelly's faculty colleagues at Bard will read from their work.
The readers include John Ashbery, Charles P. Stevenson Jr. Professor of Lan-
guages and Literature; Ann Lauterbach, Ruth and David E. Schwab II Professor
in Languages and Literature; Joan Retallack, John D. and Catherine T.
MacArthur Professor of Humanities; Bob Holman, visiting professor of writing
and integrated arts. Leonard Schwartz, visiting assistant professor of inte-
grated arts and first-year seminar; Mathias Göritz, visiting assistant professor
of German; and Jeffrey Katz, dean of Information Services and director of Bard's
libraries, will also read from their work, as will Robert Kelly. This segment of
the program will be presented by William Weaver, professor of literature at
Bard College and a Bard Center Fellow. " " Following a reception in the Olin
Atrium, the evening performance begins at 6:30 p.m. An introduction followed
by a presentation to Kelly will be given by Leon Botstein, president of Bard Col-
lege. Nicole Peyrafitte, a multimedia performance artist, will perform songs she
composed based on Kelly's Not This Island Music (translated into French by
Charlotte Mandell '90). The film "Portrait of Robert Kelly" (1967), from Fifteen

Song Traits (1967-86) by Stan Brakhage, will then be shown. Brakhage is "the most important nonnarrative filmmaker of the past two generations," according to Larry Kardish, curator of film exhibitions for the Museum of Modern Art, New York. The program concludes with the performance of Sudden Ekphrasis! , a performance some of Robert Kelly's works by participants in the Integrated Arts Major Conference directed by Bob Holman and Jeffrey Sichel. John Pruitt, associate professor of film, will present this part of the program. " " Robert Kelly has taught at Bard since 1961. He founded the Milton Avery Graduate School of the Arts writing program in 1980, and directed it for a dozen years. He has received a number of grants and awards, including a prize from the American Academy and Institute of Arts and Letters and an honorary doctor of letters degree from the State University of New York. He is the author of more than 50 books of poetry (including Red Actions, a selection of poems from 1960-1993), several novels, and four collections of shorter fiction. His most recent books are Mont Blanc (a writing-through of Shelley's eponymous poem), The Time of Voice, Runes, and The Garden of Distances, the last a collaboration with Tyrolean painter Brigitte Mahlknecht. Lapis, poems 1997-2000, will be published next winter. Kelly is working on a new novel and a collection of critical and theoretical essays, as well as on Orion: Opening the Seals, a long poem whose opening section can be found in the latest issue of Conjunctions , of which he is a contributing editor. " " For further information, call [REDACTED]. " " " About the Artists: " " John Ashbery is the poet laureate of New York State. He received a National Book Critics Circle Award, a National Book Award, and a Pulitzer Prize for his Self-Portrait in a Convex Mirror, published in 1975. His other poetry collections include Some Trees; The Tennis Court Oath; Rivers and Mountains; Shadow Train; April Galleons; Hotel Latréamont; And the Stars Were Shining; Can You Hear, Bird; Wakefulness; and Girls on the Run. Ashbery is also the author of three plays, a novel (with James Schuyler), Reported Sightings: Art Chronicles 1957-1987 , articles on art criticism and translation, and verse set to music. His other awards and honors include the Bollingen Prize in Poetry; MacArthur Foundation Fellowship; Common Wealth Award in Literature, Modern Language Association; Horst Bienek Prize, Bavarian Academy of Fine Arts, Munich; Antonio Feltrinelli Prize for Literature, Rome; Chevalier des Arts et Lettres (awarded by France); Robert Frost Medal, Poetry Society of America; and the Gold Medal for Poetry, American Academy of Arts and Letters. Ashbery also served as chancellor of the Academy of American Poets in 1988. " " Mary Caponegro is the author of four short story collections: Tales from the Next Village, The Star Café, Five Doubts , and the recently released The Complexities of Intimacy: Stories . She is a contributor to Review of Contemporary Fiction, Epoch , Conjunctions, Sulfur, Gargoyle , and Iowa Review , and a contributing editor for Conjunctions and Tyuonyi . Caponegro has received the General Electric Foundation Award for Younger Writers, the Rome

Prize Fellowship in Literature from American Academy and Institute of Arts and Letters, Charles Flint Kellogg Award in Arts and Letters from Bard College, Teacher of the Year Award from Hobart and William Smith Colleges, and the Undergraduate Teaching Award from Syracuse University. " " Matthias Göritz taught at the University of Hamburg, and at universities in Kiel, Lübeck, and Lüneberg, Germany. His books include *Loops* (poems) and *Hamburg*. Chicago. *Eine Literarische Expedition* (editor). He is the recipient of fellowships from Ledig-Rowohlt Foundation, Poet's Exchange of the City of Marseille, Chicago/Hamburg Writers' Exchange, and the Rudolf and Erika Koch Foundation. " " Bob Holman has been described by Henry Louis Gates in the *New Yorker* as "the postmodern promoter who has done more to bring poetry to cafes and bars than anyone since Ferlinghetti." Holman produced a five-part series for PBS, *The United States of Poetry*, and coedited the accompanying book. He directs the Nuyorican Poets Café in New York City and coedited *Aloud! Voices from the Nuyorican Poets Café*, winner of the American Book Award. His most recent collection of poetry is *The Collect Call of the Wild*. " " Pierre Joris is professor of English at the State University of New York, Albany. Born and raised in Luxembourg, he is an internationally recognized poet. His recently published works include a global anthology of avant-garde poetry, *Poems for the Millennium*, compiled and edited with Jerome Rothenberg; a manifesto-essay, "Towards a Nomadic Poetics"; and a book of poems from OtherWind Press. He also has translated Kelly's *A Transparent Tree* into French. " " Jeffrey Katz was a Massachusetts Artists' Foundation Fellow in Poetry in 1990 and his work has appeared in numerous small press publications. " " Ann Lauterbach is on the faculty of Bard's Milton Avery Graduate School of the Arts, where she directs the writing program. In addition to her forthcoming volume of selected poems, *If in Time* (April 2001), her collections of poetry include *On a Stair; And For Example ; Clamor; Before Recollection; and Many Times , But Then*. She has contributed poems and essays to numerous journals, including *Conjunctions*, where she has served as contributing editor since 1981. Lauterbach has written on art and poetics in relation to contemporary culture, most recently in a series of columns for the *American Poetry Review* titled "The Night Sky." She has also written essays on sculptor David Smith's writings and drawings, and a collaborative work for sculptor Ann Hamilton's *Whitecloth* catalogue for the Aldrich Museum in Connecticut. Lauterbach has taught at Brooklyn College, Columbia University, Princeton University, Denver University, City College of New York, and Graduate Center of the City of New York. She is the recipient of a MacArthur Fellowship, as well as grants from the New York State Foundation for the Arts, Ingram Merrill Foundation, and the Guggenheim Foundation. " " Kimberly Lyons has published six poetry chapbooks and *Abacadabra* (Granary Books). She was the director of the St. Mark's Poetry Project in New York. " " Thomas Meyer lives in the mountains of western North Carolina and the Yorkshire

Dales. Much of his time over the past decade has been taken up by three collaborations with the late Sandra Fisher, *Sappho*, *Sonnets & Tableaux*, and *Monotypes & Tracings*. He has translated works from ancient Chinese and Sanskrit, and he studies Vedic astrology. His most recent work is *At Dusk Iridescent: A Gathering of Poems 1972-1997*. " " Nicole Peyrafitte, a native of France, modeled, cooked, and worked for theater and local television in Paris and Toulouse before moving to the United States, where she now resides in Albany, New York. Her work includes paintings, drawings, collages, writing, computer animation, voice works, and performances. " " Joan Retallack is the author of six books of poetry, including the first in a three-part series, *MONGRELISME: A Difficult Manual for Desperate Times*, *How To Do Things With Words*, and *AFTERRIMAGES*. She received a Lannan Foundation Literary Grant for Poetry in 1998/99. Her edition of artists' books, *WESTERN CIV CONT'D, AN OPEN BOOK*, was produced with partial funding from the National Endowment for the Arts. Retallack received the America Award in Belles-Lettres for *MUSIC AGE*, her book on and in collaboration with composer John Cage. A book of interrelated essays, *The Poethical Wager*, and a book on Gertrude Stein are forthcoming from the University of California Press, Berkeley. Retallack is also codirector of the Workshop in Language and Thinking at Bard College. " " Leonard Schwartz is visiting assistant professor of integrated arts and first-year seminar. He is the author of five poetry collections, including *Words Before the Articulate*, *Gnostic Blessing*, *Exiles: Ends, Objects of Thought*, and *Attempts at Speech*; and a book of collected essays, *A Flicker at the Edge of Things*. He coedited *An Anthology of New American Poetry and Primary Trouble*, and has had poems published in *Trafika*, *First Intensity*, *Agni*, *Five Fingers Review*, and other journals. He has also published essays and reviews in *Talisman*, *Poetry Flash*, *Asylum*, *Conjunctions*, *Afterimage*, *Film Quarterly*, and literary translations in *Harper's* and *Partisan Review*. Schwartz was the poet in residence at the Lacoste School of the Arts in France for two summers (1999, 2000). " " Jeffrey Sichel, assistant professor of theater at Bard, is founder and artistic director of his own off-Broadway company, the Empty Space Theatre Company. He was a musical collaborator with Gordon Gano of the band Violent Femmes and has worked with the New York Theatre Workshop. Formerly assistant director of the Obie Award-winning *En Garde Arts*, Sichel also has worked with Julie Taymor, director of *The Lion King*; the producers of *Rent*; and *The Knitting Factory*. Sichel was artist in residence at Bard's Lacoste School of the Arts in France. " " John Yau has published books of poetry, fiction, and criticism, and has contributed essays to many catalogues and monographs. His collections of poetry include *Forbidden Entries*, *Berlin Diptychon*, and *Edificio Sayonara*. Books of criticism include *In the Realm of Appearances: The Art of Andy Warhol* and *The United States of Jasper Johns*. He has written a book of short fiction

titled *My Symptoms*; edited an anthology of fiction, *Fetish*; and coedited *The Collected Poems of Fairfield Porter* . " " # # # " " (10.8.01)

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31. **Poetics List Administration**

Oil and Afghanistan (fwd)

Thu 1 Nov 2001

--On Thursday, November 01, 2001, 1:30 PM -0800 "david antin" <[REDACTED]> wrote:

" The reasons that it's absurd to consider oil politics as the " motivating force for the US attack on Afghanistan are: " 1. Afghanistan doesn't have any oil and " 2. It doesn't lie in anything like a direct route from the " large oil reserves in Kazakhstan or eastern Russia to either the " European countries or the US, Japan and China. " The eastern Russian oil will flow to the Pacific, probably " through Vladivostok, from which it is easily shipped to China, Japan, " Korea and the US. For the Kazakh reserves to get to Europe, all they " need to do is take a pipeline to the Caspian and get it to Baku, from " there to Turkey and to the Mediterranean. So far, those routes are " the only ones being seriously proposed by the oil companies " Take a look at a map. Afghanistan is so far to the south that " it's geographically irrelevant. The American attack on Afghanistan " may be stupid, but oil won't explain it. You're still fighting the " Gulf War, where oil was the only issue. " " David Antin "

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32. **Joe Safdie**

Re: [ImitaPo] FW: more on Islam and baseball

Fri 2 Nov 2001

"The Koran is not like the Bible,
historical, running from Genesis
to Apocalypse. The Koran
is altogether apocalyptic.

The Koran backs off from
that linear organization of time,
revelation, and history
which became the backbone

of orthodox Christianity
and remains the backbone
of the Western culture
after the death of God.

Islam is wholly apocalyptic
or eschatological,
and its eschatology
is not teleology.

The moment of decision,
the Hour of Judgment,
is not reached at the end of a line,
nor by a predetermined

cycle of cosmic recurrence;
eschatology can break out
at any moment. . . .
In fully developed

Islamic theology
only the moment is real."
And then Brosius did
what Tino had done

two nights in Korea
this all-American country
wouldn't HEAR of it
(Bush vs. North Korea)

he doesn't speak English
(which is the failure
of our current "intelligence" --
nobody does anything but)

* * *

A Poem Called
Something I Know Only Because I Subscribe to the New York Times in Seattle
Washington

"It is not just his versatility
that has endured Batista
to the Diamondbacks.

He has a poster of Einstein
taped to his locker stall
in the Arizona clubhouse

at Bank One Ballpark
and refers to Einstein's remarks
on the strength of imagination

33. **James Parr**
Re: not hell or yes heaven

Hey D-- Nice to communicate over this list! I like this poem muchly-- still reading it actually.

I'm going to read some stuff at noshametheater tomorrow night if you can get away from the family-- Live Arts at 11.

Take care,

James

Damian Judge Rollison wrote:

82

damian judge rollison
department of english/
institute for advanced
technology in the
humanities
university of virginia
[REDACTED]

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34. **Alan Sondheim**

Theory Work

Fri 2 Nov 2001

-

Theory Work image/captions

male and female (male older, heavy, awkward; female younger, lithe, graceful)

theory1.jpg (closeup of male ass, genitals; it's as if the body is upside-down in a darkened space, straddling a pillow or armrest)

to read, create the conditions for arousal
the theoretical capture of the screen--
it cuts across the borders of this image:
it's always traveling--it's always taking
you along

(caption on left, comfortable)

theory2.jpg (closeup of female ass, genitals; the body similarly positioned)

it's addition by zero, multiplication by one--
absorbed by your presence; it's
multiplication by zero, addition by one--
something changes--the text
makes way for my body

(caption huddled against the left)

theory3.jpg (full male on stomach, shot from rear, naked, straddling a couchback; the ass is highlighted, head receded into darkness)

it dreams huddled when
nothing's there--
everything crosses
the border

(caption close in against the body on the left)

theory4.jpg (female in similar position, skin slightly red-purple, head even more invisible) you are giving me no room--you want to cross me--it's a double-cross-- chiasm--what is drawn repeatedly--what draws you in (caption crosses the body on the upper part of the image; it's from margin to margin)

theory5.jpg (male on stomach, naked, straddling couchback, legs spread, head receding into darkness, invisible, abject, chiaroscuro) i'll follow it; it comes closer--it's almost as if--you want entertainment --the body's weighted down with words--it's getting harder to speak-- o heaven (caption crosses head, neck, shoulders, on upper portion of image; it's heavy on the body--two long lines, then the shorter apostrophic)

theory6.jpg (female straddling couchback, naked, legs spread, abject, head receding into darkness, chiaroscuro (but haven't all the images from theory1.jpg through this one been chiaroscuro))

are you breathing

are you breathing

(caption on upper left)

theory7.jpg (male naked lying on top of couchback, shot from side (i.e. the front of the couch; the other images have been shot from one end, shooting up in darkness between the legs), the image almost whited out, as if shot through gauze (it wasn't), low contrast, the body ungainly, head as if caught half-open, facing downward, falling from the neck) light--it's all over (caption on lower left against the white lightly embroidered sheet covering the couch)

theory8.jpg (female naked lying on top of couchback, shot from the same position as the male, the image almost whited out, low contrast, graceful body, head facing down, covered by hair)

light--it starts again

(caption in similar position, lower left)

—

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35. **Thomas Bell** ***call for submissions***

Fri 2 Nov 2001

> Dear Fellow Human Being

>

> As humanity, we are at a crossroads.

> With the fall of the towers, many of us woke up.

> We remembered the importance of communications, of freedom, of unity,

> of humanity, of hope.

- >
- > We need to share our views, our visions, our dreams.
- >
- > This can be a venue for healing and dialogue about hope and how we
- > can learn from what is going on.
- > how we can communicate through poetry and art in order to bring awareness
- > to the fact we are all in this together.
- > I hope we will get submissions from around the world,
- > from different cultures,
- > from different faiths.
- > I see this as an opportunity for each and every person who takes part
- > to feel empowered and to feel that each of us can make a difference
- > in this world.
- >
- > The ideas of the Book of Hope and the World Healing Book were born
- > when the towers fell.
- > It has never been as important as now for us to truly understand one
- > another.
- > Poetry & Art can be a vehicle for that effort.
- >
- > This is a call for submission for the Book of Hope and the World Healing
- > Book.
- >
- > Poetry will be the central focus for the Book of Hope. It will be in
- > English to begin with. However the poems do not need to be written in
- > English, but translation or an description of the content is
- > necessary. Poetry from every corner of the world will add to the
- > collective voice of hope and hopefully create the kind of dialogue
- > that is so greatly needed among nations today.
- >
- > We would like to see poems that reflect, in one way or another, the
- > times we are at now.
- > Views from different cultures that might help us understand each
- > other on a global scale.
- >
- > The World Healing Book is a collage of images, words, and art
- > that expresses what we need to do in order to heal from what happened at
- 911
- > and what is happening all the time in our world.
- > Suffering and fear is the root cause for our struggles.
- > Love and health in mind, soul and body is the root cause for our
- happiness.

- >
- > We are working on a web site that will contain guidelines and work
- > from the books.
- > <http://this.is/poems> - follow the link to the Book of Hope & the
- > World Healing Book
- >
- > If you would like to submit work or express interest in either of the
- > books simply send your submission or email to [REDACTED], you can
- > put the poem/s in the body of the email.
- > If you are sending text files please note that we only accept doc or txt
- > files.
- > If you are submitting images, just send a low resolution image in a jpg
- > format.
- > If the image is accepted we will send you instructions how to send it.
- >
- > We accept previously published poems,
- > even though it would be nice to get the pulse of how people feel today.
- > The poet/artists will retain all rights of their work.
- >
- > For regular mail submissions send them to
- > Beyond Borders
- > c/o Birgitta Jonsdottir
- > Hofsvallagata 20
- > 101 Reykjavik
- > Iceland
- >
- > All profit will go towards humanitarian work in Afghanistan.
- >
- > The deadline for submissions is 24.12.01
- > During the unfoldment of the project
- > we will send you updates on a regular bases
- >
- > With rivers of hope
- > Birgitta Jonsdottir
- > Editor
- >
- > L. Michael Lohr
- > Co-Editor
- >
- > Larry Jaffe
- > Honorary Editor
- > aka Spiritual Guide for the Project

>
> --
> Beyond Borders
> <http://this.is/poems>
>
> Bringing the world together through the power of the word
>
> Information about the Book of Hope & the World Healing Book
> and Beyond Borders
>
>
>
>
>
> Your use of Yahoo! Groups is subject to <http://docs.yahoo.com/info/terms/>
>
>

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36. **Lawrence Upton**

Re: The So-Called Evidence Is a Farce

Fri 2 Nov 2001

Sure

but that isnt why USAUK is bombing them

Nor will the northern alliance give it them

Nor does it make any sense to be bombing and starving people in order to give them medical care

I know little about US health care, but I do know there are a few problems over access. I am doubtful about medical care as a motive from a country without a national health care system

(I'm just off now to get some health care - no charge at all, no means test: that's how it needs to be, though our dentistry and optical care needs attention

The bombing will help reduce the numbers needing medical care of course - post natal abortion on a massive scale

If, after all this, things improve for women in Afghanistan, that's good; but it still won't have justified the bombing

The bombing is about something else entirely, the something else which led to the Taliban being put there in the first place.

L

----- Original Message -----

From: "Gwyn McVay" <[REDACTED]>

To: <[REDACTED]>

Sent: 01 November 2001 17:11

Subject: Re: The So-Called Evidence Is a Farce

| Spoken like a man. Personally, I don't think it's terribly | Western-imperialist
to desire that women in Afghanistan should get to | enjoy some of the little luxu-
ries, like medical care. | | Gwyn McVay, a woman, who would rather *get*
stoned than *be* stoned |

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37. **hassen**

Fw: Fake Interview and an ACS

Fri 2 Nov 2001

----- Original Message -----

For an unlimited time only:

FAKE INTERVIEW (green smiley face)

With Mike E. Microwave and Susan Osiris-Armand

Not too short and not too long....See why the fake interview is the hot new
trend among the young collaborating set....Get the courage to try it out your-
self....Act like someone you're not for once....Empty fancy-shmancy discourses
at random....Poke fun at the way they talk like they so smart....

And while supplies of patience last: ANDREWS CHEAP SHOT (red smiley face)

Still furious about Bruce's recent speech on what he said in 1975?....Blow off
your post-language steam by reading this....Savor what seconds of entertain-
ment still can be had in these fearful times....Guaranteed to be better than most
car pool rides....See what subjectivity lies on the other side of that nutcracking
ballet parataxis....Hint: it isn't pretty

What contemporaries have to say about it:

"I really thought FAKE INTERVIEW was for real. It was like watching The Blair
Witch Project all over again, except in the form of an interview between two po-
ets." -- Dan Rather, anchorman for the CBS Evening News

"FAKE INTERVIEW is a brilliant foray into pseudonymous authorship by unac-
knowledgeable pioneers. I'm including it on my syllabus next semester and am
looking forward to the hypertext version." -- Norman Anti-Norm, author of "How
to Live a Longer, Happier and Fuller Life Without Becoming an Author-Jerk"

"Whoever wrote ANDREWS CHEAP SHOT is secretly unsound, evil and very lonely. A Black Mass without the usual Black Mass thingamajigs. I recommend it highly." -- God, supreme being

"I was simmering and ANDREWS CHEAP SHOT brought me to a boil. Never will I be able to look at pro-creative activity in the same way." --Ol' Dirty Bastard, rapper

FAKE INTERVIEW and ANDREWS CHEAP SHOT are available at <http://bloodsausage.com/nooc/>

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38. **Herb Levy**

Re: by way of intro ii

Fri 2 Nov 2001

Hi,

I missed the original posting of this, but in addition to the suggestions from Richard Tyler, let me add a few folks to look into as far as theories of dealing with texts and music, all more from the music end of things: Robert Ashley, Harry Partch, Arnold Schoenberg, Leos Janacek, and Carl Orff. Kurt Schwitters discussions of how to perform his Ur Sonata may also be useful to you.

You may also be interested in tape & digital sampler pieces based on speech by composers such as David Mahler ("Voice of the Poet" & "Hearing Voices"), Scott Johnson ("John Somebody" would be the best example by him), & John Oswald ("Plexure"). & Alvin Lucier's setting of John Ashbery's "Theme" is quite different from most text settings and the process is fairly well described in Lucier's notes.

This is pretty much just off the top of my head, I'm sure I'll think of more in the next few days.

Bests,

Herb

----- Original Message -----

From: "Damian Judge Rollison" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, October 25, 2001 7:07 AM

Subject: by way of intro ii

Dear List,

In a different vein, I wonder if I could prevail on your

collective and individual awarenesses for help with my dissertation project, which is now at an inaugural stage. I'm writing about the nexus of poem/text/notation/music/performance in Modernist poetry, specifically collaborations between Gertrude Stein and Virgil Thompson and between Louis and Celia Zukofsky, with some discussion of musical notation in Gerard Manley Hopkins' manuscripts, and of jazz and blues in Harlem Renaissance poetics. I'm also interested in Cage and Mac Low, but I don't know as much as I'd like to about contemporary poetic engagements with musical structure and performance. I'd love to hear, bc or otherwise, answers to some questions about contemporary practice (however one > might choose to delimit 'contemporary'):

--

Herb Levy

Mappings on Antenna Internet Radio

<<http://www.antennaradio.com/avant/mappings/>>



Mappings P O Box 9369 Forth Worth, TX 76147

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39. **The Poetry Project**

POETRY PROJECT EVENTS

Fri 2 Nov 2001

CALENDAR OF EVENTS

NOVEMBER 5 - NOVEMBER 12

FRI 11/2 POETRY DOG TAGS: NECK TO NECK HAIKU - HOSTED BY REGIE CABICO Poetry Dog Tags will give your thoughts a place to hang out ... around your neck! A contest between poets who will bring their own Dog Tags to the show, and slam off against each other with haikus they'll be wearing around their neck. Hosted by REGIE CABICO. [10:30 PM]

MON 11/5 OPEN READING, sign-up at 7:30 pm. [8:00 PM]

WED 11/7 HAL WILLNER'S DOC POMUS PROJECT: A BENEFIT FOR THE POETRY PROJECT An evening of DOC POMUS' words and music, read and performed by his friends, admirers and collaborators. Special guests include LOU REED, JIMMY SCOTT, GARTH HUDSON, PETER GURALNICK and many more. An artist whose work, besides being influential among musicians and songwriters, was essential to the cultural life of New York City - both uptown and downtown. Legendary singer-songwriter Doc Pomus (1925-1991) wrote, "The

important thing is to be the poet - not the famous poet - there are so many uncontrollable intangibles that make up recognition and success." Over the past 50 years, his words have become internationally famous in songs such as "Save the Last Dance for Me," "Teenager in Love," "Viva Las Vegas," "This Magic Moment" and "Young Blood." Inducted into the Rock 'n Roll Hall of fame in 1992, his songs have been recorded by, among others, Elvis Presley, the Drifters, Ray Charles, and B.B. King. HAL WILLNER has produced records by Allen Ginsberg, Lou Reed, Marianne Faithful, Laurie Anderson, Terry Southern, and Lenny Bruce. Willner's film credits include the soundtracks for Robert Altman's *Shortcuts* and *Kansas City*. \$25 GENERAL ADMISSION, \$20 FOR POETRY PROJECT MEMBERS, \$200 RESERVE TICKETS WITH SPECIAL GALA RECEPTION.[8:00 PM]

FRI 11/9 IN THE PRESENT FUTURE TENSE: ELECTRONIC MUSIC AND PARAPSYCHOLOGY Music by MUATA 25, Lecture Q&A and Demonstration of "The Mind Machine" by Raymond Strano. Muata 25 a.k.a. THOMAS MURRAY, a guitarist turned electro-composer, has been a session musician and has toured with Lee Scratch Perry, Terrence Trent D'Arby, Eurhythmics, Tom Tom Club, among others. His current music is a purist minimal techno hybrid presented with and without beats. Ambient, architectural, disconcerting and beautiful best describe his brand of computer generated floating, kaleidoscopic sound-scapes. RAYMOND "COSMIC RAY" STRANO is the director of the Higgins Center for Consciousness Research. His mission is to fulfill the Pythagorean notion that "For health, art and science must be inseparable." He will present a demonstration of his "mind machine" which uses sound waves and light pulsations to entrain brain wave patterns in order to achieve trance states. Using video, computer music, sound and lights, the two artists collaboratively present a "multi-modal media meditation." [10:30 pm]

MON 11/12 DAVID HESS AND ALICE NOTLEY DAVID HESS's chapbook *Cage Dances* is just out by Skanky Possum Press. Essays, reviews and poems have appeared in *Jacket*, *How2*, *100 Days*, *Mungo vs Ranger*, *Flashpoint*, *Readme*, *Quid*, *The Baffler* and *Skanky Possum*. He lives in St. Louis. ALICE NOTLEY, a major voice in contemporary American Poetry and force in the second-generation of New York School poetry, is the author of numerous books of poetry, including *How Spring Comes*, *The Descent of Alette*, *Mysteries of Small Houses* and the new book *Disobedience*. She is the recipient of grants from the NEA, the Fund for Poetry and numerous others. She lives permanently in Paris. [8:00 PM]

--

Unless otherwise noted, admission to all events is \$7, \$4 for students and seniors, and \$3 for Poetry Project members. Schedule is subject to change.

The Poetry Project is located in St. Mark's Church in-the-Bowery at 131 E. 10th Street, the corner of 2nd Avenue and 10th Street in Manhattan. The Poetry Project is wheelchair accessible with assistance and advance notice. Please call [REDACTED] for more information, or visit our Web site at <http://www.poetryproject.com>.

If you are currently on our email list and would like to be on our regular mailing list (so you can receive a sample issue of The Poetry Project Newsletter for FREE), just reply to this email with your full name and address. Hope to hear from you soon!!!

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40. **Robert Corbett**

Re: The So-Called Evidence Is a Farce

Fri 2 Nov 2001

Anyone who thinks they know what the Taliban are all about should read William Vollman's piece on them in the New Yorker. It is from 2 years ago, but was recently up on their website. Besides, it isn't as though there aren't other regimes in the area (notably Saudi Arabia) that are antifeminist, not to mention the rest of the world. I wouldn't myself make the relativist shrug here that Richard makes, but at the same time I doubt that much attention would have been paid to the Taliban if they weren't imbricated in terrorism against US (this was so before S11). you may think you aren't being manipulated when you makes such observations, but in reality when we start paying attention to human rights as a culture, be sure that there is a cui bono behind such attention.

Robert

-- Robert Corbett "I will discuss perfidy with scholars as [REDACTED]
as if spurning kisses, I will sip Department of English the marble marrow
of empire. I want sugar University of Washington but I shall never wear
shame and if you call that sophistry then what is Love"

- Lisa Robertson

On Thu, 1 Nov 2001, Gwyn McVay wrote:

Richard, you lost me here:

*And I dont see the Taleban as so terrible. They
have their phiosophy and ways of life. We should let them alone.*

*Spoken like a man. Personally, I don't think it's terribly
Western-imperialist to desire that women in Afghanistan should get to
enjoy some of the little luxuries, like medical care.*

Gwyn McVay, a woman, who would rather **get** stoned than **be** stoned

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41. **Taylor Brady**

Re: No Peace in Our Time, No Justice

Fri 2 Nov 2001

Dan,

I made myself a promise to stay off Poetics for the sake of my mental health during the next few weeks, but had to let you know how much the basic sanity of your thinking here means to me. The fundamental distinction that the "something (i.e., the Bush war, since we haven't articulated anything as an alternative) must be done" crowd of ex-Left, we-are-all-Americans-now folks fail to grasp is the one between present U.S. military tactics and long-term (permanent?) U.S. military-economic geopolitical strategy.

In other words, it's not simply a question of whether, a month and a half after the WTC attacks, systematic carpet-bombing of Afghanistan still feels like a proportionate or effective response. Of course, even thus isolating the question, I'd still answer no, but I'm aware -- made so, again, on a daily basis in the electronic media -- that I'm in the minority here. But the question does not admit of such isolation -- the U.S. would not be in Afghanistan if it did not represent a carefully chosen starting point for the much larger series of military and military-political campaigns. Certainly, as you've pointed out, the stated proximate goal of "flushing out" bin Laden can no longer be seen as credible.

The real question is thus whether the extension of the Afghanistan campaign _at the will of the Defense Department_ to other nations, the permanent adoption of recent civil liberties curtailments (with more sure to follow), the long-term commitment to last month's giant corporate bailouts and their ratification in structural form as a "war economy" (always code for a massive transfer of public monies into private hands), the abandonment of emergent internationalism (probably the only benefit of the West's recent reliance on the Bretton Woods institutions -- and a tenuous one more dependent on the discourses developed by the protest movements than the policies of "official" representatives) in favor of a revanchist unilateralism, etc., etc. -- whether these permanent and systemic changes for the worse are still a "proportionate response." Or whether, in terms only of military pragmatics (i.e., capture/kill/incarcerate as much of Al Qaeda as you possibly can) they even make sense.

I pointed some of this out in the early days of the administration's response in my posts to the list. At one point, I inverted an old slogan of the U.S. ultra-left and invoked "one, two, many Afghanistans" as the likely outcome of the

adoption of Infinite Justice/Enduring Freedom's (give us some time under the new regime and we'll all be asking how it is to be endured) "open-ended" timeline and "flexible" goals. Much backchannel vitriol (including the promise of a letter of introduction to the FBI) and front-channel lauding of the humanity and wisdom of Hitchensism followed, under the heading of the "something must be done" argument. And yes, something must be done -- but not this, and if the choice is this or nothing, even from a dispassionate Realpolitik standpoint, I suspect that in fifteen years we'll all wish we'd said "nothing" a hell of a lot louder.

Of course, the choice between "this" and "nothing" is a false dichotomy, as the advocates of an internationalist approach have consistently maintained, recognizing the probable need for armed force, but tying that to the accomplishment of legal (and probably more sustainable) goals. One of these goals would have to be a searching, critical realignment of vast sections of U.S. foreign policy. Sadly, the mass discourse that has taken hold over the last month and a half has moved from a justifiable, if debatable weak version of objection to such a stance (i.e., "the first question must be one of response and security, not internal fault-finding") to an intractable strong version which holds that any questioning of U.S. prerogatives is tantamount to "letting the terrorists win." A corollary emerges to supplement the anguished "but something must be done" -- the angry refrain "and nothing must change." (Except perhaps the First Amendment and various other democratic luxuries).

What baffles me is that none of the government sources have really changed their tune. It's still crystal clear that Afghanistan is simply the tip of a big, bloody iceberg. But to hear the mass-mediated recitations that pass for discussion of the situation (sadly, even among fairly articulate remnants of the now-abdicatory Left), you'd think the war was simply a matter of ousting the Taliban. Which is, in effect, to substitute an unintentional PR coup the U.S. government stumbled into on its way to waging global war, for the realities of the war itself. Even restricting the viewfinder to Afghanistan itself, the continual emphasis being placed by U.S. sources on the Masoud-Rabbani (now sans Masoud) gangs of northern bandits, rapists and murderers as the best hope for post-Taliban "stability" should be a wakeup call for anyone tempted to believe, if only for a moment, that the conduct of this war is motivated by compassion for the suffering of the Afghan people, and Afghan women in particular.

We are being lied to at nearly every turn, except the opening gambit, in which we are told that we will be lied to, and that the necessity of this relation is the truth of our new republic. We will be asked to substitute administration and pure, sovereign power for the Machiavellian (in the real sense, not as a derogatory epithet)/Renaissance constructivism which undergirds the best traditions of U.S. constitutionalism. This is the tradition of creative power which limns

moments like the following, from Shakespeare's Coriolanus, sent to me in a slightly different context by Norma Cole a few weeks back: "What is the Citie but the People? True, the People are the Citie." The present danger is that we will come to a definition of our "citie" which posits it architecturally, as simply whatever finds itself centered around the command and control bunker of its hidden sovereign.

Taylor

On Thursday, November 1, 2001, at 01:33 PM, Daniel Bouchard wrote:

I continue to be disturbed by David Antin's metaphor of mice for Osama bin Laden and the Al Qaeda network: things to be killed relentlessly, vermin, unhuman. This is dangerous language in the national debate (such as it is) and completely disgusting for a poet to use. (Forgive me if I hold poets to higher standards than other mortals.)

Osama bin Laden and the Al Qaeda network are murderers, fascists, thugs. I favor their capture and arrest. I am not optimistic enough to believe that this could happen without the use of military force. By capturing bin Laden and dismantling the "network" I believe there may be a possibility for justice and peace. However, by just keeping abreast of news reports from a wide variety of sources over the past month leads me to believe that there will be no peace. And there will certainly be no justice. Certainly not for the victims killed in NYC, DC, and Penn. In other words, I wish to discuss the current war, but I will not even mention the obvious hypocrisy.

If I remember correctly, the Bush administration never had certain intelligence on the whereabouts of bin Laden. This was true up thru the beginning of the bombing. It's true now; no one knows where he is. No matter: the US said it would go after "the global terrorist network" and the states that harbor them. Sudan and Saudi Arabia have also harbored bin Laden and his network. Obviously these states have since repented, but there are no guarantees that they are not next on the bombing list. OK: the US is bombing Afghanistan, where the US is pretty sure bin Laden does not

reside. His training camps were destroyed, probably in about fifteen minutes on the first or second day of bombing. As October came and went the war escalated in subtle ways. More sorties, more bombings. Then the bombings were "stepped up," then the bombings became "round the clock," and in today's paper the continued "carpet bombing" is discussed in successful terms, although no end of the bombing is in sight and more troops are needed on the ground to help aim the bombs. In mid-September Afghanistan was a country with very little military targets. You've got to wonder what's going on over there.

But you're not supposed to question it. The US was attacked and thousands of people died horribly. Now we're all supposed to fall into line (right behind Dan Rather) and look to "our" president who two months ago was an incompetent boob, as was the FBI.

Is it possible that David Antin has correctly guessed the objective of the US campaign in Afghanistan? That is, the "counterattack" (this is wrong on Antin's part; not a "counterattack" as Afghanistan did not attack the US) must be so immense and devastating that the Taliban (presumably that's who he means) "don't survive or survive with so much damage that it inhibits their abilities to strike again"? Well, again, the Taliban didn't attack us but it is now the stated US goal to overthrow the Taliban. But they're a friendless and tyrannous regime so no one cares enough to make the distinction. And yet the distinction is important. Will it be more important when the US plans the next campaign in the so-called War on Terror?

Let's remember for a moment the last government the US attacked so overwhelmingly that "it inhibits their abilities to strike again." Iraq proved to be a pretty resilient group of fellows also. Yet, ten years after laying the country of Iraq to waste (which is no exaggeration) the US can still invoke Saddam Hussein as a devil incarnate with awesome powers. Are we to face ten years of starving Afghanistan, bleeding it till it bends to US wishes, with periodic and under-reported bombing? (How many poems can one publish in that time? What kind of thesis can you finish?) Is this

justice for not turning over bin Laden? The links between Iraq and the anthrax scares are dwindling in public statements. If it turns out that an American individual or group is responsible for the mailings, to what extent do you favor a military response?

In his manifesto for the "new kind of war" Secretary Rumsfeld (New York Times, 9/27/01) seems almost pleased at the prospects. Too long to quote in full, too surreal to leave anything out, here's a sample: "... it is easier to describe what lies ahead by talking about what it is not rather than what it is... [a war which] will involve floating coalitions of countries, which may change and evolve.. Some will help us publicly, while others, because of their circumstances, may help us privately and secretly. In this war, the mission will define the coalition---not the other way around....Our response may include firing cruise missiles into military targets somewhere in the world; we are just as likely to engage in electronic combat to track and stop investments moving through offshore banking centers. The uniforms of this conflict will be bankers' pinstripes and programmers' grunge just as assuredly as desert camouflage. This is not a war against an individual, a group, a religion or a country. Rather, our opponent is a global network of terrorist organizations and their state sponsors, committed to denying free people the opportunity to live as they choose...Even the vocabulary of this war will be different. When we 'invade the enemy's territory,' we may well be invading his cyberspace. There may not be as many beachheads stormed as opportunities denied. Forget about 'exit strategies'; we're looking at a sustained engagement that carries no deadlines... The public may see some dramatic military engagements that produce no apparent victory, or may be unaware of other actions that lead to major victories."

A hawk's wet dream. Indefinite in time, strategy, and approach. Mysterious and secret allies. Allegiance swapping. All that's required for true success is keeping US deaths to a minimum. We've been prepared as a public for this by being told the costs will be great. Rumsfeld cynically

*begins
by reversing the old adage: the first casualty of war is truth. Not so
for
us he says; we're being very up front about Lying as an integral
strategy
to victory. What is victory? Don't know. The war is sure to dwindle
(with
plenty of "victory" to show when necessary) when the next presidential
campaign gets underway but certainly not before, not too soon. Do I
think
the government is enjoying this? Yes. They have unprecedented power and
they're going to do everything in their power to keep it and expand it.
Why? Because the threats will be endless. The gov't is our protector
now in
ways not easily imagined before. But how much will you let them do? How
far
will you let them go?*

*I continue to be disturbed by David Antin's metaphor of mice for Osama
bin
Laden and the Al Qaeda network. Isn't this similar to what the Japanese
were as a US enemy in WW2? We dropped two, not one, not none (e.g.
Germany)
atomic bombs on their civilians. "Had to:" You couldn't reason with them
like other enemies. Isn't the extermination of mice redolent of racist
genocide?*

*How are you going to know a terrorist from a non-terrorist? Are you
studying the FBI most-wanted list now as a means of making the world a
more
just place to live in? You're going to let Rumsfeld tell you how things
stand?*

*Secretary Rumsfeld has a second installment of his manifesto in today's
Washington Post. Did you believe that 9/11 would cause the US to think
seriously about its role in the world, perhaps attempt to sow the seeds
of
peace in areas of the world which most need it? (I did: sucker!) I don't
say this as a plea to capitulate or appease the people who would just as
soon see me dead, etc. What I'm trying to say is that the events of 9/11
have had ZERO effect on the US government, except as a useful means in
which to further their own agenda. Today Rumsfeld announced that he (and
others like him) have been right all along. What "we" need to do in the
next ten years is not engage with the world and help to make it a more
peaceful place, but build bigger and better weapons because attacks on
the
US like that of September 11 will become a regular aspect of life in the
US. (Professor Perloff, what does your gardner think of that?)*

Rumsfeld's report ("Quadrennial Defense Review") was written before 9/11 and it basically says we need to spend billions of dollars to create a star wars anti-missile defense. He writes "in important ways, these attacks [9/11] confirm the strategic direction and planning principles that resulted from this review -- particularly its emphasis on homeland defense, on preparing for surprise and asymmetric threats, on the need to develop new concepts of deterrence, on the need for a capabilities-based strategy and on the need to balance the different dimensions of risk to include the risks to people, modernization and transformation along with war-fighting risks."

How's that for respect and tribute to the victims of 9/11? A trillion dollar mouse trap for Antin's mice.

Rumsfeld: "Yes, we must win the war on terrorism. But as we do so, we must also prepare for the next war. We owe it to our children and grandchildren."

I seriously believe he means we owe to our children and grandchildren to have "the next war" prepared for them, ready to go. His actions ensure it.

[illegible]

*Daniel Bouchard
Senior Production Coordinator
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142*

phone: [REDACTED]
fax: [REDACTED]

42. richard.tylr

Fri 2 Nov 2001

100

way. President Bush your most courageous person in the US is the woman who voted constitutionally against committing funds and will to this war. Stop and think. If you think you can wipe out terrorism in this way: think again. I can (not that I would ever except perhaps in extremis extremis!!) fill my boot with petrol and drive my car into a busy and crowded street: there are millions of ways to cause terror...the human mind and hands can either "murder or create".(from T S Eliot). Stop the bombing and the war rhetoric and enter into negotiations involving everyone at every level in every country on the earth. Try to love (and understand) thine enemy. Richard. ----- Original Message ----- From: "Robert Corbett" <[REDACTED]> To: <[REDACTED]> Sent: Saturday, November 03, 2001 5:54 AM Subject: Re: The So-Called Evidence Is a Farce

Anyone who thinks they know what the Taliban are all about should read William Vollman's piece on them in the New Yorker. It is from 2 years ago, but was recently up on their website. Besides, it isn't as though there aren't other regimes in the area (notably Saudi Arabia) that are antifeminist, not to mention the rest of the world. I wouldn't myself make the relativist shrug here that Richard makes, but at the same time I doubt that much attention would have been paid to the Taliban if they weren't imbricated in terrorism against US (this was so before 9/11). you may think you aren't being manipulated when you makes such observations, but in reality when we start paying attention to human rights as a culture, be sure that there is a cui bono behind such attention.

Robert

--

*Robert Corbett "I will discuss perfidy with scholars as
[REDACTED] as if spurning kisses, I will sip
Department of English the marble marrow of empire. I want sugar
University of Washington but I shall never wear shame and if you
 call that sophistry then what is Love"
 - Lisa Robertson*

On Thu, 1 Nov 2001, Gwyn McVay wrote:

Richard, you lost me here:

*And I dont see the Taleban as so terrible. They
have their phiosophy and ways of life. We should let them alone.*

*Spoken like a man. Personally, I don't think it's terribly
Western-imperialist to desire that women in Afghanistan should get to
enjoy some of the little luxuries, like medical care.*

*Gwyn McVay, a woman, who would rather *get* stoned than *be* stoned*

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43. **Ron Silliman**

Re: war and peace

Fri 2 Nov 2001

Tom,

Not yet, but it's a great museum AND its shows are up for a full year so we will inevitably get there.

Ron Silliman

anyone have a chance to see this?

tom bell

>

New AVAM Exhibit Opens: The major art exhibit on "War and Peace" just opened

at

the American Visionary Art Museum in Baltimore. We haven't had a chance to see

it yet but we know that our artist, William Thomas Thompson is one of the stars

of the show. William is the artist who did the 300 foot painting of the Book of

Revelations ... but if that doesn't fit into your living room, we've got a lot

of great art on a smaller scale. He has done a series of Holocaust paintings for

the AVAM exhibit as well as a series of paintings on the Gulf War. To view the

current offerings by America Oh Yes! click here.

&&&&&&&&&&&&&&&&cetera:

Poetry at <http://members.tripod.com/~trbell/lifedesigns/publicat.html>

Gallery - Metaphor/Metonym for Health at

<http://members.tripod.com/~trbell/metaphor/metapho.htm>

Health articles at <http://psychology.healingwell.com/>

Reviews at <http://members.tripod.com/~trbell/lifedesigns/reviews.htm>

Ron Silliman
[REDACTED]
[REDACTED]

DO NOT RESPOND to
[REDACTED]

It is for listservs only.

Get your FREE
download of MSN Explorer at <http://explorer.msn.com/intl.asp>

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44. **Gwyn McVay**

Re: The So-Called Evidence Is a Farce

Fri 2 Nov 2001

>>>Pornography "pours" out of the US...one thinks of American women as Xs and Ys (you fill in the missing words): of Eastern women as gentle and decent...maybe another cliché.

It is not necessary to "play the feminist card" when the gentleman's own incredible statements hang him out to dry, right there on the clothesline, next to my ungente, indecent American undies. ("American woman! Stay away from me!" --The Guess Who)

I always love it when somebody turns around in even **more** righteous fury and attempts to employ the "You're American, you've got no business criticizing anything" attempted shutdown lame. Oh bollocks. (/me appropriates another culture's vernacular!) For the record, exactly how much dues-paying does have to get put in criticizing one's own government before one can get annoyed at the Taliban for doing similar bad things more blatantly? If I may attempt to force this through the few pores in the gentleman's skull, **I am not in favor of any bombing whatsoever**, but it's not a Manichaeian scene either: condemning the immorality (not "amorality") of the current US aggression toward Afghanistan and its people does not mean one has to rush over to the lot who mandate an eight-centimeter beard as the sole path to human rights.

Gwyn McVay, who thinks of American **men** as Xs and Ys, and American **women** as Xs and **Xs**, in that fatefully bio-deterministic way

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45. **Gwyn McVay**

Re: The So-Called Evidence Is a Farce

Fri 2 Nov 2001

| *Anyone who thinks they know what the Taliban are all about*

I wouldn't dream of presuming *that*.

| *Besides, it isn't as though
there aren't other regimes in the area (notably Saudi Arabia) that are
antifeminist, not to mention the rest of the world.*

Bit of a difference between "merely" antifeminist and aggressively anti-female. Both are cultural constructs, sure, but it's easier to be proven physically female than feminist. (Actually, all us Damn Fem'nusts have a bar-code on the sole of the left heel. Oops! I wasn't supposed to mention that!)

> make the relativist shrug here that Richard makes, but at the same time I
> doubt that much attention would have been paid to the Taliban if they
> weren't imbricated in terrorism against US (this was so before S11). you
> may think you aren't being manipulated when you makes such observations,
> but in reality when we start paying attention to human rights as a
> culture, be sure that there is a cui bono behind such attention.
>

Ms. has been covering the situation since rather before S11. (Girls can play in the Journalism Clubhouse, too, right? And the Complex Geo-Philosophical Debate one, with the posh hand towels?)

Gwyn McVay (considering adopting the Pop Star/Serial Killer name scheme of Marilyn Manson's band and becoming Britney Bush)

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46. **Wilbur Jenkins**

Pillory Work

Fri 2 Nov 2001

Pillory Work image/captions

male and female (male bolder, fluffy, mawkish; female hungers, listens; grateful)

pillory1.jpg (closeup of male straddling a papaya; genitals exposed; it's as if his body is surging through a shell of rainbow-colored mucous, a pillow blossoming from his mouth)

to need to create the renditions for arousal &
the theoretical splatter of the semen--
it juts like a snapped marble corridor--"this image:

is always scrabbling--it's always raking
in a song
(caption on left, pensive)

pillory2.jpg (closeup of female suckling a neon--yellow--nipple attached to
an 18th century brick wall emblazoned with fresh graffiti that reads: "ALL
YE...ALL YE...TREATED US LIKE HARD-DRIVES, AIE!,"genitals; the body fid-
gets
in forced lotus position, as if gravity swerved and sucked her down and into
that position)
it's perdition is one of zeros--
absorbed by your presence; it's
multiplication by zero, addition by zero--
something changes--the text
deconstructs like an existential pinnata--
(caption muddled leftward)

pillory3.jpg (full male on stomach, lurches with a birch tree stuck inside
his right ear--as if stabbed--shot from rear, naked, paddling through the
humid air like a gnat trapped in pudding; the ass is bathed in dry-ice steam,
head bobbing like hip-hop on polka)
it dreams
nothing's there--
everything heaves itself across
the border of poetics
(caption close-up on the heavenly lips of Marjorie Perloff)

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47. **Joe Brennan**

Re: The So-Called Evidence Is a Farce

Fri 2 Nov 2001

In a message dated 11/02/2001 5:06:37 PM Eastern Standard Time,
[REDACTED] writes:

*dont try and
tell me there is not a vast amount of murders and rapes and violence by
American men of American women:*

Now damn it, don't confuse the criticism with facts, that puts people off. Better that one should be able to project and phantasize without having to be bothered by the facts. One should ignore the fact, for example, that there is no porno industry in Afghanistan, or anything positive about it -- focus entirely on the negative Western take -- no health care, for crying out loud. Those dirty bastards, they're just not like us! What a laugh -- health care in one of the poorest

countries in the world, except for the men, of course, who trot on down to their HMOs on a daily basis....

joe brennan

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48. **Alan Sondheim**
NEGATIVE DIASPORA

Fri 2 Nov 2001

-

NEGATIVE DIASPORA

United States Postal Service

i

What should make me suspect a piece of mail?

It's unexpected from someone you don't know.

IT CAME FROM JENNIFER.

It's addressed to someone no longer at your address.

IT CAME TO ME.

It's handwritten and has no return address or bears one that you can't confirm as legitimate.

IT CAME FROM JENNIFER'S ADDRESS.

It's lopsided or lumpy in appearance.

IT WAS A THIN ENVELOPE.

It's sealed with excessive amounts of tape.

IT WAS LICKED SHUT.

It's marked with restrictive endorsements such as "Personal" or "Confidential."

IT HAD NOTHING WRITTEN ON IT.

It has excessive postage.

THE POSTAGE WAS CORRECT.

What should I do with a suspicious piece of mail?

Don't handle a letter or package that you suspect is contaminated. I PICKED IT UP AND PRESSED IT TO MY FACE.

Don't shake it, bump it, or sniff it.

I RUBBED IT ON MY LIPS AND BREATHED ITS FRAGRANCE.

Wash your hands thoroughly with soap and water.
I SUCKED MY FINGERTIPS.

Notify local law enforcement authorities.
I KEPT IT TO MYSELF.

ii

What should make me suspect a piece of mail?

It's unexpected or from someone you don't know.
IT CAME FROM AN UNKNOWN TWIN WITH THE SAME NAME AS MYSELF.

It's addressed to someone no longer at your address.
IT WAS ADDRESSED TO AN UNKNOWN TWIN WITH THE SAME NAME AS MYSELF.

It's handwritten and has no return address or bears one that you can't confirm is legitimate.
IT WAS HANDWRITTEN IN BLOCK LETTERS WITH NO RETURN ADDRESS.

It's lopsided or lumpy in appearance.
IT BULGED AT THE BOTTOM AND SEEMED UNNECESSARILY WADDED.

It's sealed with excessive amounts of tape.
I COULD HARDLY READ THE ADDRESS WITH ALL THE TAPE AND STRING.

It's marked with restrictive endorsements such as "Personal" or "Confidential"
IT SAID "JUST FOR YOU" ON THE ENVELOPE.

It has excessive postage.
IT WEIGHED HALF A POUND AND HAD TWENTY-FIVE DOLLARS WORTH OF STAMPS.

What should I do with a suspicious piece of mail?

Don't handle a letter or package that you suspect is contaminated. I PICKED IT UP AND PRESSED SOFTLY IT TO MY FACE.

Don't shake it, bump it, or sniff it.
I RUBBED IT ON MY LIPS AND BREATHED ITS PECULIAR FRAGRANCE.

Wash your hands thoroughly with soap and water.
I SUCKED MY FINGERTIPS THOROUGHLY AND WIPED MY EYES.

Notify local law enforcement authorities.
I KEPT IT TO MYSELF, MY WIFE, AND DAUGHTER.

—

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49. **Jennifer Ley**
blue moon review

Fri 2 Nov 2001

has just published a collection of hypermedia literary work by women, edited by Marjorie Luesebrink with design by Claire Dinsmore, including work by Giselle Beiguelman, C. Allan Dinsmore, Adrienne Eisen, Diane Greco, Shelley Jackson/Pamela Jackson, Stephanie Strickland/M.D. Coverley, Deena Larsen/Geoffrey Gatz (wait, he's not a gal !!), Judy Malloy, geniuate AND [shameless plug]

the amniotic meander by Jennifer Ley

[Props used to create the visuals in the amniotic meander will be auctioned off starting November 15th on Ebay to benefit the American Red Cross.]

blue moon review -- <http://www.thebluemoon.com>

direct link to the amniotic meander -- <http://www.heelstone.com/amniotic>

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50. **Thomas Bell**
(no subject)

Fri 2 Nov 2001

"It is my pleasure that you die with me in Aquaba" - Anthony Quinn as 'Arab'

Charley Daniels from his home 30 miles away tells me via CNN 10 minutes later that "It's not a rag, it's a flag" and the mail goes through even if a few days late.

tom bell

[illegible]

Poetry at <http://members.tripod.com/~trbell/lifedesigns/publicat.html>

Gallery - Metaphor/Metonym for Health at

<http://members.tripod.com/~trbell/metaphor/metapho.htm>

Health articles at <http://psychology.healingwell.com/>

Reviews at <http://members.tripod.com/~trbell/lifedesigns/reviews.htm>

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51. **Jennifer Ley**
Re: The So-Called Evidence Is a Farce

Fri 2 Nov 2001

Robert Corbett wrote:

you

may think you aren't being manipulated when you makes such observations, but in reality when we start paying attention to human rights as a

culture, be sure that there is a cui bono behind such attention.

Robert

vis a vis the Taliban and Women ... not so. Western and Middle Eastern feminists and human rights activists have been campaigning on behalf of women in Afghanistan for years ... for instance, hundreds of email petitions have circulated around the world -- the first I received was forwarded by a dear male friend of mine in the UK ... long before most of us knew very much about what was going on in Afghanistan. Afghanistan didn't figure much on anyone's international map at that time. The irony is that it took what it did to get the West interested in women's rights in Afghanistan.

Those are the facts. Are people being manipulated by other information? Most likely, most definitely, they are. But no one is inventing the information about women.

Jennifer

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52. **Thomas Bell**

Fw: *miasma*

Sat 3 Nov 2001

I think this highlights the crux of the problem. The danger here is one of turning this into another Vietnam media 'circus'

tom bell

----- Original Message -----

From: "cris cheek" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, November 03, 2001 4:20 PM

Subject: miasma

Mistake to declare this a 'war'??

Sir Michael Howard, the eminent historian, has delivered a brilliant analysis of the terrorist crisis - and an indictment of its handling - which is likely to prove highly influential in this country and abroad.

'War' on Afghanistan: the bombing continues

Here is his speech in full:

"When in the immediate aftermath of the attack on the World Trade Center the American Secretary of State Colin Powell declared that America was 'at war', he made a very natural but a terrible and irrevocable error. Leaders

of the Administration have been trying to put it right ever since.

"What Colin Powell said made sense if one uses the term 'war' in the sense of war against crime or against drug-trafficking: that is, the mobilisation of all available resources against a dangerous anti-social activity; one that can never be entirely eliminated but can be reduced to, and kept at, a level that does not threaten social stability.

"The British in their time have fought many such 'wars'; in Palestine, in Ireland, in Cyprus and in Malaya, to mention only a few. But we never called them 'wars': we called them 'emergencies'. This meant that the police and intelligence services were provided with exceptional powers, and were reinforced where necessary by the armed forces, but all continued to operate within a peacetime framework of civil authority. If force had to be used, it was at a minimal level and so far as possible did not interrupt the normal tenor of civil life. The object was to isolate the terrorists from the rest of the community, and to cut them off from external sources of supply. They were not dignified with the status of belligerents: they were criminals, to be regarded as such by the general public and treated as such by the authorities.

"To 'declare war' on terrorists, or even more illiterately, on 'terrorism' is at once to accord them a status and dignity that they seek and which they do not deserve. It confers on them a kind of legitimacy. Do they qualify as 'belligerents' ? If so, should they not receive the protection of the laws of war? This was something that Irish terrorists always demanded, and was quite properly refused. But their demands helped to muddy the waters, and were given wide credence among their supporters in the United States.

"But to use, or rather to misuse the term 'war' is not simply a matter of legality, or pedantic semantics. It has deeper and more dangerous consequences. To declare that one is 'at war' is immediately to create a war psychosis that may be totally counter-productive for the objective that we seek. It will arouse an immediate expectation, and demand, for spectacular military action against some easily identifiable adversary, preferably a hostile state; action leading to decisive results.

"The use of force is no longer seen as a last resort, to be avoided if humanly possible, but as the first, and the sooner it is used the better. The press demands immediate stories of derring-do, filling their pages with pictures of weapons, ingenious graphics, and contributions from service officers long, and probably deservedly, retired. Any suggestion that the best strategy is not to use military force at all, but more subtle if less heroic means of destroying the adversary are dismissed as 'appeasement' by ministers whose knowledge of history is about on a par with their skill at political management.

"It is like trying to eradicate cancer cells with a blow-torch"

"Figures on the Right, seeing themselves cheated of what the Germans used to call a frisch, frohliche Krieg, a short, jolly war in Afghanistan, demand one against a more satisfying adversary, Iraq; which is rather like the drunk who lost his watch in a dark alley but looked for it under a lamp post because there was more light there. As for their counterparts on the Left, the very word 'war' brings them out on the streets to protest as a matter of principle. The qualities needed in a serious campaign against terrorists - secrecy, intelligence, political sagacity, quiet ruthlessness, covert actions that remain covert, above all infinite patience - all these are forgotten or overridden in a media-stoked frenzy for immediate results, and nagging complaints if they do not get them.

"All this is what we have been witnessing over the past three or four weeks.

"Could it have been avoided ? Certainly, rather than what President Bush so unfortunately termed 'a crusade against evil', that is, a military campaign conducted by an alliance dominated by the United States, many people would have preferred a police operation conducted under the auspices of the United Nations on behalf of the international community as a whole, against an criminal conspiracy; whose members should be hunted down and brought before an international court, where they would receive a fair trial and, if found guilty, awarded an appropriate sentence. In an ideal world that is no doubt what would have happened.

"But we do not live in an ideal world. The destruction of the twin towers and the massacre of several thousand innocent New York office-workers was not seen in the United States as a crime against 'the international community' to be appropriately dealt with by the United Nations; a body for which Americans have little respect when they have heard of it at all. For them it was an outrage against the people of America, one far surpassing in infamy even the Japanese attack on Pearl Harbor. Such an insult to their honor was not to be dealt with by a long and meticulous police investigation condun, as American opinion seems increasingly to demand, in a 'Long March' through other 'rogue states' beginning with Iraq, in order to eradicate terrorism for good and all so that the world

can live at peace. I can think of no policy more likely, not only to indefinitely prolong the war, but to ensure that we can never win it.

"I understand that this afternoon, perhaps at this very moment, the Prime Minister is making a speech exhorting the British People to keep their nerve. It is no less important that we should keep our heads.

Sir Michael was speaking to the Royal United Services Institute

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53. **Thomas Bell**
Re: war and peace
Sat 3 Nov 2001

I'm interested in the 'visionary' perspective on current events. I haven't been terribly impressed by other 'poetic' responses I've seen or read so far.

tom

----- Original Message -----

From: "Ron Silliman" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, November 02, 2001 4:12 PM

Subject: Re: war and peace

> Tom,

>

> Not yet, but it's a great museum AND its shows are up for a full year so we

> will inevitably get there.

>

> Ron Silliman

>

> -----

>

> anyone have a chance to see this?

>

> tom bell

> >

> New AVAM Exhibit Opens: The major art exhibit on "War and Peace" just opened

> at

> the American Visionary Art Museum in Baltimore. We haven't had a chance to see

> it yet but we know that our artist, William Thomas Thompson is one of the

> stars
> of the show. William is the artist who did the 300 foot painting of the Book
> of
> Revelations ... but if that doesn't fit into your living room, we've got a
> lot
> of great art on a smaller scale. He has done a series of Holocaust paintings
> for
> the AVAM exhibit as well as a series of paintings on the Gulf War. To view
> the
> current offerings by America Oh Yes! click here.
> &&&&&&&&&&&&&&&&&&&&&&cetera:
> Poetry at <http://members.tripod.com/~trbell/lifedesigns/publicat.html>
> Gallery - Metaphor/Metonym for Health at
> <http://members.tripod.com/~trbell/metaphor/metapho.htm>
> Health articles at <http://psychology.healingwell.com/>
> Reviews at <http://members.tripod.com/~trbell/lifedesigns/reviews.htm>
>
>
> Ron Silliman
> [REDACTED]
> [REDACTED]
>
>
> DO NOT RESPOND to
> [REDACTED]
> It is for listservs only.
>
>
>

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54. **geraldine mckenzie**

a new experience

Sat 3 Nov 2001

The rally was scheduled to begin at 11, I show up at five to - three people and a very large poster - Is this the rally? - I'm reassured, The left are always late - so, with The late are always left dodging through my mind, I do my usual impression of a shag on a rock as the rest of the protesters arrive. When the police

show up - eight of them in yellow raincoats - it occurs to me to count our little group - 26, although I may have missed the odd kid or two. The NSW Police are not always so friendly to demonstrators but the one who approaches us jokes about the weather and wishes us good luck.

Setting off, I have my placard which I was very tempted to leave at home (I've never carried a placard before but when one of my kids at school heard I was going to the rally and didn't have one, he promptly volunteered to make one for me - I don't know if it was a conscious decision, but it's written in the colours of the Aboriginal flag), I was pretty sure I wasn't going to chant anything but I did. I only wish that the activist with the megaphone hadn't given the 1 2 3 4 We don't want your racist war - an American accent and the rhythm one associates with the military (it may have been a statement but it sounded wrong).

Apparently, this was the first anti-war march ever held in Springwood and it was so strange to march down the main street where I usually shop, thinking of the war, feeling close to tears for reasons I won't analyse, feeling more strongly than I have ever felt before that this is what it means to be a citizen in a democracy.

A number of people tooted their horns in support, a young man yelled - Up with the Taliban - and an elderly woman gave us the finger. Afterwards, I did the shopping. It's just beginning.

Geraldine

|

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55. **Pam Brown**

Dear Robert Corbett

Sat 3 Nov 2001

Dear Robert Corbett,
The "regimes" you talk about aren't merely
"anti-feminist" - they seem to me, from a liberal
secular position, to be anti-women.

Pam Brown

=====

Web site/P.Brown - <http://www.geocities.com/SoHo/Workshop/7629/>

<http://briefcase.yahoo.com.au> - Yahoo! Briefcase
- Manage your files online.

56. **George Thompson**
Re: David Antin: A Response

Sat 3 Nov 2001

In a message dated 10/31/01 3:06:52 PM Eastern Standard Time,

██████████ writes:

>
>
> George,
>
> That sounds rather reactionary.
>
> Where is a vision or an alternative plan?
>
> Critique only will bring the same old critique, "You have nothing to
> provide in terms of answers. You only criticize. It is easy to criticize."
>
> What about vision? Should poets not provide some vision?
>
> --Ak
>
>
>

Dear Anastasios Kozaitis, Dear David Antin, and Dear List,

I am not a visionary. I am a plodding, low to the ground, philologist. I am seriously near-sighted, and whatever imagination is available to me I use to imagine things that happened, oh, some four or five thousand years ago, in what is now known as India, Pakistan, Afghanistan and Iran. To put it in academic terms, that is my area of expertise.

But my thoughts on the contemporary matters that preoccupy us now do not seem to me to be reactionary. Whereas David Antin and other ex-liberals choose to play the game of Realpolitik, I prefer to cling to a Realethik. That is my alternative plan. It is not new. It is not visionary. But it is, I fervently hope, ethical.

Anastasios, what would you have me do? Imitate William Blake? Allen Ginsberg? Well, they would make good models, to be sure, but I prefer to tunnel down backward in time. Maybe I'm more of an archaeologist than a visionary. Was Olson both? In any case, I know I'm not, and I don't mind.

Best,

GT

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57. **Michael Broder**

Ear Inn Readings-November 2001-NEW FEATURES

Sat 3 Nov 2001

The Ear Inn Readings
Saturdays at 3:00
326 Spring Street
New York City
FREE

Remember! Open mike on the FIRST SATURDAY of the month ONLY! Sign up EARLY on November 3!

FEATURES:

November 10

Emily Goodman, Barbara O'Dair, Ross Martin, Richard Tayson

November 17

Kurt Brown, Tony Gloegger, Doug Goetsch, Steve Huff, Meg Kearney, Martha Rhodes, Kelleen Zubick

November 24

Thanksgiving Weekend--No Reading

For additional information, contact Michael Broder or Jason Schneiderman at [REDACTED].

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58. **Reuven BenYuhmin**

A MUST read: Chomsky's talk at MIT on terrorism,

Sat 3 Nov 2001

A MUST read, Chomsky's latest talk at MIT on terrorism.

A country that has perpetrated perhaps the most grievous world wide terror over the past 50 years & then has the chutzpa to call someone else a terrorist--one can only shake one's head in disbelief. Living as an expatriate here in Taiwan for the past 23 years, when asked my nationality I reply, Jewish, Buddhist, Nudist (in that rhythmical order).

Reuven BenYuhmin

=====
=====

Sent: Friday, November 02, 2001 6:27 PM Subject: CHOMSKY's MIT talk

The New War Against Terror AN EVENING WITH NOAM CHOMSKY

October 18, 2001 - Transcribed from audio recorded at The
Technology & Culture Forum at MIT The Talk (audio)

Everyone knows it's the TV people who run the world [crowd laughter]. I just got orders that I'm supposed to be here, not there. Well the last talk I gave at this forum was on a light pleasant topic. It was about how humans are an endangered species and given the nature of their institutions they are likely to destroy themselves in a fairly short time. So this time there is a little relief and we have a pleasant topic instead, the new war on terror. Unfortunately, the world keeps coming up with things that make it more and more horrible as we proceed.

Assume 2 Conditions for this Talk

I'm going to assume 2 conditions for this talk.

The first one is just what I assume to be recognition of fact. That is that the events of September 11 were a horrendous atrocity probably the most devastating instant human toll of any crime in history, outside of war. The second assumption has to do with the goals. I'm assuming that our goal is that we are interested in reducing the likelihood of such crimes whether they are against us or against someone else. If you don't accept those two assumptions, then what I say will not be addressed to you. If we do accept them, then a number of questions arise, closely related ones, which merit a good deal of thought.

The 5 Questions

One question, and by far the most important one is what is happening right now? Implicit in that is what can we do about it? The 2nd has to do with the very common assumption that what happened on September 11 is a historic event, one which will change history. I tend to agree with that. I think it's true. It was a historic event and the question we should be asking is exactly why? The 3rd question has to do with the title, The War Against Terrorism. Exactly what is it? And there is a related question, namely what is terrorism? The 4th question which is narrower but important has to do with the origins of the crimes of September 11th. And the 5th question that I want to talk a little about is what policy options there are in fighting this war against terrorism and dealing with the situations that led to it.

I'll say a few things about each. Glad to go beyond in discussion and don't hesitate to bring up other questions. These are ones that come to my mind as prominent but you may easily and plausibly have other choices.

1. What's Happening Right Now?

Starvation of 3 to 4 Million People

Well let's start with right now. I'll talk about the situation in Afghanistan. I'll just keep to uncontroversial sources like the New York Times [crowd laughter]. According to the New York Times there are 7 to 8 million people in Afghanistan on the verge of starvation. That was true actually before September 11th. They were surviving on international aid. On September 16th, the Times reported, I'm quoting it, that the United States demanded from Pakistan the elimination of truck convoys that provide much of the food and other supplies to Afghanistan's civilian population. As far as I could determine there was no reaction in the United States or for that matter in Europe. I was on national radio all over Europe the next day. There was no reaction in the United States or in Europe to my knowledge to the demand to impose massive starvation on millions of people. The threat of military strikes right after September 11..around that time forced the removal of international aid workers that crippled the assistance programs. Actually, I am quoting again from the New York Times. Refugees reaching Pakistan after arduous journeys from AF are describing scenes of desperation and fear at home as the threat of American led military attacks turns their long running misery into a potential catastrophe. The country was on a lifeline and we just cut the line. Quoting an evacuated aid worker, in the New York Times Magazine.

The World Food Program, the UN program, which is the main one by far, were able to resume after 3 weeks in early October, they began to resume at a lower level, resume food shipments. They don't have international aid workers within, so the distribution system is hampered. That was suspended as soon as the bombing began. They then resumed but at a lower pace while aid agencies leveled scathing condemnations of US airdrops, condemning them as propaganda tools which are probably doing more harm than good. That happens to be quoting the London Financial Times but it is easy to continue. After the first week of bombing, the New York Times reported on a back page inside a column on something else, that by the arithmetic of the United Nations there will soon be 7.5 million Afghans in acute need of even a loaf of bread and there are only a few weeks left before the harsh winter will make deliveries to many areas totally impossible, continuing to quote, but with bombs falling the delivery rate is down to $\frac{1}{12}$ of what is needed. Casual comment. Which tells us that Western civilization is anticipating the slaughter of, well do the arithmetic, 3-4 million people or something like that. On the same day, the leader of Western civilization dismissed with contempt, once again, offers of negotiation for delivery of the alleged target, Osama bin Laden, and a request for some evidence to substantiate the demand for total capitulation. It was dismissed. On the same day the Special Rapporteur of the UN in charge of food pleaded with the United States to stop the bombing to try to save millions of victims. As far as I'm aware

that was unreported. That was Monday. Yesterday the major aid agencies OXFAM and Christian Aid and others joined in that plea. You can't find a report in the New York Times. There was a line in the Boston Globe, hidden in a story about another topic, Kashmir.

Silent Genocide

Well we could easily go onŠbut all of thatŠfirst of all indicates to us what's happening. Looks like what's happening is some sort of silent genocide. It also gives a good deal of insight into the elite culture, the culture that we are part of. It indicates that whatever, what will happen we don't know, but plans are being made and programs implemented on the assumption that they may lead to the death of several million people in the next few monthsŠvery casually with no comment, no particular thought about it, that's just kind of normal, here and in a good part of Europe. Not in the rest of the world. In fact not even in much of Europe. So if you read the Irish press or the press in ScotlandŠthat close, reactions are very different. Well that's what's happening now. What's happening now is very much under our control. We can do a lot to affect what's happening. And that's roughly it.

2. Why was it a Historic Event?

National Territory Attacked

Alright let's turn to the slightly more abstract question, forgetting for the moment that we are in the midst of apparently trying to murder 3 or 4 million people, not Taliban of course, their victims. Let's go backŠturn to the question of the historic event that took place on September 11th. As I said, I think that's correct. It was a historic event. Not unfortunately because of its scale, unpleasant to think about, but in terms of the scale it's not that unusual. I did say it's the worstŠprobably the worst instant human toll of any crime. And that may be true. But there are terrorist crimes with effects a bit more drawn out that are more extreme, unfortunately. Nevertheless, it's a historic event because there was a change. The change was the direction in which the guns were pointed. That's new. Radically new. So, take US history.

The last time that the national territory of the United States was under attack, or for that matter, even threatened was when the British burned down Washington in 1814. There have been manyŠit was common to bring up Pearl Harbor but that's not a good analogy. The Japanese, what ever you think about it, the Japanese bombed military bases in 2 US colonies not the national territory; colonies which had been taken from their inhabitants in not a very pretty way. This is the national territory that's been attacked on a large scale, you can find a few fringe examples but this is unique.

During these close to 200 years, we, the United States expelled or mostly exterminated the indigenous population, that's many millions of people, conquered half of Mexico, carried out depredations all over the region, Caribbean and Central America, sometimes beyond, conquered Hawaii and the Philippines, killing several 100,000 Filipinos in the process. Since the Second World War, it has extended its reach around the world in ways I don't have to describe. But it was always killing someone else, the fighting was somewhere else, it was others who were getting slaughtered. Not here. Not the national territory.

Europe

In the case of Europe, the change is even more dramatic because its history is even more horrendous than ours. We are an offshoot of Europe, basically. For hundreds of years, Europe has been casually slaughtering people all

over the world. That's how they conquered the world, not by handing out candy to babies. During this period, Europe did suffer murderous wars, but that was European killers murdering one another. The main sport of Europe for hundreds of years was slaughtering one another. The only reason that it came to an end in 1945, wasŠit had nothing to do with Democracy or not making war with each other and other fashionable notions. It had to do with the fact that everyone understood that the next time they play the game it was going to be the end for the world. Because the Europeans, including us, had developed such massive weapons of destruction that that game just have to be over. And it goes back hundreds of years. In the 17th century, about probably 40% of the entire population of Germany was wiped out in one war.

But during this whole bloody murderous period, it was Europeans slaughtering each other, and Europeans slaughtering people elsewhere. The Congo didn't attack Belgium, India didn't attack England, Algeria didn't attack France. It's uniform. There are again small exceptions, but pretty small in scale, certainly invisible in the scale of what Europe and us were doing to the rest of the world. This is the first change. The first time that the guns have been pointed the other way. And in my opinion that's probably why you see such different reactions on the two sides of the Irish Sea which I have noticed, incidentally, in many interviews on both sides, national radio on both sides. The world looks very different depending on whether you are holding the lash or whether you are being whipped by it for hundreds of years, very different. So I think the shock and surprise in Europe and its offshoots, like here, is very understandable. It is a historic event but regrettably not in scale, in something else and a reason why the rest of the worldŠmost of the rest of the world looks at it quite differently. Not lacking sympathy for the victims of the atrocity or being horrified by them, that's almost uniform, but viewing it from a different perspective. Something we might want to understand.

3. What is the War Against Terrorism?

Well, let's go to the third question, "What is the war against terrorism?"¹ and a side question, "What's terrorism?"¹. The war against terrorism has been described in high places as a struggle against a plague, a cancer which is spread by barbarians, by³depraved opponents of civilization itself.² That's a feeling that I share. The words I'm quoting, however, happen to be from 20 years ago. Those areŠthat's President Reagan and his Secretary of State. The Reagan administration came into office 20 years ago declaring that the war against international terrorism would be the core of our foreign policyŠdescribing it in terms of the kind I just mentioned and others. And it was the core of our foreign policy. The Reagan administration responded to this plague spread by depraved opponents of civilization itself by creating an extraordinary international terrorist network, totally unprecedented in scale, which carried out massive atrocities all over the world, primarilyŠwell, partly nearby, but not only there. I won't run through the record, you're all educated people, so I'm sure you learned about it in High School. [crowd laughter]

Reagan-US War Against Nicaragua

But I'll just mention one case which is totally uncontroversial, so we might as well not argue about it, by no means the most extreme but uncontroversial. It's uncontroversial because of the judgments of the highest international authorities the International Court of Justice, the World Court, and the UN Security Council. So this one is uncontroversial, at least among people who have some minimal concern for international law, human rights, justice and other things like that. And now I'll leave you an exercise. You can estimate the size of that category by simply asking how often this uncontroversial case has been mentioned in the commentary of the last month. And it's a particularly relevant one, not only because it is uncontroversial, but because it does offer a precedent as to how a law abiding state would respond toŠdid respond in fact to international terrorism, which is uncontroversial. And was even more extreme than the events of September 11th. I'm talking about the Reagan-US war against Nicaragua which left tens of thousands of people dead, the country ruined, perhaps beyond recovery.

Nicaragua's Response

Nicaragua did respond. They didn't respond by setting off bombs in Washington. They responded by taking it to the World Court, presenting a case, they had no problem putting together evidence. The World Court accepted their case, ruled in their favor, ordered theŠcondemned what they called the³unlawful use of force,² which is another word for international terrorism, by the United States, ordered the United States to terminate the crime and to pay massive reparations. The United States, of course, dismissed the court

judgment with total contempt and announced that it would not accept the jurisdiction of the court henceforth. Then Nicaragua then went to the UN Security Council which considered a resolution calling on all states to observe international law. No one was mentioned but everyone understood. The United States vetoed the resolution. It now stands as the only state on record which has both been condemned by the World Court for international terrorism and has vetoed a Security Council resolution calling on states to observe international law. Nicaragua then went to the General Assembly where there is technically no veto but a negative US vote amounts to a veto. It passed a similar resolution with only the United States, Israel, and El Salvador opposed. The following year again, this time the United States could only rally Israel to the cause, so 2 votes opposed to observing international law. At that point, Nicaragua couldn't do anything lawful. It tried all the measures. They don't work in a world that is ruled by force.

This case is uncontroversial but it's by no means the most extreme. We gain a lot of insight into our own culture and society and what's happening now by asking (E)how much we know about all this? How much we talk about it? How much you learn about it in school? How much it's all over the front pages?¹ And this is only the beginning. The United States responded to the World Court and the Security Council by immediately escalating the war very quickly, that was a bipartisan decision incidentally. The terms of the war were also changed. For the first time there were official orders givenŠofficial orders to the terrorist army to attack what are called ³soft targets,² meaning undefended civilian targets, and to keep away from the Nicaraguan army. They were able to do that because the United States had total control of the air over Nicaragua and the mercenary army was supplied with advanced communication equipment, it wasn't a guerilla army in the normal sense and could get instructions about the disposition of the Nicaraguan army forces so they could attack agricultural collectives, health clinics, and so onŠsoft targets with impunity. Those were the official orders.

What was the Reaction Here?

What was the reaction? It was known. There was a reaction to it. The policy was regarded as sensible by left liberal opinion. So Michael Kinsley who represents the left in mainstream discussion, wrote an article in which he said that we shouldn't be too quick to criticize this policy as Human Rights Watch had just done. He said a ³sensible policy² must ³meet the test of cost benefit analysis² -- that is, I'm quoting now, that is the analysis of ³the amount of blood and misery that will be poured in, and the likelihood that democracy will emerge at the other end.² Democracy as the US understands the term, which is graphically illustrated in the surrounding countries. Notice that it is axiomatic that the United States, US elites, have the right to conduct the analysis and to pursue

the project if it passes their tests. And it did pass their tests. It worked. When Nicaragua finally succumbed to superpower assault, commentators openly and cheerfully lauded the success of the methods that were adopted and described them accurately. So I'll quote Time Magazine just to pick one. They lauded the success of the methods adopted: ³to wreck the economy and prosecute a long and deadly proxy war until the exhausted natives overthrow the unwanted government themselves,² with a cost to us that is ³minimal,² and leaving the victims ³with wrecked bridges, sabotaged power stations, and ruined farms,² and thus providing the US candidate with a ³winning issue²: ³ending the impoverishment of the people of Nicaragua.² The New York Times had a headline saying ³Americans United in Joy² at this outcome.

Terrorism Works Terrorism is not the Weapon of the Weak

That is the culture in which we live and it reveals several facts. One is the fact that terrorism works. It doesn't fail. It works. Violence usually works. That's world history. Secondly, it's a very serious analytic error to say, as is commonly done, that terrorism is the weapon of the weak. Like other means of violence, it's primarily a weapon of the strong, overwhelmingly, in fact. It is held to be a weapon of the weak because the strong also control the doctrinal systems and their terror doesn't count as terror. Now that's close to universal. I can't think of a historical exception, even the worst mass murderers view the world that way. So pick the Nazis. They weren't carrying out terror in occupied Europe. They were protecting the local population from the terrorisms of the partisans. And like other resistance movements, there was terrorism. The Nazis were carrying out counter terror. Furthermore, the United States essentially agreed with that. After the war, the US army did extensive studies of Nazi counter terror operations in Europe. First I should say that the US picked them up and began carrying them out itself, often against the same targets, the former resistance. But the military also studied the Nazi methods published interesting studies, sometimes critical of them because they were inefficiently carried out, so a critical analysis, you didn't do this right, you did that right, but those methods with the advice of Wehrmacht officers who were brought over here became the manuals of counter insurgency, of counter terror, of low intensity conflict, as it is called, and are the manuals, and are the procedures that are being used. So it's not just that the Nazis did it. It's that it was regarded as the right thing to do by the leaders of western civilization, that is us, who then proceeded to do it themselves. Terrorism is not the weapon of the weak. It is the weapon of those who are against Cus^1 whoever Cus^1 happens to be. And if you can find a historical exception to that, I'd be interested in seeing it.

Nature of our Culture How We Regard Terrorism

Well, an interesting indication of the nature of our culture, our high culture, is the way in which all of this is regarded. One way it's regarded is just suppressing it. So almost nobody has ever heard of it. And the power of American propaganda and doctrine is so strong that even among the victims it's barely known. I mean, when you talk about this to people in Argentina, you have to remind them. Oh, yeh, that happened, we forgot about it. It's deeply suppressed. The sheer consequences of the monopoly of violence can be very powerful in ideological and other terms.

The Idea that Nicaragua Might Have The Right To Defend Itself

Well, one illuminating aspect of our own attitude toward terrorism is the reaction to the idea that Nicaragua might have the right to defend itself. Actually I went through this in some detail with database searches and that sort of thing. The idea that Nicaragua might have the right to defend itself was considered outrageous. There is virtually nothing in mainstream commentary indicating that Nicaragua might have that right. And that fact was exploited by the Reagan administration and its propaganda in an interesting way. Those of you who were around in that time will remember that they periodically floated rumors that the Nicaraguans were getting MIG jets, jets from Russia. At that point the hawks and the doves split. The hawks said, 'Ok, let's bomb 'em.¹ The doves said, 'wait a minute, let's see if the rumors are true. And if the rumors are true, then let's bomb them. Because they are a threat to the United States.¹ Why, incidentally were they getting MIGs. Well they tried to get jet planes from European countries but the United States put pressure on its allies so that it wouldn't send them means of defense because they wanted them to turn to the Russians. That's good for propaganda purposes. Then they become a threat to us. Remember, they were just 2 days march from Harlingen, Texas. We actually declared a national emergency in 1985 to protect the country from the threat of Nicaragua. And it stayed in force. So it was much better for them to get arms from the Russians. Why would they want jet planes? Well, for the reasons I already mentioned. The United States had total control over their airspace, was over flying it and using that to provide instructions to the terrorist army to enable them to attack soft targets without running into the army that might defend them. Everyone knew that that was the reason. They are not going to use their jet planes for anything else. But the idea that Nicaragua should be permitted to defend its airspace against a superpower attack that is directing terrorist forces to attack undefended civilian targets, that was considered in the United States as outrageous and uniformly so. Exceptions are so slight, you know I can practically list them. I don't suggest that you take my word for this. Have a look. That includes our own senators, incidentally.

Honduras The Appointment of John Negroponte as Ambassador to the United Nations

Another illustration of how we regard terrorism is happening right now. The US has just appointed an ambassador to the United Nations to lead the war against terrorism a couple weeks ago. Who is he? Well, his name is John Negroponte. He was the US ambassador in the fiefdom, which is what it is, of Honduras in the early 1980's. There was a little fuss made about the fact that he must have been aware, as he certainly was, of the large-scale murders and other atrocities that were being carried out by the security forces in Honduras that we were supporting. But that's a small part of it. As consul of Honduras, as he was called there, he was the local supervisor for the terrorist war based in Honduras, for which his government was condemned by the world court and then the Security Council in a vetoed resolution. And he was just appointed as the UN Ambassador to lead the war against terror. Another small experiment you can do is check and see what the reaction was to this. Well, I will tell you what you are going to find, but find it for yourself. Now that tells us a lot about the war against terrorism and a lot about ourselves.

After the United States took over the country again under the conditions that were so graphically described by the press, the country was pretty much destroyed in the 1980's, but it has totally collapsed since in every respect just about. Economically it has declined sharply since the US take over, democratically and in every other respect. It's now the second poorest country in the Hemisphere. I should say. I'm not going to talk about it, but I mentioned that I picked up Nicaragua because it is an uncontroversial case. If you look at the other states in the region, the state terror was far more extreme and it again traces back to Washington and that's by no means all.

US & UK Backed South African Attacks

It was happening elsewhere in the world too, take say Africa. During the Reagan years alone, South African attacks, backed by the United States and Britain, US/UK-backed South African attacks against the neighboring countries killed about a million and a half people and left 60 billion dollars in damage and countries destroyed. And if we go around the world, we can add more examples.

Now that was the first war against terror of which I've given a small sample. Are we supposed to pay attention to that? Or kind of think that that might be relevant? After all it's not exactly ancient history. Well, evidently not as you can tell by looking at the current discussion of the war on terror which has been the leading topic for the last month.

Haiti, Guatemala, and Nicaragua

I mentioned that Nicaragua has now become the 2nd poorest country in the hemisphere. What's the poorest country? Well that's of course Haiti which also happens to be the victim of most US intervention in the 20th century by a long

shot. We left it totally devastated. It's the poorest country. Nicaragua is second ranked in degree of US intervention in the 20th century. It is the 2nd poorest. Actually, it is vying with Guatemala. They interchange every year or two as to who's the second poorest. And they also vie as to who is the leading target of US military intervention. We're supposed to think that all of this is some sort of accident. That is has nothing to do with anything that happened in history. Maybe.

Colombia and Turkey

The worst human rights violator in the 1990's is Colombia, by a long shot. It's also the, by far, the leading recipient of US military aid in the 1990's maintaining the terror and human rights violations. In 1999, Colombia replaced Turkey as the leading recipient of US arms worldwide, that is excluding Israel and Egypt which are a separate category. And that tells us a lot more about the war on terror right now, in fact.

Why was Turkey getting such a huge flow of US arms? Well if you take a look at the flow of US arms to Turkey, Turkey always got a lot of US arms. It's strategically placed, a member of NATO, and so on. But the arms flow to Turkey went up very sharply in 1984. It didn't have anything to do with the cold war. I mean Russian was collapsing. And it stayed high from 1984 to 1999 when it reduced and it was replaced in the lead by Colombia. What happened from 1984 to 1999? Well, in 1984, [Turkey] launched a major terrorist war against Kurds in southeastern Turkey. And that's when US aid went up, military aid. And this was not pistols. This was jet planes, tanks, military training, and so on. And it stayed high as the atrocities escalated through the 1990's. Aid followed it. The peak year was 1997. In 1997, US military aid to Turkey was more than in the entire period 1950 to 1983, that is the cold war period, which is an indication of how much the cold war has affected policy. And the results were awesome. This led to 2-3 million refugees. Some of the worst ethnic cleansing of the late 1990's. Tens of thousands of people killed, 3500 towns and villages destroyed, way more than Kosovo, even under NATO bombs. And the United States was providing 80% of the arms, increasing as the atrocities increased, peaking in 1997. It declined in 1999 because, once again, terror worked as it usually does when carried out by its major agents, mainly the powerful. So by 1999, Turkish terror, called of course counter-terror, but as I said, that's universal, it worked. Therefore Turkey was replaced by Colombia which had not yet succeeded in its terrorist war. And therefore had to move into first place as recipient of US arms.

Self Congratulation on the Part of Western Intellectuals

Well, what makes this all particularly striking is that all of this was taking place right in the midst of a huge flood of self-congratulation on the part of Western

intellectuals which probably has no counterpart in history. I mean you all remember it. It was just a couple years ago. Massive self-adulation about how for the first time in history we are so magnificent; that we are standing up for principles and values; dedicated to ending inhumanity everywhere in the new era of this-and-that, and so-on-and-so-forth. And we certainly can't tolerate atrocities right near the borders of NATO. That was repeated over and over. Only within the borders of NATO where we can not only can tolerate much worse atrocities but contribute to them. Another insight into Western civilization and our own, is how often was this brought up? Try to look. I won't repeat it. But it's instructive. It's a pretty impressive feat for a propaganda system to carry this off in a free society. It's pretty amazing. I don't think you could do this in a totalitarian state.

Turkey is Very Grateful

And Turkey is very grateful. Just a few days ago, Prime Minister Ecevit announced that Turkey would join the coalition against terror, very enthusiastically, even more so than others. In fact, he said they would contribute troops which others have not willing to do. And he explained why. He said, We owe a debt of gratitude to the United States because the United States was the only country that was willing to contribute so massively to our own, in his words ³counter-terrorist² war, that is to our own massive ethnic cleansing and atrocities and terror. Other countries helped a little, but they stayed back. The United States, on the other hand, contributed enthusiastically and decisively and was able to do so because of the silence, servility might be the right word, of the educated classes who could easily find out about it. It's a free country after all. You can read human rights reports. You can read all sorts of stuff. But we chose to contribute to the atrocities and Turkey is very happy, they owe us a debt of gratitude for that and therefore will contribute troops just as during the war in Serbia. Turkey was very much praised for using its F-16¹ s which we supplied it to bomb Serbia exactly as it had been doing with the same planes against its own population up until the time when it finally succeeded in crushing internal terror as they called it. And as usual, as always, resistance does include terror. Its true of the American Revolution. That's true of every case I know. Just as its true that those who have a monopoly of violence talk about themselves as carrying out counter terror.

The Coalition Including Algeria, Russia, China, Indonesia

Now that's pretty impressive and that has to do with the coalition that is now being organized to fight the war against terror. And it's very interesting to see how that coalition is being described. So have a look at this morning's Christian Science Monitor. That's a good newspaper. One of the best international newspapers, with real coverage of the world. The lead story, the front-page story, is

about how the United States, you know people used to dislike the United States but now they are beginning to respect it, and they are very happy about the way that the US is leading the war against terror. And the prime example, well in fact the only serious example, the others are a joke, is Algeria. Turns out that Algeria is very enthusiastic about the US war against terror. The person who wrote the article is an expert on Africa. He must know that Algeria is one of the most vicious terrorist states in the world and has been carrying out horrendous terror against its own population in the past couple of years, in fact. For a while, this was under wraps. But it was finally exposed in France by defectors from the Algerian army. It's all over the place there and in England and so on. But here, we're very proud because one of the worst terrorist states in the world is now enthusiastically welcoming the US war on terror and in fact is cheering on the United States to lead the war. That shows how popular we are getting.

And if you look at the coalition that is being formed against terror it tells you a lot more. A leading member of the coalition is Russia which is delighted to have the United States support its murderous terrorist war in Chechnya instead of occasionally criticizing it in the background. China is joining enthusiastically. It's delighted to have support for the atrocities it's carrying out in western China against, what it called, Muslim secessionists. Turkey, as I mentioned, is very happy with the war against terror. They are experts. Algeria, Indonesia delighted to have even more US support for atrocities it is carrying out in Aceh and elsewhere. Now we can run through the list, the list of the states that have joined the coalition against terror is quite impressive. They have a characteristic in common. They are certainly among the leading terrorist states in the world. And they happen to be led by the world champion.

What is Terrorism?

Well that brings us back to the question, what is terrorism? I have been assuming we understand it. Well, what is it? Well, there happen to be some easy answers to this. There is an official definition. You can find it in the US code or in US army manuals. A brief statement of it taken from a US army manual, is fair enough, is that terror is the calculated use of violence or the threat of violence to attain political or religious ideological goals through intimidation, coercion, or instilling fear. That's terrorism. That's a fair enough definition. I think it is reasonable to accept that. The problem is that it can't be accepted because if you accept that, all the wrong consequences follow. For example, all the consequences I have just been reviewing. Now there is a major effort right now at the UN to try to develop a comprehensive treaty on terrorism. When Kofi Annan got the Nobel prize the other day, you will notice he was reported as saying that we should stop wasting time on this and really get down to it.

But there's a problem. If you use the official definition of terrorism in the comprehensive treaty you are going to get completely the wrong results. So that can't be done. In fact, it is even worse than that. If you take a look at the definition of Low Intensity Warfare which is official US policy you find that it is a very close paraphrase of what I just read. In fact, Low Intensity Conflict is just another name for terrorism. That's why all countries, as far as I know, call whatever horrendous acts they are carrying out, counter terrorism. We happen to call it Counter Insurgency or Low Intensity Conflict. So that's a serious problem. You can't use the actual definitions. You've got to carefully find a definition that doesn't have all the wrong consequences.

Why did the United States and Israel Vote Against a Major Resolution Condemning Terrorism?

There are some other problems. Some of them came up in December 1987, at the peak of the first war on terrorism, that's when the furor over the plague was peaking. The United Nations General Assembly passed a very strong resolution against terrorism, condemning the plague in the strongest terms, calling on every state to fight against it in every possible way. It passed unanimously. One country, Honduras abstained. Two votes against; the usual two, United States and Israel. Why should the United States and Israel vote against a major resolution condemning terrorism in the strongest terms, in fact pretty much the terms that the Reagan administration was using? Well, there is a reason. There is one paragraph in that long resolution which says that nothing in this resolution infringes on the rights of people struggling against racist and colonialist regimes or foreign military occupation to continue with their resistance with the assistance of others, other states, states outside in their just cause. Well, the United States and Israel can't accept that. The main reason that they couldn't at the time was because of South Africa. South Africa was an ally, officially called an ally. There was a terrorist force in South Africa. It was called the African National Congress. They were a terrorist force officially. South Africa in contrast was an ally and we certainly couldn't support actions by a terrorist group struggling against a racist regime. That would be impossible.

And of course there is another one. Namely the Israeli occupied territories, now going into its 35th year. Supported primarily by the United States in blocking a diplomatic settlement for 30 years now, still is. And you can't have that. There is another one at the time. Israel was occupying Southern Lebanon and was being combated by what the US calls a terrorist force, Hizbullah, which in fact succeeded in driving Israel out of Lebanon. And we can't allow anyone to struggle against a military occupation when it is one that we support so therefore the US and Israel had to vote against the major UN resolution on terrorism. And I mentioned before that a US vote against is essentially a veto. Which is only half the story. It also vetoes it from history. So none of this was every reported and

none of it appeared in the annals of terrorism. If you look at the scholarly work on terrorism and so on, nothing that I just mentioned appears. The reason is that it has got the wrong people holding the guns. You have to carefully hone the definitions and the scholarship and so on so that you come out with the right conclusions; otherwise it is not respectable scholarship and honorable journalism. Well, these are some of problems that are hampering the effort to develop a comprehensive treaty against terrorism. Maybe we should have an academic conference or something to try to see if we can figure out a way of defining terrorism so that it comes out with just the right answers, not the wrong answers. That won't be easy.

4. What are the Origins of the September 11 Crime?

Well, let's drop that and turn to the 4th question, What are the origins of the September 11 crimes? Here we have to make a distinction between 2 categories which shouldn't be run together. One is the actual agents of the crime, the other is kind of a reservoir of at least sympathy, sometimes support that they appeal to even among people who very much oppose the criminals and the actions. And those are 2 different things.

Category 1: The Likely Perpetrators

Well, with regard to the perpetrators, in a certain sense we are not really clear. The United States either is unable or unwilling to provide any evidence, any meaningful evidence. There was a sort of a play a week or two ago when Tony Blair was set up to try to present it. I don't exactly know what the purpose of this was. Maybe so that the US could look as though it's holding back on some secret evidence that it can't reveal or that Tony Blair could strike proper Churchillian poses or something or other. Whatever the PR [public relations] reasons were, he gave a presentation which was in serious circles considered so absurd that it was barely even mentioned. So the Wall Street Journal, for example, one of the more serious papers had a small story on page 12, I think, in which they pointed out that there was not much evidence and then they quoted some high US official as saying that it didn't matter whether there was any evidence because they were going to do it anyway. So why bother with the evidence? The more ideological press, like the New York Times and others, they had big front-page headlines. But the Wall Street Journal reaction was reasonable and if you look at the so-called evidence you can see why. But let's assume that it's true. It is astonishing to me how weak the evidence was. I sort of thought you could do better than that without any intelligence service [audience laughter]. In fact, remember this was after weeks of the most intensive investigation in history of all the intelligence services of the western world working overtime trying to put something together. And it was a prima facie, it was a very strong case even before you had anything. And it ended up about where it

started, with a prima facie case. So let's assume that it is true. So let's assume that, it looked obvious the first day, still does, that the actual perpetrators come from the radical Islamic, here called, fundamentalist networks of which the bin Laden network is undoubtedly a significant part. Whether they were involved or not nobody knows. It doesn't really matter much.

Where did they come from?

That's the background, those networks. Well, where do they come from? We know all about that. Nobody knows about that better than the CIA because it helped organize them and it nurtured them for a long time. They were brought together in the 1980's actually by the CIA and its associates elsewhere: Pakistan, Britain, France, Saudi Arabia, Egypt, China was involved, they may have been involved a little bit earlier, maybe by 1978. The idea was to try to harass the Russians, the common enemy. According to President Carter's National Security Advisor, Zbigniew Brzezinski, the US got involved in mid 1979. Do you remember, just to put the dates right, that Russia invaded Afghanistan in December 1979. Ok. According to Brzezinski, the US support for the mojahedin fighting against the government began 6 months earlier. He is very proud of that. He says we drew the Russians into, in his words, an Afghan trap, by supporting the mojahedin, getting them to invade, getting them into the trap. Now then we could develop this terrific mercenary army. Not a small one, maybe 100,000 men or so bringing together the best killers they could find, who were radical Islamist fanatics from around North Africa, Saudi ArabiaŠ.anywhere they could find them. They were often called the Afghans but many of them, like bin Laden, were not Afghans. They were brought by the CIA and its friends from elsewhere. Whether Brzezinski is telling the truth or not, I don't know. He may have been bragging, he is apparently very proud of it, knowing the consequences incidentally. But maybe it's true. We'll know someday if the documents are ever released. Anyway, that's his perception. By January 1980 it is not even in doubt that the US was organizing the Afghans and this massive military force to try to cause the Russians maximal trouble. It was a legitimate thing for the Afghans to fight the Russian invasion. But the US intervention was not helping the Afghans. In fact, it helped destroy the country and much more. The Afghans, so called, had their own...it did force the Russians to withdraw, finally. Although many analysts believe that it probably delayed their withdrawal because they were trying to get out of it. Anyway, whatever, they did withdraw.

Meanwhile, the terrorist forces that the CIA was organizing, arming, and training were pursuing their own agenda, right away. It was no secret. One of the first acts was in 1981 when they assassinated the President of Egypt, who was one of the most enthusiastic of their creators. In 1983, one suicide bomber, who may or may not have been connected, it's pretty shadowy, nobody knows. But one suicide bomber drove the US army-military out of Lebanon. And it

continued. They have their own agenda. The US was happy to mobilize them to fight its cause but meanwhile they are doing their own thing. They were clear very about it. After 1989, when the Russians had withdrawn, they simply turned elsewhere. Since then they have been fighting in Chechnya, Western China, Bosnia, Kashmir, South East Asia, North Africa, all over the place.

The Are Telling Us What They Think

They are telling us just what they think. The United States wants to silence the one free television channel in the Arab world because it's broadcasting a whole range of things from Powell over to Osama bin Laden. So the US is now joining the repressive regimes of the Arab world that try to shut it up. But if you listen to it, if you listen to what bin Laden says, it's worth it. There is plenty of interviews. And there are plenty of interviews by leading Western reporters, if you don't want to listen to his own voice, Robert Fisk and others. And what he has been saying is pretty consistent for a long time. He's not the only one but maybe he is the most eloquent. It's not only consistent over a long time, it is consistent with their actions. So there is every reason to take it seriously. Their prime enemy is what they call the corrupt and oppressive authoritarian brutal regimes of the Arab world and when they say that they get quite a resonance in the region. They also want to defend and they want to replace them by properly Islamist governments. That's where they lose the people of the region. But up till then, they are with them. From their point of view, even Saudi Arabia, the most extreme fundamentalist state in the world, I suppose, short of the Taliban, which is an offshoot, even that 's not Islamist enough for them. Ok, at that point, they get very little support, but up until that point they get plenty of support. Also they want to defend Muslims elsewhere. They hate the Russians like poison, but as soon as the Russians pulled out of Afghanistan, they stopped carrying out terrorist acts in Russia as they had been doing with CIA backing before that within Russia, not just in Afghanistan. They did move over to Chechnya. But there they are defending Muslims against a Russian invasion. Same with all the other places I mentioned. From their point of view, they are defending the Muslims against the infidels. And they are very clear about it and that is what they have been doing.

Why did they turn against the United States?

Now why did they turn against the United States? Well that had to do with what they call the US invasion of Saudi Arabia. In 1990, the US established permanent military bases in Saudi Arabia which from their point of view is comparable to a Russian invasion of Afghanistan except that Saudi Arabia is way more important. That's the home of the holiest sites of Islam. And that is when their activities turned against the United States. If you recall, in 1993 they tried to blow up the World Trade Center. Got part of the way, but not the whole way

and that was only part of it. The plans were to blow up the UN building, the Holland and Lincoln tunnels, the FBI building. I think there were others on the list. Well, they sort of got part way, but not all the way. One person who is jailed for that, finally, among the people who were jailed, was a Egyptian cleric who had been brought into the United States over the objections of the Immigration Service, thanks to the intervention of the CIA which wanted to help out their friend. A couple years later he was blowing up the World Trade Center. And this has been going on all over. I'm not going to run through the list but it's, if you want to understand it, it's consistent. It's a consistent picture. It's described in words. It's revealed in practice for 20 years. There is no reason not to take it seriously. That's the first category, the likely perpetrators.

Category 2: What about the reservoir of support?

What about the reservoir of support? Well, it's not hard to find out what that is. One of the good things that has happened since September 11 is that some of the press and some of the discussion has begun to open up to some of these things. The best one to my knowledge is the Wall Street Journal which right away began to run, within a couple of days, serious reports, searching serious reports, on the reasons why the people of the region, even though they hate bin Laden and despise everything he is doing, nevertheless support him in many ways and even regard him as the conscience of Islam, as one said. Now the Wall Street Journal and others, they are not surveying public opinion. They are surveying the opinion of their friends: bankers, professionals, international lawyers, businessmen tied to the United States, people who they interview in MacDonalds restaurant, which is an elegant restaurant there, wearing fancy American clothes. That's the people they are interviewing because they want to find out what their attitudes are. And their attitudes are very explicit and very clear and in many ways consonant with the message of bin Laden and others. They are very angry at the United States because of its support of authoritarian and brutal regimes; its intervention to block any move towards democracy; its intervention to stop economic development; its policies of devastating the civilian societies of Iraq while strengthening Saddam Hussein; and they remember, even if we prefer not to, that the United States and Britain supported Saddam Hussein right through his worst atrocities, including the gassing of the Kurds, bin Laden brings that up constantly, and they know it even if we don't want to. And of course their support for the Israeli military occupation which is harsh and brutal. It is now in its 35th year. The US has been providing the overwhelming economic, military, and diplomatic support for it, and still does. And they know that and they don't like it. Especially when that is paired with US policy towards Iraq, towards the Iraqi civilian society which is getting destroyed. Ok, those are the reasons roughly. And when bin Laden gives those reasons, people recognize it and support it.

Now that's not the way people here like to think about it, at least educated liberal opinion. They like the following line which has been all over the press, mostly from left liberals, incidentally. I have not done a real study but I think right wing opinion has generally been more honest. But if you look at say at the New York Times at the first op-ed they ran by Ronald Steel, serious left liberal intellectual. He asks Why do they hate us? This is the same day, I think, that the Wall Street Journal was running the survey on why they hate us. So he says ³They hate us because we champion a new world order of capitalism, individualism, secularism, and democracy that should be the norm everywhere.² That's why they hate us. The same day the Wall Street Journal is surveying the opinions of bankers, professionals, international lawyers and saying `look, we hate you because you are blocking democracy, you are preventing economic development, you are supporting brutal regimes, terrorist regimes and you are doing these horrible things in the region.¹ A couple days later, Anthony Lewis, way out on the left, explained that the terrorist seek only ³apocalyptic nihilism,² nothing more and nothing we do matters. The only consequence of our actions, he says, that could be harmful is that it makes it harder for Arabs to join in the coalition's anti-terrorism effort. But beyond that, everything we do is irrelevant.

Well, you know, that's got the advantage of being sort of comforting. It makes you feel good about yourself, and how wonderful you are. It enables us to evade the consequences of our actions. It has a couple of defects. One is it is at total variance with everything we know. And another defect is that it is a perfect way to ensure that you escalate the cycle of violence. If you want to live with your head buried in the sand and pretend they hate us because they're opposed to globalization, that's why they killed Sadat 20 years ago, and fought the Russians, tried to blow up the World Trade Center in 1993. And these are all people who are in the midst of corporate globalization but if you want to believe that, yeh's comforting. And it is a great way to make sure that violence escalates. That 's tribal violence. You did something to me, I'll do something worse to you. I don't care what the reasons are. We just keep going that way. And that's a way to do it. Pretty much straight, left-liberal opinion.

5. What are the Policy Options?

What are the policy options? Well, there are a number. A narrow policy option from the beginning was to follow the advice of really far out radicals like the Pope [audience laughter]. The Vatican immediately said look it's a horrible terrorist crime. In the case of crime, you try to find the perpetrators, you bring them to justice, you try them. You don't kill innocent civilians. Like if somebody robs my house and I think the guy who did it is probably in the neighborhood across the street, I don't go out with an assault rifle and kill everyone in that neighborhood. That's not the way you deal with crime, whether it's a small crime like this one or really massive one like the US terrorist war against

Nicaragua, even worse ones and others in between. And there are plenty of precedents for that. In fact, I mentioned a precedent, Nicaragua, a lawful, a law abiding state, that's why presumably we had to destroy it, which followed the right principles. Now of course, it didn't get anywhere because it was running up against a power that wouldn't allow lawful procedures to be followed. But if the United States tried to pursue them, nobody would stop them. In fact, everyone would applaud. And there are plenty of other precedents.

IRA Bombs in London

When the IRA set off bombs in London, which is pretty serious business, Britain could have, apart from the fact that it was unfeasible, let's put that aside, one possible response would have been to destroy Boston which is the source of most of the financing. And of course to wipe out West Belfast. Well, you know, quite apart from the feasibility, it would have been criminal idiocy. The way to deal with it was pretty much what they did. You know, find the perpetrators; bring them to trial; and look for the reasons. Because these things don't come out of nowhere. They come from something. Whether it is a crime in the streets or a monstrous terrorist crime or anything else. There's reasons. And usually if you look at the reasons, some of them are legitimate and ought to be addressed, independently of the crime, they ought to be addressed because they are legitimate. And that's the way to deal with it. There are many such examples.

But there are problems with that. One problem is that the United States does not recognize the jurisdiction of international institutions. So it can't go to them. It has rejected the jurisdiction of the World Court. It has refused to ratify the International Criminal Court. It is powerful enough to set up a new court if it wants so that wouldn't stop anything. But there is a problem with any kind of a court, mainly you need evidence. You go to any kind of court, you need some kind of evidence. Not Tony Blair talking about it on television. And that's very hard. It may be impossible to find.

Leaderless Resistance

You know, it could be that the people who did it, killed themselves. Nobody knows this better than the CIA. These are decentralized, nonhierarchic networks. They follow a principle that is called Leaderless Resistance. That's the principle that has been developed by the Christian Right terrorists in the United States. It's called Leaderless Resistance. You have small groups that do things. They don't talk to anybody else. There is a kind of general background of assumptions and then you do it. Actually people in the anti war movement are very familiar with it. We used to call it affinity groups. If you assume correctly that whatever group you are in is being penetrated by the FBI, when something serious is happening, you don't do it in a meeting. You do it with some people you know and trust, an affinity group and then it doesn't get penetrated. That's

one of the reasons why the FBI has never been able to figure out what's going on in any of the popular movements. And other intelligence agencies are the same. They can't. That's leaderless resistance or affinity groups, and decentralized networks are extremely hard to penetrate. And it's quite possible that they just don't know. When Osama bin Laden claims he wasn't involved, that's entirely possible. In fact, it's pretty hard to imagine how a guy in a cave in Afghanistan, who doesn't even have a radio or a telephone could have planned a highly sophisticated operation like that. Chances are it's part of the background. You know, like other leaderless resistance terrorist groups. Which means it's going to be extremely difficult to find evidence.

Establishing Credibility

And the US doesn't want to present evidence because it wants to be able to do it, to act without evidence. That's a crucial part of the reaction. You will notice that the US did not ask for Security Council authorization which they probably could have gotten this time, not for pretty reasons, but because the other permanent members of the Security Council are also terrorist states. They are happy to join a coalition against what they call terror, namely in support of their own terror. Like Russia wasn't going to veto, they love it. So the US probably could have gotten Security Council authorization but it didn't want it. And it didn't want it because it follows a long-standing principle which is not George Bush, it was explicit in the Clinton administration, articulated and goes back much further and that is that we have the right to act unilaterally. We don't want international authorization because we act unilaterally and therefore we don't want it. We don't care about evidence. We don't care about negotiation. We don't care about treaties. We are the strongest guy around; the toughest thug on the block. We do what we want. Authorization is a bad thing and therefore must be avoided. There is even a name for it in the technical literature. It's called establishing credibility. You have to establish credibility. That's an important factor in many policies. It was the official reason given for the war in the Balkans and the most plausible reason.

You want to know what credibility means, ask your favorite Mafia Don. He'll explain to you what credibility means. And it's the same in international affairs, except it's talked about in universities using big words, and that sort of thing. But it's basically the same principle. And it makes sense. And it usually works. The main historian who has written about this in the last couple years is Charles Tilly with a book called *Coercion, Capital, and European States*. He points out that violence has been the leading principle of Europe for hundreds of years and the reason is because it works. You know, it's very reasonable. It almost always works. When you have an overwhelming predominance of violence and a culture of violence behind it. So therefore it makes sense to follow it. Well, those are all problems in pursuing lawful paths. And if you did try to

follow them you'd really open some very dangerous doors. Like the US is demanding that the Taliban hand over Osama bin Laden. And they are responding in a way which is regarded as totally absurd and outlandish in the west, namely they are saying, Ok, but first give us some evidence. In the west, that is considered ludicrous. It's a sign of their criminality. How can they ask for evidence? I mean if somebody asked us to hand someone over, we'd do it tomorrow. We wouldn't ask for any evidence. [crowd laughter].

Haiti

In fact it is easy to prove that. We don't have to make up cases. So for example, for the last several years, Haiti has been requesting the United States to extradite Emmanuel Constant. He is a major killer. He is one of the leading figures in the slaughter of maybe 4000 or 5000 people in the years in the mid 1990's, under the military junta, which incidentally was being, not so tacitly, supported by the Bush and the Clinton administrations contrary to illusions. Anyway he is a leading killer. They have plenty of evidence. No problem about evidence. He has already been brought to trial and sentenced in Haiti and they are asking the United States to turn him over. Well, I mean do your own research. See how much discussion there has been of that. Actually Haiti renewed the request a couple of weeks ago. It wasn't even mentioned. Why should we turn over a convicted killer who was largely responsible for killing 4000 or 5000 people a couple of years ago. In fact, if we do turn him over, who knows what he would say. Maybe he'll say that he was being funded and helped by the CIA, which is probably true. We don't want to open that door. And he is not he only one.

Costa Rica

I mean, for the last about 15 years, Costa Rica which is the democratic prize, has been trying to get the United States to hand over a John Hull, a US land owner in Costa Rica, who they charge with terrorist crimes. He was using his land, they claim with good evidence as a base for the US war against Nicaragua, which is not a controversial conclusion, remember. There is the World Court and Security Council behind it. So they have been trying to get the United States to hand him over. Hear about that one? No.

They did actually confiscate the land of another American landholder, John Hamilton. Paid compensation, offered compensation. The US refused. Turned his land over into a national park because his land was also being used as a base for the US attack against Nicaragua. Costa Rica was punished for that one. They were punished by withholding aid. We don't accept that kind of insubordination from allies. And we can go on. If you open the door to questions about extradition it leads in very unpleasant directions. So that can't be done.

Reactions in Afghanistan

Well, what about the reactions in Afghanistan. The initial proposal, the initial rhetoric was for a massive assault which would kill many people visibly and also an attack on other countries in the region. Well the Bush administration wisely backed off from that. They were being told by every foreign leader, NATO, everyone else, every specialist, I suppose, their own intelligence agencies that that would be the stupidest thing they could possibly do. It would simply be like opening recruiting offices for bin Laden all over the region. That's exactly what he wants. And it would be extremely harmful to their own interests. So they backed off that one. And they are turning to what I described earlier which is a kind of silent genocide. It's aŠ. well, I already said what I think about it. I don't think anything more has to be said. You can figure it out if you do the arithmetic.

A sensible proposal which is kind of on the verge of being considered, but it has been sensible all along, and it is being raised, called for by expatriate Afghans and allegedly tribal leaders internally, is for a UN initiative, which would keep the Russians and Americans out of it, totally. These are the 2 countries that have practically wiped the country out in the last 20 years. They should be out of it. They should provide massive reparations. But that's their only role. A UN initiative to bring together elements within Afghanistan that would try to construct something from the wreckage. It's conceivable that that could work, with plenty of support and no interference. If the US insists on running it, we might as well quit. We have a historical record on that one.

You will notice that the name of this operationŠ.remember that at first it was going to be a Crusade but they backed off that because PR (public relations) agents told them that that wouldn't work [audience laughter]. And then it was going to be Infinite Justice, but the PR agents said, wait a minute, you are sounding like you are divinity. So that wouldn't work. And then it was changed to enduring freedom. We know what that means. But nobody has yet pointed out, fortunately, that there is an ambiguity there. To endure means to suffer. [audience laughter]. And there are plenty of people around the world who have endured what we call freedom. Again, fortunately we have a very well-behaved educated class so nobody has yet pointed out this ambiguity. But if its done there will be another problem to deal with. But if we can back off enough so that some more or less independent agency, maybe the UN, maybe credible NGO's (non governmental organizations) can take the lead in trying to reconstruct something from the wreckage, with plenty of assistance and we owe it to them. Then maybe something would come out. Beyond that, there are other problems.

An Easy Way To Reduce The Level Of Terror

We certainly want to reduce the level of terror, certainly not escalate it. There is one easy way to do that and therefore it is never discussed. Namely stop participating in it. That would automatically reduce the level of terror enormously. But that you can't discuss. Well we ought to make it possible to discuss it. So that's one easy way to reduce the level of terror.

Beyond that, we should rethink the kinds of policies, and Afghanistan is not the only one, in which we organize and train terrorist armies. That has effects. We're seeing some of these effects now. September 11th is one. Rethink it.

Rethink the policies that are creating a reservoir of support. Exactly what the bankers, lawyers and so on are saying in places like Saudi Arabia. On the streets it's much more bitter, as you can imagine. That's possible. You know, those policies aren't graven in stone.

And further more there are opportunities. It's hard to find many rays of light in the last couple of weeks but one of them is that there is an increased openness. Lots of issues are open for discussion, even in elite circles, certainly among the general public, that were not a couple of weeks ago. That's dramatically the case. I mean, if a newspaper like USA Today can run a very good article, a serious article, on life in the Gaza Strip—there has been a change. The things I mentioned in the Wall Street Journal—that's change. And among the general public, I think there is much more openness and willingness to think about things that were under the rug and so on. These are opportunities and they should be used, at least by people who accept the goal of trying to reduce the level of violence and terror, including potential threats that are extremely severe and could make even September 11th pale into insignificance. Thanks.

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59. **Reuven BenYuhmin**

Re: Under attack

Sat 3 Nov 2001

Rereading my "Under Attack" that appeared in the September 13 Poetics Digest I think it deserves another reading in the light of the unfolding of events. No longer can we be naive about who our enemy is. We need to take a good look inside, especially Bush & a mentality that surrounds and supports THAT.

Under Attack

Will we win this war

Against civilization

We face powerful & terrible enemies

Under attack

Greed anger & delusion
Under attack
Bigotry & selfishness
Under attack
Hatred & animosity
Under attack
Self-conceit & arrogance
Yes we face powerful & terrible enemies
We are coming after you
Under attack
My eye for your eye
Tooth for tooth
This is still the disgraceful truth
Bless me bless you
Civilized manners
Thank you but when it comes to blows
Then everything goes
I burn then you burn
& so the story goes
Lets shake hands on that
For tortured minds
Those who burn burn most inside
Kindness & compassion in this kind of war
If won all our work is done
Under attack
We face powerful & terrible enemies
Are we winning this war

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60. **raea100900**

Reading/Book Party in San Diego

Sat 3 Nov 2001

On Saturday, Nov. 17th at 8:00 pm, D. G. Wills Books (7461 Girard Ave., La Jolla) will host a reading/book party for Rae Armantrout, Catherine Wagner and Chelsey Minnis. I, (putting aside the veil of third person objectivity), will read from my new book *Veil: New and Selected Poems*; Catherine Wagner will read from *Miss America*; and Chelsey Minnis will read from *Zirconia*. I hope any and all Listees in the San Diego area will attend.

R.

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61. **Aaron Vidaver**

Counter-Interpellation

Sat 3 Nov 2001

syntaxerrors: a series of performed lectures

03 Counter-Interpellation

Aaron Vidaver

Tuesday, November 6, 2001

Fletcher Challenge Theatre

SFU Harbour Centre 7:30 pm

Vancouver BC

Admission \$5 / \$3

syntaxerrors is a series of three 'performed lectures', investigating the relationship between authoritative language, presentation technologies and performance art.

Presented over three evening events, syntaxerrors will combine forms of art performance, pedagogical histrionics and conference tactics to create, along with technological tools, a form of cultural practice that confounds the categories of public address with inventiveness and humour. This series will negotiate the systems of language delivery found in performance art, with its history of personal confessional narrative and attention to the body of the Performer, and the passive authority and implied objectivity of the Speaker with her/his disembodied 'meta-voice'. The series will take place in the hushed comfort and the seamless technological support of an SFU Harbour Centre lecture theatre.

In the context of Live: Vancouver Biennial of Performance Art, the series broadens the definition of performance to include a critical investigation of the relationship between language, technology and visual art, challenging festival

audiences to consider the tradition of performance art in relation to institutional interventions.

Aaron Vidaver, who will present the third performance in this series, is a writer and archivist. Drawing upon his archival work for cultural organizations, artist-run centres, and educational institutions as well as his previous interventions in public space, Vidaver builds a performed lecture addressing juridical selfhood and linguistic dissent. Counter-Interpellation uses a recitation of his report card evaluations, beginning in kindergarten and extending through to his university studies to punctuate a discussion of subjection in Althusser's theory of interpellation.

Vidaver edits the Documents in Poetics series for the Friends of Runcible Mountain and is an associate of the Centre for Contemporary Writing. He coordinates Studies in Practical Negation, a seminar on oppositional writing at the Kootenay School of Writing, and is currently working on Unentitled, a long poem, and A Field Guide to Feral Ornaments, a prose collaboration with Steven Ward and Roger Farr.

For more information, please contact Lorna Brown, Director/ Curator or Kathleen Ritter, Programme Coordinator at [REDACTED].

--

ARTSPEAK

an artist run centre

233 Carrall Street

Vancouver British Columbia

Canada V6B 2J2

T [REDACTED]

F [REDACTED]

E [REDACTED]

W <http://www.artspeak.ca>

H Tuesday to Saturday 12 to 5pm

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62. **richard.tylr**

Re: Susan Bee home page

Sat 3 Nov 2001

Susan. I found this link very very interesting. Your "resistance" must continue: I liked the illustration to the Adrienne Rich book. David's Shapiro's review itself was like a poem! Anycase: some very interesting and refreshing things here. Richard Taylor.

----- Original Message -----

From: "Susan Bee" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, November 04, 2001 3:17 PM

Subject: Susan Bee home page

> A preliminary version of my home page is now on line at

>

> <http://epc.buffalo.edu/authors/bee/>

>

> The page includes a few artist's statements, catalog essays by David Shapiro and John Yau and reviews by Johanna Drucker and Eileen Tabios, as well as images of some paintings and links to some of my collaborative books. I expect to be adding new images over the next several months.

>

> Susan Bee

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63. **cris cheek**
oil agendas

Sat 3 Nov 2001

Hi David,

I'm not so sure about there being no agenda related to oil in the current miasma of objectives. I just have a feeling that when the smoke clears _ and it might be a long time (deputy PM here Prescott talked up a spring destabilisation of the Taliban for 2002 at Prime Minister's question time around the time that Bony Tear was being officially dressed down by Assad on Wednesday).

Here's an extract from John Pilger written over a month ago now

but first an extract from the Philadelphia Action Center:

Ever since the fall of the former Soviet Union ten years ago, Exxon, Mobil, Chevron and the other big oil monopolies have been scheming to get their hands on the vast oil and gas wealth around the Caspian Sea, just north of Afghanistan. This region's oil reserves may reach more than 60 billion barrels enough to service Europe's oil needs for 11 years. Some estimates are as high as 200 billion barrels. The Caspian Sea reserves are 10 percent of the world's known supply worth about \$5 trillion at today's prices.

In February 1998, Unocal Corporation testified to the House Committee on Internal Relations Subcommittee on Asia and the Pacific that the ³Taliban government in Afghanistan is an obstacle² to having an oil pipeline from the Caspian region to the Indian Ocean that is, through Afghanistan. In 1997, Unocal even

tried to woo the Taliban with billions of dollars to support the proposed pipeline through their country. The unrecognized Taliban government, however, was a set back to their plans.

Having a government in Afghanistan that is beholden to U.S. interests, along with stationing U.S. troops in the former Soviet Republics of Kazakhstan, Uzbekistan, and Turkmenistan, would secure the region and allow this project to proceed. And just in time, as far as the U.S. oil companies are concerned, because there is international competition for the Caspian Sea oil resources.

Russia and German companies had been trying to establish a pipeline from the Caspian Sea through Eastern Europe, but U.S. bombing of Yugoslavia blocked this plan. Russia, however, also brokered a treaty with Iran for a pipeline route. China also began negotiating to build oil and gas pipelines from Kazakhstan. In January 2001, oil industry journals lamented that any chance the U.S. had of cementing alliances in the region seemed doomed. They noted, however, that the incoming Bush administration, heavy in oil and related interests, would likely try to reverse this trend (www.caucasuswatch.com).

_____:

Moreover, the Taliban itself is a creation of the Americans and the British.

In the 1980s, the tribal army that produced them was funded by the CIA and trained by the SAS to fight the Russians.

The hypocrisy does not stop there. When the Taliban took Kabul in 1996, Washington said nothing. Why? Because Taliban leaders were soon on their way to Houston, Texas, to be entertained by executives of the oil company, Unocal.

With secret US government approval, the company offered them a generous cut of the profits of the oil and gas pumped through a pipeline that the Americans wanted to build from Soviet central Asia through Afghanistan.

A US diplomat said: "The Taliban will probably develop like the Saudis did." He explained that Afghanistan would become an American oil colony, there would be huge profits for the West, no democracy and the legal persecution of women. "We can live with that," he said.

Although the deal fell through, it remains an urgent priority of the administration of George W. Bush, which is steeped in the oil industry. Bush's concealed agenda is to exploit the oil and gas reserves in the Caspian basin, the greatest source of untapped fossil fuel on earth and enough, according to one estimate, to meet America's voracious energy needs for a generation. Only if the pipeline runs through Afghanistan can the Americans hope to control it.

So, not surprisingly, US Secretary of State Colin Powell is now referring to "moderate" Taliban, who will join an American-sponsored "loose federation" to

run Afghanistan. The "war on terrorism" is a cover for this: a means of achieving American strategic aims that lie behind the flag-waving facade of great power.

The Royal Marines, who will do the real dirty work, will be little more than mercenaries for Washington's imperial ambitions, not to mention the extraordinary pretensions of Blair himself. Having made Britain a target for terrorism with his bellicose "shoulder to shoulder" with Bush nonsense, he is now prepared to send troops to a battlefield where the goals are so uncertain that even the Chief of the Defence Staff says the conflict "could last 50 years".

The irresponsibility of this is breathtaking; the pressure on Pakistan alone could ignite an unprecedented crisis across the Indian sub-continent. Having reported many wars, I am always struck by the absurdity of effete politicians eager to wave farewell to young soldiers, but who themselves would not say boo to a Taliban goose.

In the days of gunboats, our imperial leaders covered their violence in the "morality" of their actions. Blair is no different. Like them, his selective moralising omits the most basic truth. Nothing justified the killing of innocent people in America on September 11, and nothing justifies the killing of innocent people anywhere else.

By killing innocents in Afghanistan, Blair and Bush stoop to the level of the criminal outrage in New York. Once you cluster bomb, "mistakes" and "blunders" are a pretence. Murder is murder, regardless of whether you crash a plane into a building or order and collude with it from the Oval Office and Downing Street.

If Blair was really opposed to all forms of terrorism, he would get Britain out of the arms trade. On the day of the twin towers attack, an "arms fair", selling weapons of terror (like cluster bombs and missiles) to assorted tyrants and human rights abusers, opened in London's Docklands with the full backing of the Blair government.

If he really wanted to demonstrate "the moral fibre of Britain", Blair would do everything in his power to lift the threat of violence in those parts of the world where there is great and justifiable grievance and anger.

He would do more than make gestures; he would demand that Israel ends its illegal occupation of Palestine and withdraw to its borders prior to the 1967 war, as ordered by the Security Council, of which Britain is a permanent member.

He would call for an end to the genocidal blockade which the UN - in reality, America and Britain - has imposed on the suffering people of Iraq for more than a decade, causing the deaths of half a million children under the age of five.

That's more deaths of infants every month than the number killed in the World Trade Center.

There are signs that Washington is about to extend its current "war" to Iraq; yet unknown to most of us, almost every day RAF and American aircraft already bomb Iraq. There are no headlines. There is nothing on the TV news. This terror is the longest-running Anglo-American bombing campaign since World War Two.

The Wall Street Journal reported that the US and Britain faced a "dilemma" in Iraq, because "few targets remain". "We're down to the last outhouse," said a US official. That was two years ago, and they're still bombing. The cost to the British taxpayer? 800 million pounds so far.

According to an internal UN report, covering a five-month period, 41 per cent of the casualties are civilians. In northern Iraq, I met a woman whose husband and four children were among the deaths listed in the report. He was a shepherd, who was tending his sheep with his elderly father and his children when two planes attacked them, each making a sweep. It was an open valley; there were no military targets nearby.

"I want to see the pilot who did this," said the widow at the graveside of her entire family. For them, there was no service in St Paul's Cathedral with the Queen in attendance; no rock concert with Paul McCartney.

The tragedy of the Iraqis, and the Palestinians, and the Afghans is a truth that is the very opposite of their caricatures in much of the Western media.

Far from being the terrorists of the world, the overwhelming majority of the Islamic peoples of the Middle East and south Asia have been its victims - victims largely of the West's exploitation of precious natural resources in or near their countries.

There is no war on terrorism. If there was, the Royal Marines and the SAS would be storming the beaches of Florida, where more CIA-funded terrorists, ex-Latin American dictators and torturers, are given refuge than anywhere on earth. . .

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64. **isat**

Re: The So-Called Evidence Is a Farce

Sat 3 Nov 2001

In a message dated 11/2/01 6:06:37 PM, [REDACTED] writes:

<< Actually I admire the Taleban and Bin Laden...>>

.....

<<...now I myself dont consider that a big deal as I use drugs myself...>>

The Taleban are fighters in a nation that has

defeated many enemies. I would send money to support them. I want them to win. " >>

Richard, you better get off whatever drug you take, because you moral relativism just reached a point of no return. you are right about one thing " there would never be a military campaign against Taliban just to save Afghani women from their inhuman conditions. a sad fact of realpolitik. this war is not about that. it's about our self-preservation, our ability to work in tall buildings or simply being able to check our mail without fear. and it's worth fighting for. you are safely removed from these realities to sympathize with people who wants us dead. Al Quada's responsibility for 9/11 is all but admitted, their symbiosis with the Taliban regime well reported, the new threats are issued every day. and yes, just like Yossarian fom Catch-22, i take it personally. they want me dead, because i am jewish; they want me dead because i am russian; and they want me dead because i am american. they want you dead, as well. and if they ever lay their hands on you, should your life be spared, you will be reading only one book for the rest of yr life, and forget what e-mail is. (of course, there will still be a plenty of drugs). i want people responsible for this act captured or killed, terrorist nests destroyed, and the advance of Islamic Fashism stopped. if that means bombings, be it. i don't want to see any "collateral damage", but war is war. it's always bloody. and we are not the ones who started it. you are certainly attracted to the people with a lot of blood on their hands, so why start flinching now?

Igor

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65. **Susan Bee**

Susan Bee home page

Sat 3 Nov 2001

A preliminary version of my home page is now on line at

<http://epc.buffalo.edu/authors/bee/>

The page includes a few artist's statements, catalog essays by David Shapiro and John Yau and reviews by Johanna Drucker and Eileen Tabios, as well as images of some paintings and links to some of my collaborative books. I expect to be adding new images over the next several months.

Susan Bee

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66. **Bernard Waldrop**
Burning Deck: new titles

Sun 4 Nov 2001

2 new BURNING DECK titles (available through SPD, 1341 Seventh St., Berkeley, CA 94710; 1-800/██████; ██████ -- or Spectacular Diseases, 83b London Rd., Peterborough, Cambs.PE2 9BS, ENGLAND)

OSKAR PASTIOR

Many Glove Compartments

[Dichten=, #5] translated from the German by Harry Mathews, Christopher Middleton, Rosmarie Waldrop, and with a guest appearance by John Yau

Poems, 120 pp., offset, smyth-sewn

ISBN 1-886224-44-7 \$10

Unlike Adam ("the old Stalin of language"), Pastior is not out to name animals or anything else. "Talking about things is not possible. Language, the text, speaks itself-this is the great dilemma to which theories of realism close their eyes." For Pastior, language itself is the stuff of life, a metabolism where not only words, but even concepts are made flesh. He explores it through puns, lists, strings, heaps, fields, dictionaries, alphabets, collage, montage, potpourris in orgiastic expansion, "thought-music as a leaping perspective." Critics have praised his "sublime lack of seriousness," his "paradisal language," his "commonsense and commonscythe," his "revenge against logic." Only a fraction of Pastior's poems are translatable. But the translators hope that their versions will at least approximate the pleasure of Pastior's texts.

Oskar Pastior was born in 1927 in Hermannstadt, in Siebenbürgen, the German-speaking part of Romania. After the war he (along with other young Romanian-Germans) spent 5 years in a Soviet Labor Camp as part of Romania's reparation for having sided with Hitler. This experience, Pastior says, provided him with his thematic tonic: "the small - yet vast - space of play between freedom and determinism." Then, after taking a university degree and working for the Bukarest radio, in 1969, he managed to come to Berlin where he has gained a considerable reputation as a poet, performer and the only German member of OULIPO. Beside poems, he has written radio plays and translated Khlebnikov and many Romanian writers into German. His honors include the Peter-Huchel-Prize (2001), Hugo-Ball-Prize (1990) and Ernst-Meister-Prize (1986), a stay at the Villa Massimo in Rome (1984) and an honorary doctorate from the Lucian-Blaga-University in Hermannstadt (2001).

PASCAL QUIGNARD

On Wooden Tablets: Apronedia Avitia

[Série d'écriture #15] translated from the French by Bruce X

novel, 112 pp., offset, Smyth-sewn

ISBN 1-886224-45-5 \$10

At the end of the 4th century, a Roman Patrician Matron writes notes on wooden tablets, somewhat in the manner of Sei Shonagon's Pillow Book. She notes erotic souvenirs, jokes, scenes that have touched her, but also accounts and lists of things to do. For 20 years, Apronedia Avitia keeps this journal without mentioning, except in passing, the ruinous events she witnesses: the Roman Empire is crumbling, invaded by the "Barbarians" from the North as well as infiltrated from within by the Christian "party." Perhaps she does not see. Perhaps she does not want to see. Quignard's playful novel redefines historical fiction as both hoax and enigma.

Pascal Quignard is an important French writer for his novels, his eighty-four "Little Treatises," as well as translations from the Latin and Greek. Among his many honors is the coveted "Prix des Critiques." The film, *All the World's Mornings*, was made from Quignard's novel of the same title (Graywolf Press). Two other novels are also available in English: *Albucius* (The Lapis Press) and *The Salon in Württemberg*, (Grove Weidenfeld). Burning Deck has published his poem, *Sarx*.

Bruce X has, under the name Bruce Boone, written fiction (*Century of Clouds*, *My Walk with Bob*) and essays on Duncan, Spicer, O'Hara, etc. Beside another novel by Pascal Quignard, *Albucius*, he has translated Bataille's *Guilty* and *On Nietzsche*, and Lyotard's *Pacific Wall*. He lives in San Francisco.

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67. **Millie Niss**

Re: Another Anti-Reading Approaches

Sun 4 Nov 2001

Went to this. It was really fun. It reminded me of some installation art I've seen at museums or galleries, but in those settings people are pretentious and serious about their work, whereas you folks were doing it for the fun of it and had a good sense of humor. Some of the work was striking and beautiful in a fairly traditional way (I'm thinking of the sequence of poems and watercolors) and some stuff was just fun, like the poetry rocks which are crumpled up poems with a saran wrap covering, and you are supposed to throw them at people, who then open them and read the poem.

The free books were cool, too.

Do you exhibit computer based art/poetry? If so, I might be interested in participating. For example, I have an e-poem, "The Tyrannical Rhinoceri of Bangladesh" at www.sporkworld.org/rhino.html If I were to do something for an anti-reading though, I'd make it more substantial and more experimental than that piece, though.

Millie

-----Original Message-----

From: UB Poetics discussion group

[mailto:]On Behalf Of Wanda Phipps

Sent: Wednesday, October 31, 2001 11:26 AM

To:

Subject: Another Anti-Reading Approaches

Hey,

It's that time again ... the fourth Anti-Reading will take place this saturday from 1:30-4:00 at Tonic. Expect the usual suspects and a few new faces.

Come rain or shine. Hope to see you there.

Anti-Reading

Tonic

(107 Norfolk Street -- F to Delancey)

November 3, 2001

1:30 ? 4:00 pm

Free

For those that associate boredom (and we all do) with literary functions, Loudmouth Collective presents an anti-reading of new work by Matvei Yankelevich, Joel Schlemowitz, Ryan Haley, James Hoff, Wanda Phipps, Ellie Ga, Marisol Martinez, Julien Poirier, Filip Marinovic and many others.

Following the success of earlier anti-readings at Tonic, Loudmouth Collective is presenting the fourth installment of this bi-monthly literary carnival. Expect live typewriter art, concrete poetry, language installations, paperless books, poetry film and loads of free books.

By providing a bi-monthly forum for the experimental presentation of literature, Loudmouth Collective seeks to re-evaluate the literary reading as it has come to be known today, recasting it as something more than an exercise to sell books. The anti-reading couples authors with the public through intermedia encounters, providing the basis for an ongoing dialogue between the writer and reader. Anti-readings resemble a school carnival, a literary event with no center and no reading.

Loudmouth Collective is a young, Brooklyn-based press dedicated to portable fiction and poetry, artists' books and sound art.

--

Wanda Phipps

Hey, don't forget to check out
my website MIND HONEY
<http://users.rcn.com/wanda.interport>
(and if you have already try it again)
poetry, music and more!

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68. **owner-realpoetik**

RealPoetik

Sun 4 Nov 2001

David Schneiderman

David lives and teaches in anthrax-land, New Jersey, where he's also fiction editor for *_Harpur Palate_*, Binghamton University's new lit mag, and co-founder and editor of the media and cultural studies journal *_to the QUICK_*. He can be reached at [REDACTED].

"Post-America: Last Drop"

The remains of the child Dial-Up Networking are delivered via important virtual courier by the chief inspector of the subdivision, a wiry man with muscles on each arm, a thousand centipedes crawling beneath the surface of his skin, reproducing in a fantastic exponential stream of organic chunks resembling underground lava so that his entire insides undulate as an aggregate toward the heart, and everything he touches absorbs a measure of fluidity and fadeout for the first few seconds of contact, before reassuming the proper shape. The contents of his ashcan parcel are earmarked for the food processors and coffee

makers in Supply. From there everything is born just the same as before-legacies live out their pension time on the golf course, at the Laundromat lost in the whirl of nouveau Martin-I-zing, gambling on the peripheries of the new reservations-there, blood type gets you in, and everybody's a native. The sheer physicality of the clerk is a joy reserved for when the bosses aren't around and the inspector seems to be one of the regular crew so much that even the CEO makes only a thousand times more than the lowest paid jizmopper. In such cases video-watching is used as a backdrop for more uninhibited behavior such as farting burping and going off into the rafters for the sheer, competitive hell of it all.

Even the inert supplies are crafted to watch and record. Take the ashes for instance. Who knows where they came from, whose they were? The clerks surely don't. Oh sure there's a file card and a punch card and electronic digital imaging signal and kinesthetic amplifiers and adjuvant synth-muscles and a aerodynamic cock and thermal shield and coolant matrix and carpal, metacarpal, and ante-brachial assemblies inside all mixed together like a cake before it's baked in somebody else's vagina....but who is to say this ain't all an elaborate games played at the expense of the clerks? Who is to say that the supply office even serves a purpose in the traditional sense?

Certainly not the workers...

It may as well be the Great Repression and these guys and dolls are figuring to be short timers, sure, and they know the nature of things is more fluid, less solid than it was back in grandpappy's heyday, but still, it has become routine for them to deny the physical body altogether at the workplace, no longer a site of labor for the reproduction of goods essential to the multinational state: clerks do not therefore eat, defecate, reproduce the human species or distribute the various parcels with any sense that they *aren't* a part of a vast multinational network. The inspector spoke with one clerk, the one soon to be in charge of the ashes, who put it bluntly with four fingers up his ass and a hand on the kiddy porn web site sponsored by the Blue Jean Chemical Concern: "Yeah, we're part of a vast tapestry, doing the good work of the holy Feedback LOOP. We're building the new economy from the ground up with micro-business applications expandable on the global level."

The sort of drivel one might hear in an insane asylum has overrun the whole federal medical scheme. Lend your ear. Wait in line for your weekly organ transplant and grow your own on the back of a lab mouse. Squash da neck. The inspector and clerk share so much of the common purpose and place, and everything proceeds with such tantamount permutations of the existing materials, then what can be made of earlier people's isolationist impulses?

The ashes of dead children spread over the hemispheres in a second or third big bang, warm and vibrant, expanding and contracting in a regular pattern which has been gradually picked, created, and coded, sensitive and ready, at the slightest caress, to cause a frightful damage. The lack of light and air in the supply room is not stuffy enough for the clerks, who are both robotic and assuredly human specimens, aware of the purpose, place and destiny, online and inline, for the duration of the project's drain on traditional resources and equipment. Everything collapses at the same time so no one even notices.

The ceremonial is complete and the inspector is satisfied that the ashes of Dial-Up Networking, so recently and sadly deceased, will be treated with the proper respect due to her maintenance profile. "Cut this one with caffeine if you want her to last longer," says the inspector as he salutes the clerk now in charge, officially, of the ashes. "Everything seems to be in order here," he says and slurps up a draught of the bitter ash coffee -- Post-America's finest, strangest brew.

David Schneiderman

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69. **owner-realpoetik**

RealPoetik Notes!

Sun 4 Nov 2001

Mike Topp's highly recommended "I Used to Be Ashamed of My Striped Face" is now

available from elimae books. To order, send an email to [REDACTED]

STRIDE BOOKS

"one of the most impressive small presses" - Times Literary Supplement

Stride Books, one of the UK's preeminent independent presses, is pleased to announce the release of its brand-new website, located at www.stridebooks.com

Visit today! (... and turn your computer's speakers on!)

Rupert Loydell
Managing editor
Exeter, UK
[REDACTED]

Ethan Paquin
American advisor
New Hampshire, USA
[REDACTED]

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70. **David Larsen**

What the world needs now

Sun 4 Nov 2001

Is manifesto, sweet manifesto:

We in the last quarter of 2001 affirm the following guidelines for the production of literature, patterned on the manifesto of the Dogme95 filmmakers. The Dogme95 Manifesto declared itself to be a “VOW OF CHASTITY” from the coercive representational techniques of mass-market cinema (sets, lighting, musical soundtracks, etc.); Dogma '01 goes even further, rejecting the no less coercive marketing and distribution apparatus which Dogme95 filmmakers seem content to have deployed on their behalf. Dogma '01 rejects the division of labor between writer and publisher that prevails in the literary market-place, and therefore its productions are unfit for all but the most informal modes of distribution (barter, give-aways, and low-volume sales). These rules are to ensure that they remain so:

1. Dogma '01 is unalienated labor. Author and publisher will ideally be the same person. If not, they are to share the labor and cost of printing. Dogma '01 productions are to be assembled and bound by hand. No sending books out to be Docu-teched, and no perfect binding.
2. The contents of Dogma '01 books should be photocopied. Type may be set on a word processor or typewriter, but handwriting (the textual equivalent of the hand-held camera mandated by Dogme95) is best. No technique of reproduction is definitively barred, but those methods and materials most widely available to the general public are preferred. What in the world of fine printing are considered defects, Dogma '01 views as beauty marks: staples, thumbprints, “binder’s creep,” etc.
3. The one-of-a-kind is hateful. Editions should be as large as humanly possible, unsigned, and un-numbered (except perhaps to compensate for the flaws of “first fruits” rush-jobbed in time for a reading). Scarcity should never be artificially maintained in order to drive up exchange value. At such time as an author’s Dogma '01 publication turns out to be a valuable commodity (i.e., quickly reselling for inflated amounts soon after issue), that author is obliged to produce ever-larger editions to compensate. Should demand exceed the author’s production capacity, that author is obliged to withdraw from Dogma '01 and either go with a mainstream publisher, or become one. This is the only excuse for going with or becoming a mainstream publisher.
4. Publishing in journals is kind of a gray area, on which we do not care to pronounce. Without it, Dogma '01 would risk becoming a solipsistic enterprise, with a readership as tightly circumscribed as that of any corporation’s report to

its shareholders. On the other hand, the wider an author's public, the harder it will be for that author to remain within the bounds of Dogma '01. The same goes for anthologies. Nor have we come to grips with the question of later reprints of Dogma '01 productions. Entering contests is fine, unless you win one.

5. Dogma '01 is not a bid for elite/outsider status, but the affirmation of a literary and artistic sphere of exchange unmediated by the apparatuses of market capitalism. (Except does the post office count?) Authors need not lose money to qualify, though they assuredly will. Dogma '01 authors are to maintain cordial and friendly relationships with mere writers. No Dogma '01 clubs or juries are to be formed, and no one whose work meets these Dogma '01 criteria is barred. You will know it when you see it.

Dogma '01 is no guarantee of quality. Without going so far as to abolish the category of "artistic merit," it is our stance that 1) the above criteria are more important at the present moment in the history of writing, and that 2) they lead to better work anyway, aesthetically as much as ethically speaking.

You are invited to reproduce and disseminate this manifesto freely. We will not rest until the earth is encased in a rustling jacket of paper. Oh wait, that's already happened.

Oakland, Calif., 10/6/2001

On behalf of Dogma '01

LRSN

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71. **David Baratier**
better late than never

Sun 4 Nov 2001

Looking forward to seeing you'all soon--
Readings: 2 sets about 25 minutes each. From:

Oct 1-- Jerry Roscoe & Robert DeMott

Oct 8th -- Mary Weems

Oct 15th-- Charles Potts & Stephen Thomas, all the way from Washington (the State)

Oct 22nd-- Douglas Gray

Oct 29th-- Annual Dead Poets Reading

Nov 5th-- Jessica Cornelson

Nov 12th-- Ron Whitehead from Louisville, KY

Nov 19th-- Terry Ford w/ Uncle Glockenspiel
Winner of the 2000 Four way books award, for her book
Why the ships are she which was recently released
She is a total spice rack.

Nov 26th-- Charles Wyatt

Dec 5th-- Scott Woods, Captain of the 2001 Columbus Slam Team

All Events

Mondays 7pm 2040 N. High St

Columbus, Ohio

All readings followed by a brief open mike.

Funded by the Ohio Arts Council: A state agency that supports public programs
in the arts.

Be well

David Baratier, Co-coordinator, Larry's Poetry Forum

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72. **David Baratier** ***Pavement Saw Reading***

Sun 4 Nov 2001

Quarterly Pavement Saw Press
Poetry Reading

Saturday November 10th

Maj Ragain will have his fourth book *Twist the Axe* released this year from Bottom Dog Press. His other books include *Burley One Dark Sucker Fired*, *Fresh Oil Loose Gravel*, and *The Olney Dreadnot Book*. He teaches in the creative writing program at Kent State University and was recently featured at the James Wright Festival in Martins Ferry Ohio. From *Twist the Axe*:

Morning Line

Jim Henson, father beard of muppets,
died of bacterial pneumonia, May 17, 1990.

The next day at Thistledown, fifth race,
a mare named BIG TIME BIRD went off,
unacknowledged, at odds of 134 to 1.

BIG TIME BIRD ran the race of her life,
drenched in and driven by grief,
the hot Lasix of Tears.

She finished second, a half length short,

beaten by a horse named WOMAN IN LOVE.

You will never figure out this one.

Julie Otten has appeared in such publications as Long Shot, Poetry Motel, Atom Mind, The Heartlands Today, Pudding Magazine, and others. She is the featured author for Pavement Saw 6. She reads her work frequently in venues across Ohio and the midwest. Her poetry was awarded a Greater Columbus Arts Council Fellowship in 1996. She has two forthcoming books; The Courtship of Jim Jones, scheduled for release in Autumn of 2001 from Pudding Publications and another, as yet unnamed, from Pavement Saw Press in the winter of 2002-03.

Rose M. Smith

Her poems have appeared in Midwest Poetry Review, Chiron Review, Pudding Magazine, Pavement Saw and Spring Street, among others.

MC's : Stephen Mainard & David Baratier

The Associate Editor and The Editor of Pavement Saw Press

Gaggles of other readers also!

\$5 at the door —or

\$9 to include a copy of the new journal

Saturday November 10th

5pm— Victoria's Midnight Cafe

The corner of Neil and West 5th Columbus, Ohio

This reading is being held as a celebration of the publication of Pavement Saw 6, "the minty fresh pirate issue" in which all three of these authors are published.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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[illegible]

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76. **Camille Martin**
Lit City Reading, Workshop, and Talk
Mon 5 Nov 2001

*L*I*T**C*I*T*Y*

presents a Reading, Workshop and Talk featuring
PETER GIZZI and BARRETT WATTEN

READING

7:30 pm, Thursday, Nov. 8

Zeitgeist Multi-Disciplinary Arts Center

1724 Oretha Castle Haley Blvd. (at Felicity) / New Orleans

Admission: \$3

Reception and booksigning following the reading.

WORKSHOP by PETER GIZZI

Saturday, Nov. 10, 11:00 am - 1:00 pm

Auditorium, New Orleans Public Library (downtown)

219 Loyola Ave.

Cost: \$10

To reserve a place, please call [REDACTED] or email

<[REDACTED]>

TALK by BARRETT WATTEN: "Writing Bad History"

Auditorium, New Orleans Public Library (downtown)

219 Loyola Ave.

Free

Watten will address the relation of poetry to traumatic historical events, from Vietnam to the Gulf War to the present, in relation to the writing of his book-length prose poem *Bad History*.

PETER GIZZI is a poet and publisher living in Northampton, Massachusetts. His poetry collections include *Artificial Heart* (1998), *Add This to the House* (1999), *Hours of the Book* (1994), and *Periplum* (1992). Gizzi teaches in the MFA program at the University of Massachusetts. Andrew McCord states that "*Artificial Heart* is on the quixotic mission of recovering the lyric. What Gizzi is doing, and what many others could do fruitfully, is taking the current doubt-ridden, cross-referential ways of reading and writing to heart while holding on to the old dream of making sense."

BARRETT WATTEN is a poet and writer of literary and cultural criticism. His books of poetry include *Progress/Under Erasure* (forthcoming), *Bad History* (1998), *Frame: 1971-1990* (1997), and *Complete Thought* (1982). Currently he teaches modernism and cultural studies at Wayne State University in Detroit and is coeditor of *Poetics Journal*. Of Watten's writing, Jacques Debrot states that "it solicits from the reader . . . a constant questioning whose resolution is not guaranteed by plot or by character but is centered persistently (to borrow the emphatic title he and Robert Grenier gave to their seminal journal) on this: this page, these words, here and now."

Lit City thanks the Louisiana Division of the Arts for their assistance in making this event possible. Lit City is a New Orleans-based 501(c)(3) non-profit

organization. Your tax-deductible contributions are gratefully accepted. Checks payable to Lit City may be sent to Lit City / 7725 Cohn St. / New Orleans, LA 70118.

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77. **Ram Devineni**

WTC Relief Reading in LA: James Ragan, Carol Muske, Carine Topal,...

Mon 5 Nov 2001

Dear Friends:

I am happy to announce a special reading to raise funds for the Red Cross and other relief organizations. The reading is at Autry Museum of Western Heritage, Los Angeles, on Sunday, November 11th, from 1-5 p.m

Featuring James Ragan, Austin Strauss, Carine Topal, Russell Salamon, Carol Muske, Imani Toliver, Henry Morro, and 30 other poets from Los Angeles.

The event is organized by Larry Jaffe, Ilya Kaminsky, and Nancy Lambert with Poets For Peace. Additional information at <http://www.poets4peace.com/911.htm>

Thanks,
Ram Devineni
Publisher
Rattapallax Press

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78. **kari edwards**

Re: Prose Acts

Mon 5 Nov 2001

| *Brandon Stosuy*

thought you might enjoy this..<http://webdelsol.com/InPosse/edwards10.htm> kari

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79. **richard.tylr**

Re: The So-Called Evidence Is a Farce

Mon 5 Nov 2001

Gwynn. I maybe got a bit carried away, so to speak: just thought you were confusing the issues of feminism with this war... in which we seem to be agreed is stupid (either side) and as to the Taleban "winning" I dont think anyone is going to win: least of all the poor or working people (and I consider any one who

doesn't actually own the means of production as a "worker" ..hence I include professors as well as streetcleaners etc) of the US or Afghanistan or any other nation. I would rather see a thorough going investigation and dissemination of education from all sides...rather than this stupid reaction by Bush-Blair et al I sent a message of support to the American WOMAN I most admire, that is Barbara who voted against the call to war: a woman I admire. Of course. in the long term, I want to see the cause of REAL democracy and human rights and also women's rights advanced. I used the comparison "East" versus "West" women as a kind of devil's advocacy: of course it's not too relevant and doesn't further the argument (unless I was trying to show how others might see the picture...I don't see it that way). The main thing is to learn more about politics history and so on - I just happened on an interesting book by an Israeli journalist who posed as a Palestinian, which is quite revealing - and for me and others to get rational and human about all this: and I'm talking to myself as well as others. Regards, Richard. ----- Original Message ----- From: "Gwyn McVay" <[REDACTED]> To: <[REDACTED]> Sent: Saturday, November 03, 2001 11:27 AM Subject: Re: The So-Called Evidence Is a Farce

Pornography "pours" out of the US...one thinks of American women as Xs and Ys (you fill in the missing words): of Eastern women as gentle and decent...maybe another cliché.

It is not necessary to "play the feminist card" when the gentleman's own incredible statements hang him out to dry, right there on the clothesline, next to my ungente, indecent American undies. ("American woman! Stay away from me!" --The Guess Who)

*I always love it when somebody turns around in even *more* righteous fury and attempts to employ the "You're American, you've got no business criticizing anything" attempted shutdown lame. Oh bollocks. (/me appropriates another culture's vernacular!) For the record, exactly how much dues-paying does have to get put in criticizing one's own government before one can get annoyed at the Taliban for doing similar bad things more blatantly? If I may attempt to force this through the few pores in the gentleman's skull, *I am not in favor of any bombing whatsoever*, but it's not a Manichaean scene either: condemning the immorality (not "amorality") of the current US aggression toward Afghanistan and its people does not mean one has to rush over to the lot who mandate an eight-centimeter beard as the sole path to human rights.*

*Gwyn McVay, who thinks of American *men* as Xs and Ys, and American *women* as Xs and *Xs*, in that fatefully bio-deterministic way*

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80. **Daniel Nester**

La Petite Zine in Salon.com

Mon 5 Nov 2001

Dear Friends:

La Petite Zine's Famous People Haiku Project has made it into Amy Reiter's "Nothing Personal" gossip column in today's Salon.

Check it out:

<http://www.salon.com/people/col/reit/2001/11/05/npmon/index.html>

It's LPZ's second appearance in the column. Keep the famous and semi-famous people haiku comin'.

Regards,

D

Daniel Nester

Editor in chief | La Petite Zine | www.lapetitezine.org

Get your FREE download of MSN Explorer at <http://explorer.msn.com/intl.asp>

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81. **richard.tylr**

Re: Italian Futurism and war

Mon 5 Nov 2001

Ray. Tell that to immigrant workers in the US, Britain, Germany, Israel, New Zealand, Australia, Canada: tell the millions who were massacred in Indonesia that there are no classes: tell it to the average Londoner (my father was from there he knew all about class), tell that to the Chileans, tell that to the Palestinians who are treated like "niggers" in Israel: but don't tell that to me I've worked in many many menial jobs and have been in many struggles and strikes for basic pay. I'm not an academic: I have never had a "posh" job per se. I live in a working class area: I live the class struggle. The class struggle is as real as people dying of starvation and AIDs which they do in nearly every country (maybe every), it's as real as workers in the East working for peanuts to help create Western wealth, it's as real as the homeless I saw in New York when I visited, it's as real as people in my neighbourhood searching for bargains at the local supermarket, it's as real as the cost of my jeans I last bought, NZ\$5.00, and the fact it is as real as a man working overtime in a car factory to get those extra shoes for his children, it's as real as Steinbeck, it's as real as Ed Dorn's poetry, or Bukowski's, it's real, it's bloody real, it's as real as napalm and jelly petrol burning children, it's as real as nail bombs, it's as real as love, it's as real as

death. Regards, Richard. ----- Original Message ----- From: "Ray Bianchi"
<[REDACTED]> To: <[REDACTED]> Sent: Friday, November 02, 2001 3:36 PM Subject:
Re: Italian Futurism and war

> It may be a shock but I have studied Marxism and I reject it totally.

Class

> does not exist it is something created by those who want to justify their
> academic opinions. In the end in all Marxist analysis someone ends up on
the

> outs. All politics is organic

> it originates from the conditions in the region where it is born

> ----- Original Message -----

> From: "richard.tylr" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Monday, October 29, 2001 8:50 PM

> Subject: Re: Italian Futurism and war

>

>

> > Ray. Study Marxism and the class struggle and US International political

> > history (start with the Korean war where the US deliberately bombed

> anything

> > innocent or others and also hospitals) (have a look at "Peekshill USA"

by

> > Howard Fast maybe)and have a look at the history of US dealings with

> > unions - maybe re-read Steinbeck's "The Grapes of Wrath" - and commu-
nism

> > (real or imagined) and read all about the Vienam War ("The Rape of
> Vietnam"

> > by H G Slingsby is a good book) and Tricky Dicky and you'll be less

> > skeptical that the attacks may have been engineered by certain right
wing

> > elements inside your own country who are Christians (so-called) and are
> the

> > power behind your government: they are known as the owners of the
means

of

> > production. They need a war right now: its good for business in the
long

> > run.Think how "incredibly" well organised the attack on S11 was: think
of

> > the "military precision" of the attack. Who could organise that?

> > So 6000 were killed: so what? The US in the past has been responsible

> for
> > the deaths of millions either by direct or indirect military and economic
> > actions. And if they continue with this futile war against an abstract
> noun
> > there will be millions more killed or die of starvation disease and so on:
> > also supposedly "innocent". Richard.
> > Richard.
> > ----- Original Message -----
> > From: "Ray Bianchi" <[REDACTED]>
> > To: <[REDACTED]>
> > Sent: Wednesday, October 24, 2001 3:03 PM
> > Subject: Italian Futurism and war
> >
> >
> > > Perhaps I am a heretic on the list serve but I do not oppose the violent
> > > response that we are making to the events of Sept 11. It is possible to
> > > find moral
> > > or ethical problems with many wars since WWII but I think that this
> > response
> > > is justified. Just as our fight against Germany and Japan was
> justified.
> > > How else should we respond? These people attacked and killed 6000
> people.
> > > Do I want innocent people killed? Of course not but someone needs to
> tell
> > me
> > > what we should do? I was in the village the other day and there was this
> > > protest against "war"but what is the right response to being attacked?
> > > ----- Original Message -----
> > > From: "Maria Damon" <[REDACTED]>
> > > To: <[REDACTED]>
> > > Sent: Tuesday, October 16, 2001 4:14 PM
> > > Subject: UN anti-war petition
> > >
> > >
> > > > >
> > > > > As a result of the day of terror on Tuesday September 11 and

that
> > left
> > > > > the Twin Towers of New York and the Pentagon of Washington
D.C.
> > > > > destroyed the United States may be about to declare war. The
New
> > York
> > > > > Times stated that, because the attack it is not only against the
> > > U.S.A.
> > > > > but against all of civilization, ".. It is necessary to identify
> to
> > > the
> > > > > countries that support the terrorist movements because it is
there
> > > that
> > > > > the true war will be directed."
> > > > >
> > > > > The chief of the Arab newspaper Al-Quds, with headquarters in
> > London,
> > > > > said that the Islamic terrorist Ussama Bin Laden had had noted
> three
> > > > > weeks ago that it planned to carry out "an important" attack
> against
> > > > > American interests.
> > > > >
> > > > > Karen Huges, who advises President Bush, assured us at a press
> > > > > conference that the country has the means to guarantee national
> > > > > security. What the U.S.A may feel compelled to do may result in
> very
> > > > > lamentable reprisals against the Islamic world.
> > > > >
> > > > > However, the state of Alert that United States maintains, is not
> > > without
> > > > > good reason. The American people are very indignant and are
> > requesting
> > > > > justice somehow... and a reprisal for their dead siblings.
> > > > >
> > > > > Today we are in a point in imbalance in the world and are moving
> > > toward
> > > > > what may be the beginning of a THIRD WORLD WAR.
> > > > >
> > > > > If your are against this possibility, the UN is gathering

> signatures
> > > to
> > > > > avoid this tragic world event. Please COPY this e-mail in a new
> > > message,
> > > > > sign at the end of the list, and send it to all the people that
> you
> > > know.
> > > > >
> > > > > If you receive this list with more than 500 names signed, please
> > send
> > > a
> > > > > copy of the message to :
> > > > >
> > > > > [REDACTED]
> > > > >
> > > > >
<<http://lw10fd.law10.hotmail.msn.com/cgi-bin/compose?curmbox000>>
> > > > > 000001&aÂ
> > > > >
> > > > >
2efadf5ca80b31c2414e90f2fa29dc&mailto=1&to=[REDACTED]&
> > > > > msg=MSG1002
> > > > >
> > > > > Even if you decide not to sign, please consider forwarding the
> > > petition
> > > > > on instead of eliminating
> > > > >
> > > > >
> > > > > 2) Laurence COMPARAT, Grenoble,France
> > > > >
> > > > > 3) Philippe MOTTE, Grenoble, France
> > > > >
> > > > > 4) Jok FERRAND, Mont St Martin, France
> > > > >
> > > > > 5) Emmanuelle PIGNOL, St Martin d'Heres,FRANCE
> > > > >
> > > > > 6) Marie GAUTHIER, Grenoble, FRANCE
> > > > >
> > > > > 7) Laurent VESCALO, Grenoble, FRANCE
> > > > >
> > > > > 8) Mathieu MOY, St Egreve, FRANCE
> > > > >

- > > > > > 9) Bernard BLANCHET, Mont St Martin,FRANCE
> > > > >
> > > > > 10) Tassadite FAVRIE, Grenoble, FRANCE
> > > > >
> > > > > 11) Loic GODARD, St Ismier, FRANCE
> > > > >
> > > > > 12) Benedicte PASCAL, Grenoble, FRANCE
> > > > >
> > > > > 13) Khedaidja BENATIA, Grenoble, FRANCE
> > > > >
> > > > > 14) Marie-Therese LLORET, Grenoble,FRANCE
> > > > >
> > > > > 15) Benoit THEAU, Poitiers, FRANCE
> > > > >
> > > > > 16) Bruno CONSTANTIN, Poitiers, FRANCE
> > > > >
> > > > > 17) Christian COGNARD, Poitiers, FRANCE
> > > > >
> > > > > 18) Robert GARDETTE, Paris, FRANCE
> > > > >
> > > > > 19) Claude CHEVILLARD, Montpellier, FRANCE
> > > > >
> > > > > 20) gilles FREISS, Montpellier, FRANCE
> > > > >
> > > > > 21) Patrick AUGEREAU, Montpellier, FRANCE.
> > > > >
> > > > > 22) Jean IMBERT, Marseille, FRANCE
> > > > >
> > > > > 23) Jean-Claude MURAT, Toulouse, France
> > > > >
> > > > > 24) Anna BASSOLS, Barcelona, Catalonia
> > > > >
> > > > > 25) Mireia DUNACH, Barcelona, Catalonia
> > > > >
> > > > > 26) Michel VILLAZ, Grenoble, France
> > > > >
> > > > > 27) Pages Frederique, Dijon, France
> > > > >
> > > > > 28) Rodolphe FISCHMEISTER,Chatenay-Malabry, France
> > > > >
> > > > > 29) Francois BOUTEAU, Paris, France
> > > > >

- > > > > > 30) Patrick PETER, Paris, France
> > > > >
> > > > > 31) Lorenza RADICI, Paris, France
> > > > >
> > > > > 32) Monika Siegenthaler, Bern, Switzerland
> > > > >
> > > > > 33) Mark Philp, Glasgow, Scotland
> > > > >
> > > > > 34) Tomas Andersson, Stockholm, Sweden
> > > > >
> > > > > 35) Jonas Eriksson, Stockholm, Sweden
> > > > >
> > > > > 36) Karin Eriksson, Stockholm, Sweden
> > > > >
> > > > > 37) Ake Ljung, Stockholm, Sweden
> > > > >
> > > > > 38) Carina Sedlmayer, Stockholm, Sweden
> > > > >
> > > > > 39) Rebecca Uddman, Stockholm, Sweden
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> > > > > 40) Lena Skog, Stockholm, Sweden
> > > > >
> > > > > 41) Micael Folke, Stockholm, Sweden
> > > > >
> > > > > 42) Britt-Marie Folke, Stockholm, Sweden
> > > > >
> > > > > 43) Birgitta Schuberth, Stockholm, Sweden
> > > > >
> > > > > 44) Lena Dahl, Stockholm, Sweden
> > > > >
> > > > > 45) Ebba Karlsson, Stockholm, Sweden
> > > > >
> > > > > 46) Jessica Carlsson, Vaxjo, Sweden
> > > > >
> > > > > 47) Sara Blomquist, Vaxjo, Sweden
> > > > >
> > > > > 48) Magdalena Fosseus, Vaxjo, Sweden
> > > > >
> > > > > 49) Charlotta Langner, Goteborg, Sweden
> > > > >
> > > > > 50) Andrea Egedal, Goteborg, Sweden
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- > > > > > 51) Lena Persson, Stockholm, Sweden
> > > > >
> > > > > 52) Magnus Linder, Umea ,Sweden
> > > > >
> > > > > 53) Petra Olofsson, Umea, Sweden
> > > > >
> > > > > 54) Caroline Evenbom, Vaxj
> > > > >
> > > > > sica Bjork, Grimsas, Sweden
> > > > >
> > > > > 57) Linda Ahlbom Goteborg, Sweden
> > > > >
> > > > > 58) Jenny Forsman, Boras, Sweden
> > > > >
> > > > > 59) Nina Gunnarson, Kinna, Sweden
> > > > >
> > > > > 60) Andrew Harrison, New Zealand
> > > > >
> > > > > 61) Bryre Murphy, New Zealand
> > > > >
> > > > > 62) Claire Lugton, New Zealand
> > > > >
> > > > > 63) Sarah Thornton, New Zealand
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> > > > > 64) Rachel Eade, New Zealand
> > > > >
> > > > > 65) Magnus Hjert, London, UK
> > > > >
> > > > > 67) Madeleine Stamvik, Hurley, UK
> > > > >
> > > > > 68) Susanne Nowlan, Vermont, USA
> > > > >
> > > > > 69) Lotta Svenby, Malmoe, Sweden
> > > > >
> > > > > 70) Adina Giselsson, Malmoe, Sweden
> > > > >
> > > > > 71) Anders Kullman, Stockholm, Sweden
> > > > >
> > > > > 72) Rebecka Swane, Stockholm, Sweden
> > > > >
> > > > > 73) Jens Venge, Stockholm, Sweden
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> > > > > 75) Nina Fylkegard, Stockholm, Sweden
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> > > > > 76) Therese Stedman, Malmoe, Sweden
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> > > > > 77) Jannica Lund, Stockholm, Sweden
> > > > >
> > > > > 78) Douglas Bratt
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> > > > > 79) Mats Lofstrom, Stockholm, Sweden
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> > > > > 80) Li Lindstrom, Sweden
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> > > > > 81) Ursula Mueller, Sweden
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> > > > > 82) Marianne Komstadius, Stockholm, Sweden
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> > > > > 83) Peter Thyselius, Stockholm, Sweden
> > > > >
> > > > > 84) Gonzalo Oviedo, Quito, Ecuador
> > > > >
> > > > > 85) Amalia Romeo, Gland, Switzerland
> > > > >
> > > > > 86) Margarita Restrepo, Gland, Switzerland
> > > > >
> > > > > 87) Eliane Ruster, Crans p.C., Switzerland
> > > > >
> > > > > 88) Jennifer Bischoff-Elder, Hong Kong
> > > > >
> > > > > 89) Azita Lashgari, Beirut, Lebanon
> > > > >
> > > > > 90) Khashayar Ostovany, New York, USA
> > > > >
> > > > > 91) Lisa L Miller, Reno NV
> > > > >
> > > > > 92) Danielle Avazian, Los Angeles, CA
> > > > >
> > > > > 93) Sara Risher, Los Angeles, Ca.
> > > > >
> > > > > 94) Melanie London, New York, NY
> > > > >

- > > > > > 95) Susan Brownstein , Los Angeles, CA
> > > > >
> > > > > 96) Steven Raspa, San Francisco, CA
> > > > >
> > > > > 97) Margot Duane, Ross, CA
> > > > >
> > > > > 98) Natasha Darnall, Los Angeles, CA
> > > > >
> > > > > 100) James Kjelland, Evanston, IL
> > > > >
> > > > > 101) Michael Jampole, Beach Park, IL, USA
> > > > >
> > > > > 102) Diane Willis, Wilmette, IL, USA
> > > > >
> > > > > 103) Sharri Russell, Roanoke, VA, USA
> > > > >
> > > > > 104) Faye Cooley, Roanoke, VA, USA
> > > > >
> > > > > 105) Celeste Thompson, Round Rock, TX, USA
> > > > >
> > > > > 106) Sherry Stang, Pflugerville, TX, USA
> > > > >
> > > > > 107) Amy J. Singer, Pflugerville, TX USA
> > > > >
> > > > > 108) Milissa Bowen, Austin, TX USA
> > > > >
> > > > > 109) Michelle Jozwiak, Brenham, TX USA
> > > > >
> > > > > 110) Mary Orsted, College Station, TX USA
> > > > >
> > > > > 111) Janet Gardner, Dallas, TX USA
> > > > >
> > > > > 112) Marilyn Hollingsworth, Dallas, TX USA
> > > > >
> > > > > 113) Nancy Shamblin, Garland. TX USA
> > > > >
> > > > > 114) K. M.
> > > > >
> > > > > man, Houston, Texas - USA
> > > > >
> > > > > 116) Laurie Sobolewski, Warren, MI
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- > > > > > 117) Kellie Sisson Snider, Irving Texas
> > > > >
> > > > > 118) Carol Currie, Garland, Garland Texas
> > > > >
> > > > > 119) John Snyder, Garland, TX USA
> > > > >
> > > > > 120) Elaine Hannan, South Africa
> > > > >
> > > > > 121) Jayne Howes, South Africa
> > > > >
> > > > > 122) Diane Barnes, Akron, Ohio
> > > > >
> > > > > 123) Melanie Dass Moodley, Durban, SouthAfrica
> > > > >
> > > > > 124) Imma Merino, Barcelona, Catalonia
> > > > >
> > > > > 125) Toni Vinas, Barcelona, Catalonia
> > > > >
> > > > > 126) Marc Alfaro, Barcelona, Catalonia
> > > > >
> > > > > 127) Manel Saperas, Barcelona, Catalonia
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> > > > > 128) Jordi Ribas Izquierdo, Catalonia
> > > > >
> > > > > 129) Naiana Lacorte Rodes, Catalonia
> > > > >
> > > > > 130) Joan Vitoria i Codina, Barcelona,Catalonia
> > > > >
> > > > > 131) Jordi Paris i Romia, Barcelona,Catalonia
> > > > >
> > > > > 132) Marta Truno i Salvado, Barcelona,Catalonia
> > > > >
> > > > > 133) Jordi Lagares Roset, Barcelona,Catalonia
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> > > > > 134) Josep Puig Vidal, Barcelona,Catalonia
> > > > >
> > > > > 135) Marta Juanola i Codina, Barcelona,Catalonia
> > > > >
> > > > > 136) Manel de la Fuente i Colino,Barcelona,Catalonia
> > > > >
> > > > > 137) Gemma Belluda i Ventura, Barcelona,Catalonia
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> > > > >
> > > > > 139) MaAntonia Balletbo, barcelona, Spain
> > > > >
> > > > > 140) Mireia Masdevall Llorens, Barcelona,Spain
> > > > >
> > > > > 141) Clara Planas, Barcelona, Spain
> > > > >
> > > > > 142) Fernando Labastida Gual, Barcelona,Spain
> > > > >
> > > > > 143) Cristina Vacarisas, Barcelona, Spain
> > > > >
> > > > > 144) Enric Llarch i Poyo, Barcelona,CATALONIA
> > > > >
> > > > > 145) Rosa Escoriza Valencia, Barcelona,Catalonia
> > > > >
> > > > > 146) Silvia Jimenez, Barcelona, Catalonia
> > > > >
> > > > > 147) Maria Clarella, Barcelona,Catalonia
> > > > >
> > > > > 148) Angels Guimera, Barcelona,Catalonia
> > > > >
> > > > > 149) M.Carmen Ruiz Fernandez,Barcelona,Catalonia
> > > > >
> > > > > 150) Rufi Cerdan Heredia,Barcelona,Catalonia
> > > > >
> > > > > 151) M. Teresa Vilajeliu Roig,Barcelona,Catalonia
> > > > >
> > > > > 152) Rafel LLussa, Girona,Catalonia,Spain
> > > > >
> > > > > 153) Mariangels Gallego Ribo,Gelida,Catalonia
> > > > >
> > > > > 154) Jordi Cortadella, Gelida,Catalonia
> > > > >
> > > > > 155) Pere Botella, Barcelona,Catalonia(Spain)
> > > > >
> > > > > 156) Josefina Auladell Baulenas,Catalunya(Spain)
> > > > >
> > > > > 157) Empar Escoin Carceller,Catalunya(Spain)
> > > > >
> > > > > 158) Elisa Pla Soler, Catalunya(Spain)
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> > > > > 159) Paz Morillo Bosch, catalunya(Spain)
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> > > > > 160) Cristina Bosch Moreno, Madrid(Spain)
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> > > > > 161) Marta Puertola
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> > > > > 163) Joaquin Rivera (Madrid) Spain
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> > > > > 164) Carmen Barral (Madrid) Spain
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> > > > > 165) Carmen del Pino (Madrid) Spain
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> > > > > 166) Asuncion del Pino (Madrid) Spain
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> > > > > 167) Asuncion Cuesta (Madrid) Spain
> > > > >
> > > > > 168) Ana Polo Mediavilla (Burgos)Spain
> > > > >
> > > > > 169) Mercedes Romero Laredo(Burgos)Espana
> > > > >
> > > > > 170) Oliva Mertinez Fernandez(Burgos)Espana
> > > > >
> > > > > 171) Silvia Leal Aparicio (Burgos)Espana
> > > > >
> > > > > 172) Claudia Elizabeth
> > > > >
> > > > > 173) Federico G. Pietrokovsky(C.F.)Argentina
> > > > >
> > > > > 174) Naschel Prina (CapitalFederal)Argentina
> > > > >
> > > > > 175) Daniela Gozzi (CapitalFederal)Argentina
> > > > >
> > > > > 176) Paula Elisa Kvedaras(CapitalFederal)Argentina
> > > > >
> > > > > 177) Antonio Izquierdo (Valencia)Espana
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> > > > > 178) Ana Belen Perez SolsonaValencia)Espana
> > > > >
> > > > > 179) Paula Folques Diago (Valencia)Espana
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> > > > > 181) Rafael Alis Pozo (valencia) Spain
> > > > >
> > > > > 182) Isabel Maria Martinez(Valencia)Espana
> > > > >
> > > > > 183) Cristina Bernad Guerrero(Valencia)Espana
> > > > >
> > > > > 184) Iria Barcia Sanchez184) Elena Barrios Barcia.
> > > > > Uppsala.Suecia
> > > > >
> > > > > 185) Illana Ortiz Martin.Munchen.Alemania
> > > > >
> > > > > 186) Santiago Rodriguez Rasero.München.Alemania
> > > > >
> > > > > 187) David Agós Díaz. Pamplona. España
> > > > >
> > > > > 188) Juan Luis Ibarretxe. Galdakao.E.H.
> > > > >
> > > > > 189) Rubén Díez Ealo. Galdakao. E.H.
> > > > >
> > > > > 190) Marcial Rodríguez García. Ermua.
> > > > >
> > > > > 191) Imanol Echave Calvo. SanSebastian.Spain.
> > > > >
> > > > > 192) Begoña OrtizdeZárateLazcano.Vitoria-Gasteiz.Spain
> > > > >
> > > > > 193) David SánchezAgirregomezkorta.Gasteiz.Euskadi.
> > > > >
> > > > > 194)Alberto Ruiz DeAlda.Gasteiz.Euzkadi
> > > > >
> > > > > 195) Juan Carlos GarciaObregon.Vitoria-Gasteiz.España
> > > > >
> > > > > 196) Jon Aiarza Lotina.Santander.Spain
> > > > >
> > > > > 197)teresa del Hoyo Rojo. Santander.
> > > > >
> > > > > 198) Celia NespralGatzelumendi.Santander. España
> > > > >
> > > > > 199) Pedro Martín Villamor,Valladolid.España.
> > > > >
> > > > > 200) Victoria Arratia Martín,Valladolid,España

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> > > > > > 201) Javi Tajadura Martín, Portugalete, Euskadi, Spain
> > > > > >
> > > > > > 202) Lourdes Palacios Martin, Bilbao, Spain
> > > > > >
> > > > > > 203) Jesús Avila de Grado, Madrid, España
> > > > > >
> > > > > > 204) Eva María Cano López. Madrid, Spain
> > > > > >
> > > > > > 205) Emilio Ruiz Olivar, Londres, UK
> > > > > >
> > > > > > 206) Maru Ortega García del Moral, CALAHORRA, ESPA=D
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> > > > > > 207) Juan Carlos Ayala Calvo, Logroño, Spain
> > > > > >
> > > > > > 208) Rocío Muñoz Pino, Logroño, España
> > > > > >
> > > > > > 209) Ximena Pino Burgos, Santiago, Chile
> > > > > >
> > > > > > 210) Roberto Saldivia Quezada, Santiago, Chile
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> > > > > > 211) Paola Gonzalez Valderrama, Santiago, Chile
> > > > > >
> > > > > > 212) Cesar Morales Peña y Lillo, Santiago
> > > > > >
> > > > > > 213) Denisse Labarca Abdala, Santiago, Chile
> > > > > >
> > > > > > 214) María Paz González Garay
> > > > > >
> > > > > > 215) Daniela Millar Kaiser, Santiago, Chile
> > > > > >
> > > > > > 216) Alvaro Wigand Perales, Valdivia, Chile
> > > > > >
> > > > > > 217) Gladys Bustos Carrasco, Quilicura, Chile
> > > > > >
> > > > > > 218) Patricio Criado Rivera, Quilicura, Chile
> > > > > >
> > > > > > 219) Carolina Aguilar Monsalve, Valdivia, Chile
> > > > > >
> > > > > > 220) Carmen Silva Utrilla, Madrid, España

> > > > > >
> > > > > > 221) Martha Yolanda Rodriguez Aviles, Queretaro, Mexico
> > > > > >
> > > > > > 222) LAURA
RODRIGUEZAVILES, COZUMEL, QUINTANAROO, MEXICO
> > > > > >
> > > > > > 223) KATIA HAHN , MERIDA, YUCATÁN
> > > > > >
> > > > > > 224) [Sofia Gallego] Mexicali, B.C. Mexico
> > > > > >
> > > > > > 225) BEATRIZ CASTAÑEDA DE CLARIOND, Monterrey, México
> > > > > >
> > > > > > 227) Rocío Sánchez Losada, México D.F.
> > > > > >
> > > > > > 228) Lorenza Estandía González Luna, México D.F.
> > > > > >
> > > > > > 229) Gabriel Gallardo D'Aiuto, México D.F.
> > > > > >
> > > > > > 230) José Antonio Salinas, Monterrey, N.L., Mex.
> > > > > >
> > > > > > 231) Laura Cantu, Mty N.L., Mex
> > > > > >
> > > > > > 232) Jossie Garcia, Mty N.L. Mex
> > > > > >
> > > > > > 233) Martha Vázquez González, Mty, N.L.; Méx.
> > > > > >
> > > > > > 234) Olga Moreno, Monterrey, NL, Mex
> > > > > >
> > > > > > 235) Mariana Camargo, Pto. Vallarta, Jal; Mex.
> > > > > >
> > > > > > 236) Alfonso Villa, Toluca, Mexico
> > > > > >
> > > > > > 237) Arturo Rodriguez Reyes, Toluca, Edo Mexico, MEXICO
> > > > > >
> > > > > > 238) Fernanda Villela, México D.F., MEXICO
> > > > > >
> > > > > > 239) Pilar Jiménez, Caracas, VENEZUELA
> > > > > >
> > > > > > 240) Erika Roveló, México D.F., MEXICO
> > > > > >
> > > > > > 241) ALEJANDRO LECANDA, CIUDAD DE MEXICO, MEXICO
> > > > > >

- > > > > > 242) Gabriela Diaz de Sandi, Cd. Mexico, Mexico
> > > > >
> > > > > 243) Jorge Bustamante Orgaz, Ciudad de México,México.
> > > > >
> > > > > 244) José Bernardo Rodríguez Montes,
CiudaddeMExico,MExico
> > > > >
> > > > > 245) Luisa Angela Ariño Peláez. Ciudad deMéxico,MExico.
> > > > >
> > > > > 246) Ramses Ricardo Rios Zaragoza, CD de México
> > > > >
> > > > > 247) Rosa María Lamparero. Ciudad de México.
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> > > > > 248) Margarita Palomares . Ciudad de México. MEXICO
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> > > > > 249) Carlos Anaya. MEXICO
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> > > > > 250) Enrique García Menes
> > > > >
> > > > > 251) Loren Walker. United States
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> > > > > 252) Natalie Lutz - La Ville Du Bois, France
> > > > >
> > > > > 253) Melissa Iwai - United States
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> > > > > 254) Yukako Sunaoshi, Auckland, New Zealand
> > > > >
> > > > > 255) Michael Neill, Auckland, New Zealand
> > > > >
> > > > > 256) Anna Wirz-Justice, Basel, Switzerland
> > > > >
> > > > > 257) Irving Zucker, Berkeley, USA
> > > > >
> > > > > 258) keith oatley, toronto, canada
> > > > >
> > > > > 259) bernard schiff, toronto, canada
> > > > >
> > > > > 260) David Rothberg, Toronto, Canada
> > > > >
> > > > > 261) harald ohlendorf, toronto, canada

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> > > > > > 262) Anna Johnson, USA
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> > > > > > 263) Rachel Johnson, USA
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> > > > > > 264) Wendy Adams, USA
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> > > > > > 265) Linda Brunner , USA
> > > > > >
> > > > > > 266) Agustina Gallegos, Hollister, USA
> > > > > >
> > > > > > 267) Jemila Dwyer, Seattle, USA
> > > > > >
> > > > > > 268) Karen Kuest, Seattle, USA
> > > > > >
> > > > > > 269) Jean Sack, Dhaka, Bangladesh
> > > > > >
> > > > > > 270) Shamima Moin, Dhaka, Bangladesh
> > > > > >
> > > > > > 271) Anand, Chennai, India
> > > > > >
> > > > > > 272) Enam Ul Hoque, Riyadh, Saudi Arabia
> > > > > >
> > > > > > 273) Musharraf H. Khan, United Arab Emirates
> > > > > >
> > > > > > 274) Zahid Haider, Dhaka, Bangladesh
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> > > > > > 275) Rahin Haider, Dhaka, Bangladesh
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> > > > > > 276) Zahin Haider, Dhaka, Bangladesh
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> > > > > > 277) Dina Mustary, Dhaka, Bangladesh
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> > > > > > 278) Shaonti Haider, Dhaka, Bangladesh
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> > > > > > 279) Hemonti Haider, Dhaka, Bangladesh
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> > > > > > 280) Asif Haider, Dhaka, Bangladesh
> > > > > >
> > > > > > 281) Suman SMA Islam, Dhaka, Bangladesh
> > > > > >
> > > > > > 282) Meena Poudel, Nepal

> > > > > >
> > > > > > 283) Jyoti Sanghera, India
> > > > > >
> > > > > > 284) Ratna Kapur, India
> > > > > >
> > > > > > 285) Roshni Basu, India
> > > > > >
> > > > > > 286) Maitreya, Thiruvananthapuram, India-695017
> > > > > >
> > > > > > 287) Dr Jayasree, Thiruvananthapuram, India-695017
> > > > > >
> > > > > > 288) Deepa Nair, Trivandrum, India
> > > > > >
> > > > > > 299) Tapas Desrousseaux, Auroville, India
> > > > > >
> > > > > > 300) Mita Radhakrishnan, Auroville, India
> > > > > >
> > > > > > 301) Gayatri Taneja, Hyderabad, India
> > > > > >
> > > > > > 302) Lucia Volk, Cambridge, USA
> > > > > > 303) Tom Conry, Portland OR, USA
> > > > > > 304) Ann Conry, Portland OR, USA
> > > > > >
> > > > > > 305) Mike Jung, Seattle WA, USA
> > > > > > 306) Marie Milsten Fiedler, MN, USA
> > > > 307) Maria Damon, MN, USA

[↑ Contents](#)

82. **richard.tylr**

Re: The So-Called Evidence Is a Farce

Mon 5 Nov 2001

Ray. I could organise it: its dead simple. Richard.

----- Original Message -----

From: "Ray Bianchi" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, November 02, 2001 3:37 PM

Subject: Re: The So-Called Evidence Is a Farce

> give me a break the CIA can't even find the bathroom in Langley do you
> really think they did this? maybe it was the masons or jews working with
> them come on?!

> ----- Original Message -----

> From: "richard.tylr" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Monday, October 29, 2001 8:34 PM
> Subject: Re: The So-Called Evidence Is a Farce
>
>
> > Joe Etal. The chances of "terrorists" accomplishing the S11 attack are
> very
> > low: I think it was organised by extreme right wing elements from inside
> the
> > CIA-military- and others: I think that the planes were flown by remote
> > control with all passengers and the pilots dead by a radio controlled
gas
> > bombs: then using guidance methods and the auto pilot (switched on and
off
> > as needed) they were flown into the buidings. The Pensylvannia plane was
> > deliberately sent away from the White house to make it look "real".
> Phone
> > calls could well have been pre recorded etc
> > How to get 19 people who are both highly intelligent and also want to
> > commit suicide: who are young...and having a good time in the US...and
no
> > one "cracks"? The Muslims might be very religious but they are not that
> > dedicated so to speak....There has never been a high jack with 4
> > planes.(that number increases the probability of a "stuff up"). All
others
> > have been outside the US (and most have been a protest against the
> situation
> > in Palestine) ... the whole op was undertaken with "military precision"
> and
> > there is still NO PROOF and NO EVIDENCE of who did it. Bin Laden denies
it
> > (whereas for Kudos yo'd expect a boast)...
> > In fact I believe he has only said something like: "There will be no
> > peace in America while there is conflict in Palestine." That seems a
good
> > and intelligent statement. And I dont see the Taleban as so terrible.
> They
> > have their phiosophy and ways of life. We should let them alone.
> > The buildings collapsed just too well: like a controlled demolition.
> > The US attacks Afghanistan - who have no significant ships or
aircraft

> > steaming or flying toward the US (quite the reverse the Middle eastern
> > nations are surrounded by massive military ships, subs, and other of the
> > Western nations) because they harbour terrorists. For that reason they
> > should attack about 2000 other countries: maybe they should bomb New
> Jersey
> > where the Anthrax (which was of a type apparently was only made by the
US
> > Military).
> > Keep this war going and the US will experience some REAL terror.
> > Goff is clearly well informed. Its time to go and read Ginsberg's
> > "America" again. Richard.
> >
> >
> > ----- Original Message -----
> > From: "Joe Brennan" <[REDACTED]>
> > To: <[REDACTED]>
> > Sent: Saturday, October 27, 2001 5:16 PM
> > Subject: The So-Called Evidence Is a Farce
> >
> >
> > > The So-Called Evidence Is a Farce
> > > By Stan Goff
> > >
> > > <http://www.narconews.com/goff1.html>
> > >
> > > I'm a retired Special Forces Master Sergeant. That doesn't cut much
> > > for
> > > those who will only accept the opinions of former officers on military
> > > matters, since we enlisted swine are assumed to be incapable of
> > > grasping the
> > > nuances of doctrine.
> > >
> > > But I wasn't just in the army. I studied and taught military science
> > > and
> > > doctrine. I was a tactics instructor at the Jungle Operations Training
> > > Center in Panama, and I taught Military Science at West Point.
> > >
> > > And contrary to the popular image of what Special Forces does, SF's
> > > mission
> > > is to teach. We offer advice and assistance to foreign forces. That's
> > > everything from teaching marksmanship to a private to instructing a
> > > Battalion staff on how to coordinate effective air operations with a

> > > sister
> > > service.
> > >
> > > Based on that experience, and operations in eight designated conflict
> > > area
> > > from Vietnam to Haiti, I have to say that the story we hear on the
> > > news and
> > > read in the newspapers is simply not believable. The most cursory
> > > glance at
> > > the verifiable facts, before, during, and after September 11th, does
> > > not
> > > support the official line or conform to the current actions of the
> > > United
> > > States government.
> > >
> > > But the official line only works if they can get everyone to accept
> > > its
> > > underlying premises. I'm not at all surprised about the Republican and
> > > Democratic Parties repeating these premises. They are simply two
> > > factions
> > > within a single dominant political class, and both are financed by
> > > the same
> > > economic powerhouses. My biggest disappointment, as someone who
> > > identifies
> > > himself with the left, has been the tacit acceptance of those
> > > premises by
> > > others on the left, sometimes naively, and sometimes to score some
> > > morality
> > > points.
> > >
> > > Those premises are twofold. One, there is the premise that what this
> > > de
> > > facto administration is doing now is a "response" to September 11th.
> > > Two,
> > > there is the premise that this attack on the World Trade Center and
> > > the
> > > Pentagon was done by people based in Afghanistan. In my opinion,
> > > neither of
> > > these is sound. To put this in perspective we have to go back not to
> > > September 11th, but to last year or further.
> > >
> > > A man of limited intelligence, George W. Bush, with nothing more than

> > > his
> > > name and the behind-the-scenes pressure of his powerful father-a
> > > former
> > > President, ex-director of Central Intelligence, and an oil man-is
> > > systematically constructed as a candidate, at tremendous cost.
> > >
> > > Across the country, subtle and not-so-subtle mechanisms are put into
> > > place
> > > to disfranchise a significant fraction of the Democrat's African-
> > > American
> > > voter base. This doesn't come out until Florida becomes a
> > > battleground for
> > > Electoral College votes, and the magnitude of the story has been
> > > suppressed
> > > by the corporate media to this day. In a decision so lacking in
> > > legitimacy,
> > > the Supreme Court will neither by-line the author of the decision nor
> > > allow
> > > the decision to ever be used as a precedent, Bush v. Gore awards the
> > > presidency of the United States to a man who loses the popular vote in
> > > Florida and loses the national popular vote by over 600,000.
> > >
> > > This de facto regime then organizes a very interesting cabinet. The
> > > Vice
> > > President is an oil executive and the former Secretary of Defense. The
> > > National Security Advisor is a director on the board of a
> > > transnational oil
> > > corporation and a Russia scholar. The Secretary of State is a man
> > > with no
> > > diplomatic experience whatsoever, and the former Chair of the Joint
> > > Chiefs
> > > of Staff. The other interesting appointment is Donald Rumsfeld as
> > > Secretary
> > > of Defense. Rumsfeld is the former CEO of Searle Pharmaceuticals. He
> > > and
> > > Cheney were featured as speakers at the May, 2000, Russian-American
> > > Business
> > > Leaders Forum. So the consistent currents in this cabinet are
> > > petroleum, the
> > > former Soviet Union, and the military.
> > >
> > > Based on the record of Daddy Bush, in all his guises, and the general

> > > trajectory of US foreign policy as far back as the Carter
> > > Administration, I
> > > feel I can reasonably conclude that Middle Eastern and South Asian
> > > fossil
> > > fuels are one of their major preoccupations. Not just because this
> > > klavern
> > > has some very direct financial interests in fossil fuel, but because
> > > they
> > > surely know that worldwide oil production is peaking as we speak, and
> > > will
> > > soon begin a permanent and precipitous decline that will completely
> > > change
> > > the character of civilization as we know it within 20 years.
> > >
> > > Even the left seems to be in deep denial about this, but the math is
> > > available. And, no, alternative energies and energy technologies will
> > > not
> > > save us. All the alternatives in the world can not begin to provide
> > > more
> > > than a tiny fraction of the energy base now provided by oil. This
> > > makes it
> > > more than a resource, and the drive to control what's left more than
> > > an
> > > economic
> > > competition.
> > >
> > > I further conclude that the economic colonization of the former
> > > Soviet Union
> > > is probably high on that agenda, and in fact has a powerful synergy
> > > with the
> > > issue of petroleum. Russia not only holds vast untapped resources that
> > > beckon to imperialism in crisis, it remains a credible military and
> > > nuclear
> > > challenger in the region.
> > >
> > > We have not one, but three members of the Bush de facto cabinet with
> > > military credentials, which makes the cabinet look quite a lot like a
> > > military General Staff. All this way before September 11th.
> > >
> > > Then there's the subject of the North Atlantic Treaty Organization.
> > > NATO
> > > might have expected consignment to the dustbin of the Cold War after

> > > the
> > > Eastern Bloc shattered in 1991. Peace dividend and all that. But it
> > > didn't.
> > > It expanded directly into the former states of the Eastern Bloc
> > > toward the
> > > former Soviet Union, and contributed significant forces to the
> > > devastation
> > > of
> > > Iraq -a key country in the world oil market, over which control
> > > translates
> > > into the ability to manipulate oil prices. NATO is a military
> > > formation, and
> > > the United States exerts the controlling interest in it.
> > >
> > > It seemed like a form without a function, but it remedied that pretty
> > > quickly. Then when Yugoslavia refused to play ball with the
> > > International
> > > Monetary Fund, the US and Germany began a systematic campaign of
> > > destabilization there, even using some of the veterans of Afghanistan
> > > in
> > > that campaign.
> > >
> > > NATO became the military arm of that agenda-the break-up of
> > > Yugoslavia into
> > > compliant statelets, the further containment of the former Soviet
> > > Union, and
> > > the future pipeline easement for Caspian Sea oil to Western European
> > > markets
> > > through Kosovo.
> > > You see, this is important to understand, and people-even those
> > > against the
> > > war talk-are tending to overlook the significance of it. NATO is not a
> > > guarantor of international law, and it is not a humanitarian
> > > organization.
> > >
> > > It is a military alliance with one very dominant partner. And it can
> > > no
> > > longer claim to be a defensive alliance against European socialists.
> > > It is
> > > an instrument of military aggression.
> > >
> > > NATO is the organization that is now going to thrust further along

> > > the 40th
> > > parallel from the Balkans through the Southern Asian Republics of the
> > > former
> > > Soviet Union. The US military has already taken control of a base in
> > > Uzbekistan. No one is talking about how what we are doing seems to be
> > > a very
> > > logical extension of a strategy that was already in motion, and has
> > > been in
> > > motion for two decades.
> > >
> > > Once we recognize the pattern of activity designed to simultaneously
> > > consolidate control over Middle Eastern and South Asian oil, and
> > > contain and
> > > colonize the former Soviet Union, Afghanistan is exactly where they
> > > need to
> > > go to pursue that agenda.
> > >
> > > Afghanistan borders Iran, Pakistan, and even China but, more
> > > importantly,
> > > the Central Asian Republics of the former Soviet Union, Uzbekistan,
> > > Turkmenistan and Tajikistan. These border Kazakhstan. Kazakhstan
> > > borders
> > > Russia. Turkmenistan sits on the Southeastern quadrant of the Caspian
> > > Sea,
> > > whose oil the Bush Administration dearly covets.
> > >
> > > Afghanistan is necessary for two things: as a base of operations to
> > > begin
> > > the process of destabilizing, breaking off, and establishing control
> > > over
> > > the South Asian Republics, which will begin within the next 18-24
> > > months in
> > > my opinion, and constructing a pipeline through Turkmenistan,
> > > Afghanistan,
> > > and Pakistan to deliver petroleum to the Asian market.
> > >
> > > The BBC was recently told by Niaz Naik, a Pakistani Foreign
> > > Secretary, that
> > > senior American officials were warning them as early as mid-July that
> > > military action for mid-October was being planned for Afghanistan. In
> > > 1996,
> > > the Department of Energy was issuing reports on the desirability of a

> > > pipeline through Afghanistan, and in 1998, Unocal testified before
> > > the House
> > > Subcommittee on Asia and the Pacific that this pipeline was crucial to
> > > transport Caspian Basin oil to the Indian Ocean.
> > >
> > > Given this evidence that a military operation to secure at least a
> > > portion
> > > of Afghanistan has been on the table, possibly as early as five years
> > > ago, I
> > > can't help but conclude that the actions we are seeing put into
> > > motion now
> > > are part of a pre-September 11th agenda. I'm absolutely sure of that,
> > > in
> > > fact. The planning alone for operations, of this scale, that are now
> > > taking
> > > shape, would take many months. And we are seeing them take shape in
> > > mere
> > > weeks.
> > >
> > > It defies common sense. This administration is lying about this whole
> > > thing
> > > being a "reaction" to September 11th. That leads me, in short order,
> > > to be
> > > very suspicious of their yet-to-be-provided evidence that someone in
> > > Afghanistan is responsible. It's just too damn convenient. Which also
> > > leads
> > > me to wonder-just for the sake of knowing-what actually did happen on
> > > September 11th, and who actually is responsible.
> > >
> > > The so-called evidence is a farce. The US presented Tony Blair's
> > > puppet
> > > government with the evidence, and of the 70 so-called points of
> > > evidence,
> > > only nine even referred to the attacks on the World Trade Center, and
> > > those
> > > points were conjectural. This is a bullshit story from beginning to
> > > end.
> > > Presented with the available facts, any 16-year old with a liking for
> > > courtroom dramas could tear this story apart like a two-dollar shirt.
> > >
> > > But our corporate press regurgitates it uncritically. But then, as we
> > > should

> > > know by now, their role is to legitimize. This cartoon heavy they've
> > > turned
> > > bin Laden into makes no sense, when you begin to appreciate the
> > > complexity
> > > and synchronicity of the attacks.
> > >
> > > As a former military person who's been involved in the development of
> > > countless operations orders over the years, I can tell you that this
> > > was a
> > > very sophisticated and costly enterprise that would have left what we
> > > call a
> > > huge "signature". In other words, it would be very hard to effectively
> > > conceal.
> > >
> > > So there's a real question about why there was no warning of this.
> > > That can
> > > be a question about the efficacy of the government's intelligence
> > > apparatus.
> > > That can be a question about various policies in the various agencies
> > > that
> > > had to be duped to orchestrate this action. And it can also be a
> > > question
> > > about whether or not there was foreknowledge of the event, and that
> > > foreknowledge is being covered up.
> > >
> > > To dismiss this concern out of hand as the rantings of conspiracy
> > > nuts is
> > > premature. And there is a history of this kind of thing being done by
> > > national political bosses, including the darling of liberals, Franklin
> > > Roosevelt. The evidence is very compelling that the Roosevelt
> > > Administration
> > > deliberately failed to act to stop Pearl Harbor in order to mobilize
> > > enough
> > > national anger to enter the World War II.
> > >
> > > I have no idea why people aren't asking some very specific questions
> > > about
> > > the actions of Bush and company on the day of the attacks.
> > >
> > > Follow along:
> > > Four planes get hijacked and deviate from their flight plans, all the
> > > while

> > > on FAA radar. The planes are all hijacked between 7:45 and 8:10 AM
> > > Eastern
> > > Daylight Time.
> > > Who is notified?
> > > This is an event already that is unprecedented. But the President is
> > > not
> > > notified and going to a Florida elementary school to hear children
> > > read.
> > > By around 8:15 AM, it should be very apparent that something is
> > > terribly
> > > wrong. The President is glad-handing teachers.
> > > By 8:45, when American Airlines Flight 11 crashes into the World Trade
> > > Center, Bush is settling in with children for his photo ops at Booker
> > > Elementary. Four planes have obviously been hijacked simultaneously,
> > > an
> > > event never before seen in history, and one has just dived into the
> > > worlds
> > > best know twin towers, and still no one notifies the nominal
> > > Commander in
> > > Chief.
> > > No one has apparently scrambled any Air Force interceptors either.
> > >
> > > At 9:03, United Flight 175 crashes into the remaining World Trade
> > > Center
> > > building.
> > > At 9:05, Andrew Card, the Presidential Chief of Staff whispers to
> > > George W.
> > > Bush. Bush "briefly turns somber" according to reporters.
> > > Does he cancel the school visit and convene an emergency meeting? No.
> > > He
> > > resumes listening to second graders read about a little girl's pet
> > > goat, and
> > > continues this banality even as American Airlines Flight 77 conducts
> > > an
> > > unscheduled point turn over Ohio and heads in the direction of
> > > Washington
> > > DC.
> > > Has he instructed Chief of Staff Card to scramble the Air Force? No.
> > > An excruciating 25 minutes later, he finally deigns to give a public
> > > statement telling the United States what they already have figured
> > > out; that
> > > there's been an attack by hijacked planes on the World Trade Center.

> > > There's
> > > a hijacked plane bee-lining to Washington, but has the Air Force been
> > > scrambled to defend anything yet? No.
> > > At 9:30, when he makes his announcement, American Flight 77 is still
> > > ten
> > > minutes from its target, the Pentagon.
> > >
> > > The Administration will later claim they had no way of knowing that
> > > the
> > > Pentagon might be a target, and that they thought Flight 77 was
> > > headed to
> > > the White House, but the fact is that the plane has already flown
> > > South and
> > > past the White House no-fly zone, and is in fact tearing through the
> > > sky at
> > > over 400 nauts.
> > >
> > > At 9:35, this plane conducts another turn, 360 degrees over the
> > > Pentagon,
> > > all the while being tracked by radar, and the Pentagon is not
> > > evacuated, and
> > > there are still no fast-movers from the Air Force in the sky over
> > > Alexandria
> > > and DC.
> > > Now, the real kicker: A pilot they want us to believe was trained at a
> > > Florida puddle-jumper school for Piper Cubs and Cessnas, conducts a
> > > well-controlled downward spiral, descending the last 7,000 feet in
> > > two-and-a-half minutes, brings the plane in so low and flat that it
> > > clips
> > > the electrical wires across the street from the Pentagon, and flies
> > > it with
> > > pinpoint accuracy into the side of this building at 460 nauts.
> > >
> > > When the theory about learning to fly this well at the puddle-jumper
> > > school
> > > began to lose ground, it was added that they received further
> > > training on a
> > > flight simulator.
> > > This is like saying you prepared your teenager for her first drive on
> > > I-40
> > > at rush hour by buying her a video driving game. It's horse shit!
> > >

> > > There is a story being constructed about these events. My crystal
> > > ball is
> > > not working today, so I can't say why.
> > >
> > > But at the least, this so-called Commander-in-Chief and his staff
> > > that we
> > > are all supposed to follow blindly into some ill-defined war on
> > > terrorism is
> > > criminally negligent or unspeakably stupid. And at the worst, if more
> > > is
> > > known or was known, and there is an effort to conceal the facts,
> > > there is a
> > > criminal conspiracy going on.
> > >
> > > Certainly, the Bush de facto administration was facing a confluence of
> > > crises from which they were temporarily rescued by this event.
> > > Whether they
> > > played a sinister role or not, there is little doubt that they have
> > > at the
> > > very least opportunistically pounced on this attack:
> > > - - to overcome their lack of legitimacy,
> > > - - to shift the blame for the encroaching recession from capitalism
> > > to the
> > > September 11th terror attack,
> > > - - to legitimize their pre-existing foreign policy agenda,
> > > - - to establish and consolidate repressive measures domestically
> > > and silence
> > > dissent.
> > >
> > > In many ways, September 11th pulled the Bush cookies out of the
> > > fire. And
> > > gave the Bush team the green light to begin constructing a long-term
> > > scenario within which to establish fascistic control measures at home
> > > and
> > > abroad as a citadel for the ruling class in the catastrophic
> > > conjuncture
> > > that we are entering based on the end of oil.
> > >
> > > This elephant in the living room is being studiously ignored. In
> > > fact, the
> > > domestic repression has already begun, officially and unofficially.
> > > It's

> > > kind of a latter day McCarthyism. I participated in a teach-in at
> > > Chapel
> > > Hill, North Carolina, on the 17th of September, and though not a
> > > single
> > > person on the panel excused or justified the attacks, and every
> > > person there
> > > offered
> > > either condolences and prayers for the victims, we were excoriated
> > > within
> > > two days as "enemies of America."
> > >
> > > Yesterday an op-ed called for my deportation (to where, one can only
> > > guess).
> > > Now Herr Ashcroft is fast tracking the biggest abrogation of US civil
> > > liberties since the so-called anti-terrorism legislation after the
> > > Oklahoma
> > > City bombing - which by the way hasn't resulted in anti-terrorism but
> > > in the
> > > acceleration of the application of the racist death penalty.
> > >
> > > The FBI has defined terrorist groups not by whether any given group
> > > has ever
> > > acted as terrorists, but by their beliefs. Some socialists and
> > > anti-globalization groups have already been identified by name as
> > > terrorist
> > > groups, even though there is not a single shred of evidence that they
> > > have
> > > ever participated in any criminal activity. It reminds me of the
> > > Smith Act
> > > that was finally declared unconstitutional, but only after a hell of
> > > a lot
> > > of people served a hell of a long time in jail for the crime of
> > > thinking.
> > >
> > > I think this also points to yet another huge problem that the Bush
> > > regime
> > > was facing. Worldwide resistance to the whole so-called neoliberal
> > > agenda,
> > > which is a prettied up term for debt-leverage imperialism. While debt
> > > and
> > > the threat of sanctions has been used to coerce nations in the
> > > periphery, we

> > > have to understand that the final guarantor of compliance remains
> > > military
> > > action. For a global economic agenda, there is always a corresponding
> > > political and military agenda.
> > >
> > > The focal point of these actions in the short term is Southern Asia,
> > > but
> > > they have already scripted this as a worldwide and protracted fight
> > > against
> > > terrorism. It's far better than drug wars as a rationalization, and
> > > the
> > > drug war thing was being discredited in any case. Leftists are
> > > regaining
> > > power and popularity in Venezuela, El Salvador, Nicaragua, Ecuador,
> > > Colombia, the Dominican Republic, Haiti, Brazil, and Argentina. Cuba
> > > has
> > > gained immense prestige over the last few years. The empire is
> > > beginning to
> > > unravel.
> > >
> > > We can hardly justify intervention in these places by saying they are
> > > not
> > > toeing the economic line by allowing the absolute domination of their
> > > societies by transnational corporations. That exposes the agenda. So
> > > we
> > > simply claim they are supporting terrorism.
> > >
> > > It's for all these reasons I say the left has missed the boat on this
> > > one,
> > > by allowing them to get away with rushing past the question of who
> > > did what
> > > on September 11th. If the official story is a lie, and I think the
> > > circumstantial case is strong enough to stay with this question, then
> > > we
> > > really do need to know what happened.
> > >
> > > And we need to understand concretely what the motives of this
> > > administration
> > > are. And we need to understand more than just their immediate
> > > motives, but
> > > where the larger social forces that underwrite our situation right
> > > now are

> > > headed. I do not think this administration is engaged in the
> > > deliberative
> > > process of a political grouping that is on top of their game. They are
> > > putting together some very deliberative technical solutions in
> > > response to a
> > > larger situation that it slipping rapidly out of their control. Like
> > > clear
> > > cutting. There's a very smart technology being employed to do a very
> > > dumb
> > > thing.
> > >
> > > What they are responding to is not September 11th, but the beginning
> > > of a
> > > permanent and precipitous decline in worldwide oil production, the
> > > beginning
> > > of a deep and protracted worldwide recession, and the unraveling of
> > > the
> > > empire.
> > >
> > > This brings me to a point about what all this means for Americans'
> > > security,
> > > which they are perfectly justified to worry about.
> > >
> > > The actions being prepared by this administration will not only not
> > > enhance
> > > our security, it will significantly degrade it. Military action
> > > against many
> > > groups across the globe, which is what the administration is telling
> > > us
> > > quite openly they are planning to do, will put a lot of backs against
> > > the
> > > wall. That can't be very secure. The concept of war being touted
> > > here is a
> > > violation of the principles of war on several counts, and will
> > > inevitably
> > > lead to military catastrophes, if you're inclined to view this from a
> > > position of moral and political neutrality.
> > >
> > > And the people who are now in possession of half the world's
> > > remaining oil
> > > reserves are subject to destabilization for which we can't even
> > > pretend to

> > > predict the consequences-but loss of access to critical energy
> > > supplies is
> > > certainly within the realm of possibility.
> > >
> > > Worst of all, we will be destabilizing Pakistan, a nuclear power in an
> > > active conflict with its neighbor, and we will be provoking Russia,
> > > another
> > > nuclear power. The security stakes don't get any higher, and
> > > Americans can
> > > ill afford to ignore nukes.
> > >
> > > And I think that this domestic agenda is a tremendous threat to the
> > > security
> > > of anyone who is critical of the government or their corporate
> > > financiers,
> > > and we already know that the real threats are against populations
> > > that can
> > > easily be scapegoated as the domestic crisis deepens.
> > >
> > > There is a very real threat right now of creeping fascism in this
> > > country,
> > > and that phenomenon requires its domestic enemies. Historically those
> > > enemies have included leftists, trade unionists, and racially and
> > > nationally
> > > oppressed sectors. This whole "state of emergency" mentality is
> > > already
> > > being used to quiet the public discourses of anti-racism, of
> > > feminism, of
> > > environmentalism, and of both socialism and anarchism.
> > >
> > > And while there is token resistance by officials to anti-Muslim
> > > xenophobia,
> > > the stereotypical images have saturated the media, and the government
> > > is
> > > already beginning to openly reinstate racial profiling. It is only a
> > > short
> > > step from there to go after other groups. We have long been prepared
> > > by the
> > > ideologies of overt and covert racism, and racism as both institution
> > > and
> > > corresponding psychology in the United States is nearly intractable.
> > >

> > > It's for all these reasons that I say emphatically that we can not
> > > accept
> > > anything from this administration; not their policies nor their
> > > bullshit
> > > stories. What they are doing is very, very dangerous, and the time to
> > > fight
> > > back against them, openly, is right now, before they can consolidate
> > > their
> > > power and their agenda. Once they have done that, our job becomes
> > > much more
> > > difficult.
> > >
> > > The left, if it has the capacity to self-organize out of its
> > > oblivion, needs
> > > to understand its critical roles here. We have to play the role of
> > > credible,
> > > hard-working, and non-sectarian partners in a broader peace-movement.
> > > We
> > > have to study, synthesize, and describe our current historical
> > > conjuncture.
> > > And we have to prepare leadership for the decisive conflict that will
> > > emerge
> > > to
> > > first defeat fascism then take political power.
> > >
> > > Rosa Luxemburg's words are truer than ever right now. We are not
> > > faced with
> > > a choice between socialism and capitalism, but socialism or
> > > barbarism. And
> > > what we can least afford are denial and timidity.
> > >
> > > Stan Goff
> > >
> > > <http://www.narconews.com/goff1.html>
> > >
> > > I strongly recommend, for anyone who wants to find further background
> > > material on the issues herein check out the websites at dieoff.org,
> > > emperors-clothes.com, and globalcircle.net

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83. **The Poetry Project**
HAL WILLNER'S DOC POMUS PROJECT
Mon 5 Nov 2001

FOR IMMEDIATE RELEASE
CONTACT: MAUREEN OWEN
[REDACTED]

www.poetryproject.com

AN EVENING OF WORDS AND MUSIC BY DOC POMUS

Readings and performances by LOU REED, DR. JOHN, SEX MOB, JIMMY SCOTT, GARTH HUDSON, PETER GURALNICK, CHOCOLATE GENIUS, OLU DARA, BOB MOULD, MAUD, JOEL DORN and special guests

On Wednesday, November 7th at 8 pm, The Poetry Project, located in St. Mark's Church in-the-Bowery at 2nd Avenue and 10th Street in Manhattan, hosts Hal Willner's Doc Pomus Project, an evening of Doc Pomus¹ words and music, read and performed by the the legendary singer-songwriter's friends, admirers, and collaborators. Doc Pomus (1925 - 1991) whose songwriting partners included Mort Schuman, Leiber & Stoller, and Dr. John wrote standards such as "Save the Last Dance For Me," "This Magic Moment," "Young Blood," "Teenager in Love," and "I Count the Tears." Pomus will be celebrated by an all-star cast, including Lou Reed, Dr. John, Sex Mob, Bob Mould, Maud, Joel Dorn, Jimmy Scott, Garth Hudson, Peter Guralnick, Chocolate Genius, Olu Dara, and special guests. Produced by Hal Willner, whose credits include the soundtracks for Robert Altman's films *Kansas City* and *Short Cuts*, the evening will be a benefit for the Poetry Project, which for 35 years has been this country's premier venue for new poetry. ADMISSION: \$25 general; \$20 for Poetry Project members; and \$200 for reserved seats, post-performance party, and special limited-edition Pomus CD.

Born Jerome Felder in the Williamsburg section of Brooklyn, legendary singer-songwriter Doc Pomus wrote, "The important thing is to be the poet not the famous poet there are so many uncontrollable intangibles that make up recognition and success." Performers in Hal Willner's Doc Pomus Project will read from Pomus's journals, recite published and unpublished lyrics, and of course, sing some of Pomus's best-known songs. Willner has pulled together a distinguished cast for the evening.

LOU REED was a founding member of the influential band The Velvet Underground, whose solo album, *Transformer* (1972), produced by David Bowie, included one of Reed's most memorable songs ever, "Walk on the Wild Side." Reed's recent work has included collaborations for the stage with Robert Wilson and a successful and critically acclaimed series of solo albums including *Set*

the Twilight Reeling and Perfect Night, Live in London. DR. JOHN, a formidable boogie and blues pianist with an infectious growl of a voice, made some of his most enduring achievements by fusing New Orleans R&B, rock, and Mardi Gras craziness to come up with his own brand of "voodoo" music. Among his recent works are Anutha Zone and Duke Elegant, as well as the autobiography, Under a Hoodoo Moon. Jimmy Scott, (formerly known as "LITTLE JIMMY SCOTT") has performed jazz ballads and blues songs for over half a century. Scott's most recent albums include All the Way, Dream, and Heaven. GARTH HUDSON is a unique gospel-oriented keyboardist and one of the original members of The Band, whose playing is prominent on such classic songs as "The Weight" and "Rag Mama Rag." PETER GURALNICK is widely regarded as the nation's pre-eminent writer on twentieth-century American popular music. Guralnick's books include Feel Like Going Home, Lost Highway, Searching for Robert Johnson, and a highly acclaimed two-volume biography of Elvis Presley, Last Train to Memphis and Careless Love. SEX MOB, a New York-based avant jazz group, has performed nationally, rendering free jazz versions of songs by such rock artists as Nirvana, Abba, the Grateful Dead and Prince. CHOCOLATE GENIUS is the brainchild of Marc Anthony Thompson, who you may remember from his two previous Warner Brothers¹ offerings (his eponymous debut and Watts & Paris). His new V2 release, Black Music is due out on July 14. OLU DARA has been a part of New York's jazz circles for 20 years. His album "In the World" embraces Caribbean rhythms, African highlife/socca riffs, and gut-bucket blues.

Founded in 1966 by the late poet and translator, Paul Blackburn, the Poetry Project, located in the landmark St. Mark's Church in-the-Bowery in New York City's East Village, has for over three decades been this country's premier venue for new and experimental poetries. Time Out New York, in its "Essential New York" issue, which listed the Poetry Project as one of "101 Reasons To Be Glad You're Here," says: "More than three decades later, it [the Poetry Project] remains a major forum for experimental poets, a meeting place for literary types and an important part of what remains of the city's countercultural spirit." Now in its 36th season, the Poetry Project continues to furnish encouragement and resources to poets, writers, artists and performers whose work is experimental, innovative and pertinent. The Poetry Project offers a Wednesday night reading series, a Monday night reading/performance series, a Friday night events series, three weekly writing workshops, literary magazines, a quarterly newsletter, a web site at www.poetryproject.com, and tape and document archives.

The Poetry Project's programs and publications are made possible, in part, with public funds from; the National Endowment for the Arts, the New York State Council on the Arts, the City of New York's Department of Cultural Affairs and the Materials for the Arts/New York City Department of Cultural Affairs and

Department of Sanitation. The Poetry Project's programs and publications are also made possible with funds from the Aeroflex Foundation, Brooke Alexander Gallery/Brooke Alexander Editions; the Foundation for Contemporary Performance Arts, Inc.; The Greenwall Foundation; The Heyday Foundation; The Jerome Foundation; Alfred A. Knopf, Inc.; the Lila Acheson Wallace Theater Fund, established in Community Funds by the co-founder of The Reader's Digest Association; Penguin; Scribner; Anonymous Foundations and Corporations; Russell Banks; Dianne & Irving Benson; Deborah Berg McCarthy & Mike McCarthy; Mary Rose Brusewitz; Rosemary Carroll; Willem Dafoe; Anne Delaney & Steve Staso; Renée Fotouhi & Henry Scholder; Agnes Gund & Daniel Shapiro; Vicki Hudspeth & Wallace Turbeville; Ada & Alex Katz; Kazuko.com; Michel de Konkoly Thege; Jonathan Lasker; Larry Lieberman; Mark McCain; Jeanette Sanger; Hank O'Neal & Shelley Shier; Elena Prentice & Summer Rulon-Miller; Simon Schuchat; Andre Spears; Joan Steen Wilentz; Karrie & Trevor Wright; members of the Poetry Project; and other individual contributors.

The Poetry Project is wheelchair accessible with assistance and advance notice. Please call [REDACTED] for more information.

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84. **Kevin Gallagher**

Re: No Peace in Our Time, No Justice

Mon 5 Nov 2001

Cheers to fellow Bostonian Dan Bouchard for questioning the consideration of the "enemy" as "mice." We know there's much more to it than that. And, yes, we should be held to a higher standard Dan. Thank you. The following is a poem by the Vietnamese poet Lam Thi Mi Dah, depicting the wreckage of what life was like for those on the other side the last time we fell to thinking of humans as rodents:

The Sky in a Bomb Crater

Your friends said that you, a roadbuilder,
had such love for our country, you rushed
down the trail that night, waving your torch
to save the convoy, calling the bombs down on yourself.

We passed by the spot where you died,
tried to picture the young girl you once had been.
We pitched stones up on the barren grave,
adding our love to a rising pile of stone.

I gaze into the center of the crater
where you died and saw the sky in the pool

of rain water. Our country is so kind:
water from the sky washes the pain away.

Now you rest deep in the ground,
quiet as the sky that rests in the crater.
At night your soul pours down,
bright as the stars.

I wonder, could it be your soft skin
changed into columns of white clouds?
Could it be that when we passed that day,
it was not the sun but your heart breaking through?

This jungle trail now bears your name;
the skies reach down to your death and touch it;
and we, who never saw your face,
each wear a trace of you, bright on our cheek.

(Translated by Ngo Vinh Hai and Kevin Bowen, published in compost #4, 1997)

Daniel Bouchard wrote:

I continue to be disturbed by David Antin's metaphor of mice for Osama bin Laden and the Al Qaeda network: things to be killed relentlessly, vermin, unhuman. This is dangerous language in the national debate (such as it is) and completely disgusting for a poet to use. (Forgive me if I hold poets to higher standards than other mortals.)

Osama bin Laden and the Al Qaeda network are murderers, fascists, thugs. I favor their capture and arrest. I am not optimistic enough to believe that this could happen without the use of military force. By capturing bin Laden and dismantling the "network" I believe there may be a possibility for justice and peace. However, by just keeping abreast of news reports from a wide variety of sources over the past month leads me to believe that there will be no peace. And there will certainly be no justice. Certainly not for the victims killed in NYC, DC, and Penn. In other words, I wish to discuss the current war, but I will not even mention the obvious hypocrisy.

If I remember correctly, the Bush administration never had certain intelligence on the whereabouts of bin Laden. This was true up thru the beginning of the bombing. It's true now; no one knows where he is. No matter: the US said it would go after "the global terrorist network" and the states that harbor them. Sudan and Saudi Arabia have also harbored bin Laden and his network. Obviously these states have since repented, but there are no guarantees that they are not next on the bombing list. OK: the US is bombing Afghanistan, where the US is pretty sure bin Laden does not reside. His training camps were destroyed, probably in about fifteen minutes on the first or second day of bombing. As October came and went the

war escalated in subtle ways. More sorties, more bombings. Then the bombings were "stepped up," then the bombings became "round the clock," and in today's paper the continued "carpet bombing" is discussed in successful terms, although no end of the bombing is in sight and more troops are needed on the ground to help aim the bombs. In mid-September Afghanistan was a country with very little military targets. You've got to wonder what's going on over there.

But you're not supposed to question it. The US was attacked and thousands of people died horribly. Now we're all supposed to fall into line (right behind Dan Rather) and look to "our" president who two months ago was an incompetent boob, as was the FBI.

Is it possible that David Antin has correctly guessed the objective of the US campaign in Afghanistan? That is, the "counterattack" (this is wrong on Antin's part; not a "counterattack" as Afghanistan did not attack the US) must be so immense and devastating that the Taliban (presumably that's who he means) "don't survive or survive with so much damage that it inhibits their abilities to strike again"? Well, again, the Taliban didn't attack us but it is now the stated US goal to overthrow the Taliban. But they're a friendless and tyrannous regime so no one cares enough to make the distinction. And yet the distinction is important. Will it be more important when the US plans the next campaign in the so-called War on Terror?

Let's remember for a moment the last government the US attacked so overwhelmingly that "it inhibits their abilities to strike again." Iraq proved to be a pretty resilient group of fellows also. Yet, ten years after laying the country of Iraq to waste (which is no exaggeration) the US can still invoke Saddam Hussein as a devil incarnate with awesome powers. Are we to face ten years of starving Afghanistan, bleeding it till it bends to US wishes, with periodic and under-reported bombing? (How many poems can one publish in that time? What kind of thesis can you finish?) Is this justice for not turning over bin Laden? The links between Iraq and the anthrax scares are dwindling in public statements. If it turns out that an American individual or group is responsible for the mailings, to what extent do you favor a military response?

In his manifesto for the "new kind of war" Secretary Rumsfeld (New York Times, 9/27/01) seems almost pleased at the prospects. Too long to quote in full, too surreal to leave anything out, here's a sample: "... it is easier to describe what lies ahead by talking about what it is not rather than what it is... [a war which] will involve floating coalitions of countries, which may change and evolve.. Some will help us publicly, while others, because of their circumstances, may help us privately and secretly. In this war, the mission will define the coalition---not the other way around....Our response may include firing cruise missiles into military targets somewhere in the world; we are just as likely to engage in electronic combat to track and stop investments moving through offshore

banking centers. The uniforms of this conflict will be bankers' pinstripes and programmers' grunge just as assuredly as desert camouflage. This is not a war against an individual, a group, a religion or a country. Rather, our opponent is a global network of terrorist organizations and their state sponsors, committed to denying free people the opportunity to live as they choose...Even the vocabulary of this war will be different. When we 'invade the enemy's territory,' we may well be invading his cyberspace. There may not be as many beachheads stormed as opportunities denied. Forget about 'exit strategies'; we're looking at a sustained engagement that carries no deadlines... The public may see some dramatic military engagements that produce no apparent victory, or may be unaware of other actions that lead to major victories."

A hawk's wet dream. Indefinite in time, strategy, and approach. Mysterious and secret allies. Allegiance swapping. All that's required for true success is keeping US deaths to a minimum. We've been prepared as a public for this by being told the costs will be great. Rumsfeld cynically begins by reversing the old adage: the first casualty of war is truth. Not so for us he says; we're being very up front about Lying as an integral strategy to victory. What is victory? Don't know. The war is sure to dwindle (with plenty of "victory" to show when necessary) when the next presidential campaign gets underway but certainly not before, not too soon. Do I think the government is enjoying this? Yes. They have unprecedented power and they're going to do everything in their power to keep it and expand it. Why? Because the threats will be endless. The gov't is our protector now in ways not easily imagined before. But how much will you let them do? How far will you let them go?

I continue to be disturbed by David Antin's metaphor of mice for Osama bin Laden and the Al Qaeda network. Isn't this similar to what the Japanese were as a US enemy in WW2? We dropped two, not one, not none (e.g. Germany) atomic bombs on their civilians. "Had to:" You couldn't reason with them like other enemies. Isn't the extermination of mice redolent of racist genocide?

How are you going to know a terrorist from a non-terrorist? Are you studying the FBI most-wanted list now as a means of making the world a more just place to live in? You're going to let Rumsfeld tell you how things stand?

Secretary Rumsfeld has a second installment of his manifesto in today's Washington Post. Did you believe that 9/11 would cause the US to think seriously about its role in the world, perhaps attempt to sow the seeds of peace in areas of the world which most need it? (I did: sucker!) I don't say this as a plea to capitulate or appease the people who would just as soon see me dead, etc. What I'm trying to say is that the events of 9/11 have had ZERO effect on the US government, except as a useful means in which to further their own agenda. Today Rumsfeld announced that he (and others like him) have been right all along. What "we" need to do in the

85. **Douglas Messerli**

Review of PEDRA CANGA published by Green Integer.

Mon 5 Nov 2001

The Green Integer book, Pedra Canga by Brazilian novelist Tereza Albues has just received a very nice review in Kirkus Reviews. I've reprinted the review below. All individuals on this list and the Poetics List can order Pedra Canga from Green Integer for a 20% discount. The book retails for \$12.95, which means that if you send a check made out to Douglas Messerli for \$11.85 (the discount price plus \$1.50 for shipping) we will immediately send you out the book.

Albues, Tereza

PEDRA CANGA (Trans. by Clifford E. Landers)

Green Integer (153 pp.)

October 4, 2001 (Paper \$12.95)

(1-82295-70-9)

This 1987 Brazilian novel is a lusty and likable compact chronicle of a "wetlands" village (Pedra Canga) whose inhabitants are oppressed by, and eventually liberated from the malign influence of the wealthy family who have long exploited them. Albues's unnamed narrator, a fledgling woman writer, gathers fragmentary stories about the "demonic" Vergare clan from a vigorously described townful of larger-than-life eccentrics, including the Vergares' terrified servant Nivalda (a reputed "witch"), puritanical spinster and hellraiser Ludovica Hosteater, and the narrator's own ribald, Zorba-like grandfather ("always fond of parties, guitars, and rum"). An empty house inexplicably changes colors, ghosts and zombies mingle casually with the living, and a cleansing storm ultimately restores order, in a wry magical-realist tale which Albues expertly shapes into a colorfully bawdy and exuberant celebration of life.

--Kirkus Reviews

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86. **richard.tylr**

Re: The So-Called Evidence Is a Farce

Mon 5 Nov 2001

Igor. You quote me out of context as all political people do with a motive or pechant for "slanging" ... I was telling people (and as i did I digressed) about the fact that a New Zealand couple have recently been in Afghanistan: their reason for being there was that they were combatting or helping people on drugs there. In the process they found that the people there (who were obviously mostly of the same faith as the Taleban) were actually very nice people. Not as rich maybe as your good self but the two sons found the Afghan boys to

be as friendly as New Zealand boys. Their mother - while clearly not an advocate of Moslemic ways - didn't find living as a Moslem woman too bad. Now I wasn't making a case for Moslemic fundamentalism or that Christianity or Afghanistan society is better than the US or whatever. I am not anti Jewish or anti Moslem or anti any people: I'm not a relativist. When I say I admire Bin Laden et al: taken against some of the fascist extremists in Israel he is a pussy cat. The drug I use is a legal drug which hardly affects me : valium, although it is highly addictive, I have been using it since I was 19 that is 34 years. During that time I have raised three children and held down various jobs. I was commenting on the fact that many people use drugs of some kind and openness about such things is better than "Oh how terrible.." I have also several convictions for drink driving which bother me not. I don't go in for the kind of binge drinking I used to....ok I'm following through with my interest in Lowell Plath et al I see that Alan Sondheim (in an oblique way) is "nodding" at confessionism (and other things)...nor I am I bothered by guilt or worry about anything. I liked Catch 22 and I agree with Yossarian that in the long run that wars are made by the men and women (or whoever) pull the triggers... But the problem is that neither you nor I know who actually destroyed the towers: au contraire I don't believe there is one jot of info linking it with the Taleban. I admire them to the extent that they have defeated the USSR (admittedly with CIA assistance) but to me it would be preferable if the US and Britain etc and Israel acted like intelligent adults and actually attempted to solve the CAUSES of terrorism...after all the British went through about 50 years of it: the world has never been free of terrorism of some kind right back probably to pre the stone age. I doubt if: if the Israelis retreated back to where they belong (the borders prior to the 1967 war) and helped the Palestinians set up a state with UN and all the Arab peoples' cooperation, that terrorism would continue there (unless generated by agent provocateurs): but the Israeli army are extremely aggressive: they act like Nazis with the Mossad and the Shin Bet: and they are constantly bulldozing down Palestinian homes, firing missiles into various countries (usually unprovoked and illegally) as you know there are extremists elements inside Israel who want to expand outside the present borders of Israel into Jordan etc....but I'm not saying that all Israelis are so hateful and so on: Israel is a complex society, a contradictory society. The trouble is that resentment builds. The more real or perceived injustices etc by the Israelis the more retaliations and so on and on...and this is what I admire Bin Laden for: maybe he's no saint but he sees in his own way these injustices.... I don't really want any one to "win"...ok I got a bit carried away: I'd rather see the US do the intelligent thing and turn around and take their toy planes and ship ships back home because in the long term they will create more destruction, more homelessness, more dead, more potential terrorists. A terrorist is a person driven by anger at injustices to fight (maybe irrationally but not always) and bring to people in the world a message

"hey! we're hurting over here!" you Mr Satanovsky ...will not be any safer at the end of this crazy "charge of the Bush brigade" toward a lump of sand: the military people will be happy though and the extreme right wing and the Mc-Carthyists will be in Republican Heaven....I believe your associates got a huge pay boost for "anti terror activities"...the US is in a very non-democratic mess... But as to my self: its true: sitting behind a keyboard thousands of miles away so to speak I feel safe. "Its easy for him..." Well it is: precisely. If I was in the US Army (as one eg) I'd keep my mouth shut...in fact I admire those who speak and act against this war in your country (which is in some levels a racist war). I am for freedom: the freedom of countries to choose their own governmental systems and religions. I dont think that all Jewish people agree with your pro war stance. But dont think that I am anti Jewish: a young man I liked very very much was my daughter's boyfriend for some time and is still a friend...I told him I was more or less anti Zionist but not anti Jewish: the old lady who sells sunglasses beside me at the market is Jewish: we dont agree on many things but she is a someone who I would defend and have helped a lot....the Jewish people have had some of the greatest thinkers and geniuses and their history has been tragic right back to well at least to the time that King Edward the First attacked them.and further back...and the Arabs have made their contributions - nor am I pro indiscriminate and senseless violent acts by whoever: the trouble here is what are the causes of "terrorism", how does one define it, what are the solutions.... I dont think that it is surprising that the US is under attack by terrorists but suspect that the attacks originate from within the United States. (All other cases in US history they have: Kennedy, the terrorism by the Klan against the Blacks AND the Jews in the South, McVeigh and so on...) The ruling class there badly need a war. No, I havent gone too far down any road. I'm always ready to rethink things: I often "blast from the hip" but at least I say what I think, and I dont hide who I am: even if I dont think (before) what(?) I say... (!)..touch of humour there... But we both have our views. Regards Richard. (real name)

From: <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, November 04, 2001 12:24 PM

Subject: Re: The So-Called Evidence Is a Farce

In a message dated 11/2/01 6:06:37 PM, [REDACTED] writes:

<< Actually I admire the Taleban and Bin Laden...>>

.....

<<...now I myself dont consider that a big deal as I use drugs myself...>>

The Taleban are fighters in a nation that has

defeated many enemies. I would send money to support them. I want them to win. " >>

Richard, you better get off whatever drug you take, because your moral relativism just reached a point of no return. you are right about one thing " there would never be a military campaign against Taliban just to save Afghani women from their inhuman conditions. a sad fact of realpolitik. this war is not about that. it's about our self-preservation, our ability to work in tall buildings or simply being able to check our mail without fear. and it's worth fighting for. you are safely removed from these realities to sympathize with people who want us dead. Al Qaeda's responsibility for 9/11 is all but admitted, their symbiosis with the Taliban regime well reported, the new threats are issued every day. and yes, just like Yossarian from Catch-22, I take it personally. they want me dead, because I am Jewish; they want me dead because I am Russian; and they want me dead because I am American. they want you dead, as well. and if they ever lay their hands on you, should your life be spared, you will be reading only one book for the rest of your life, and forget what e-mail is. (of course, there will still be a plenty of drugs). I want people responsible for this act captured or killed, terrorist nests destroyed, and the advance of Islamic Fascism stopped. if that means bombings, be it. I don't want to see any "collateral damage", but war is war. it's always bloody. and we are not the ones who started it. you are certainly attracted to the people with a lot of blood on their hands, so why start flinching now?

Igor

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87. **Small Press**

Small Press Traffic -- Arteaga & Spahr 11/9; Lucky 7 Soiree & Auction 11/11

Mon 5 Nov 2001

Friday, November 9, 2001 at 7:30 p.m.

Alfred Arteaga & Juliana Spahr

Alfred Arteaga is the author of *Cantos* (1991), *Red* (2000) and *House with the Blue Bed* (1997); as well as the critical work *Chicano Poetics: Heterotexts and Hybridities* (Cambridge University Press, 1997). Currently a professor of Creative Writing and Ethnic Studies at the University of California at Berkeley, Arteaga has received fellowships from the NEA and the Rockefeller Foundation. He edited *An Other Tongue: Nation & Ethnicity in the Linguistic Borderlands* (Duke, 1994). Juliana Spahr won the National Poetry Series for her first book, *Response* (Sun & Moon, 1997); her newest book is a critical study, *Everybody's Autonomy: Connective Reading & Collective Identity* (U of Alabama, 2001).

Spahr teaches at the University of Hawai'i and is an editor of Chain magazine and a member of the Subpress publishing collective. A second collection of poems, Fuck You-Aloha-I Love You, is due out from Wesleyan this fall.

Sunday, November 11, 2001 from 1-5 p.m.

Lucky 7:

Small Press Traffic's 7th Annual
Literary Soiree & Auction

1:00-2:30 DJ'd Cocktail Hour

2:30 Our Annual Auction of Literary Ephemera & More (see details below)

4:00 Poets' Theatre Event: "The American Objectivists", a new play by Kevin Killian and Brian Kim Stefans

5:00 Raffle Drawing

Suggested donation: \$10.

Highlights of our Auction this year:

Tube of Crest toothpaste signed by Zadie Smith (author of White Teeth) with her own unique instructions and how and when to brush one's teeth.

Large color photograph of Iceland's own Björk, signed by Björk last month for our auction

John Cage, San Francisco 80th birthday program, inscribed by Cage to the late Ronald Johnson

Tippi Hedren and Slavoj Zizek, signed still from Hitchcock's "The Birds."

Bill McNeill, original watercolor portrait of Robert Creeley

Marianne Moore, autograph note signed late in life

Laura (Riding) Jackson, signed late broadside

Christmas card from James Schuyler to Ted Berrigan

John Waters, oversized poster for "Cecil B Demented," with huge Waters signature

Something from JT Leroy

All events are \$5-10, sliding scale, and begin at 7:30, unless otherwise noted. Our events are free to SPT members, and CCAC faculty, staff, and students.

Unless otherwise noted, our events are presented in Timken Lecture Hall

California College of Arts and Crafts
1111 Eighth Street, San Francisco (just off the intersection of 16th
& Wisconsin)

Elizabeth Treadwell Jackson, Executive Director
Small Press Traffic
Literary Arts Center at CCAC
1111 Eighth Street
San Francisco, California 94107
415/ [REDACTED]
<http://www.sptraffic.org>

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88. **Joe Brennan**

Check out BBspot - Justice Department, Microsoft Near Deal

Mon 5 Nov 2001

Click here: BBspot -
Justice Department, Microsoft Near Deal

Technology News var bnum=new Number(Math.floor(99999999 *
Math.random()+1)); document.write("");
Thursday November 1 8:52 PM EST
Justice Department, Microsoft Near Deal

Washington DC - Microsoft Corp. and the US Justice Department are reportedly nearing an agreement to settle their long-running antitrust dispute. The deal places the software maker under supervision by the US government for the next five to seven years, but allows it to maintain its software products as is. In return, the government has agreed to establish Redmond as a new state, and has offered Microsoft a controlling interest in both the Senate and the House of Representatives for the next five to seven years. In addition, John Ashcroft will receive \$2 billion in cash and stock in exchange for harassing Oracle, Sun and AOL-TW for the next 5 years.

Attorneys General for the states also prosecuting the case said that they would oppose any deal that didn't protect the rights of consumers, however, for \$3 billion dollars they "may reconsider their priorities."

President Bush was pleased with the news. "America must move ahead with the task at hand. Our country faces a great danger and with the help of Windows XP we can have an army of flying soldiers to help with the war on terrorism," said Bush.

Attorney General John Ashcroft dismissed criticism that the government was selling out citizen's rights to corporate America. "That's ridiculous," said Ashcroft, "I'm a citizen. Look how good of a deal I'm getting."

A recent poll showed that Americans were evenly divided on the issue. When asked what they thought of the Microsoft settlement half of Americans didn't care and the other half were worried about anthrax.

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89. **Marcella Durand**

artist's studio share

Mon 5 Nov 2001

Painting studio share available starting Dec. 1st in Williamsburg, Brooklyn.

\$350 per month, plus utilities. First month's deposit req'd.

It's a gorgeous space, 550 sq. feet, newly renovated, lots of light and great view of Manhattan skyline and soccer games in McCarin park. Rooftop access. Five minutes walk from 1st and 2nd stops on the L train. The building is all artists' studios and is actively involved with group open studios and art tours.

Share with quiet painter who is primarily there on weekends. No kilns, chemicals or welding, please.

If you or anyone you know is interested, please call [REDACTED] or [REDACTED] and ask for Rich.

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90. **Stefans, Brian**

Little Review: Bok, Eunoia

Mon 5 Nov 2001

Christian Bok

Eunoia

Coach House Books

ISBN: 1--5245--092--9

Paper, \$16.95

112 pages

"Writing is inhibiting. Sighing, I sit, scribbling in ink this pidgin script. I sing with nihilistic witticism, disciplining signs with trifling gimmicks -- impish hijinks which highlight stick sigils. Isn't it glib? Isn't it chic?" Besides being glib and chic, Bok's new book strikes one with the force of being the most incredible literary curio -- each of its chapters is only allowed to use one vowel, out-gunning the Oulipian Perec by four -- and yet a sort of heroic, epic undertaking.

Taking seven years to write (the time it took Joyce to write *Ulysses*) "Eunoia" -- which means "beautiful thinking" and is the shortest word in the English language to employ all the vowels -- uses other constraints, including the same length for each paragraph, parallel sentence structures and tons of internal rhyme; furthermore, each of its chapters must "allude to the art of writing [and] must describe a culinary banquet, a prurient debauch, a pastoral tableau, and a nautical voyage." This hyper-mechanization of the writer's craft sets the stage for a welter of eccentric, yet universally appealing, tours-de-force, such as Chapter E's retelling of the *Odyssey* from the viewpoint of Helen: "Whenever Helen seeks these perverse excesses, her regretted deeds depress her; hence, Helen beseeches Ceres (the blessed Demeter): 'let sweet Lethe bless me, lest these recent events be remembered' -- then the empress feeds herself fermented hempseed, her preferred nepenthe." Each vowel infects the writing with its specific tone and content: the "a" chapter, the tale of Hassan "an Agha Khan", is the most mellifluous, an Orientalist playground of Arabs and naphtha lamps, while the "u" chapter presents the most intense vision of lustful excess under the stress of arbitrary restraints, in which "Dutch smut churns up blushful succubus lusts," and Ubu and Lulu burp, hump and bump for five delirious pages, exhausting, in the meantime, the entire range of English words that only contain the vowel "u." "Oiseau," the second half of this book, is a collection of shorter works such as his homage to the "w," a poem that uses no vowels but the letter "y" (more than you'd think), and his phonetic translation of Rimbaud's sonnet "Voyelle," thus cementing Bok's allegiance to a language that literally seems to write itself, provided it find the perfect -- both obsessive and linguistically adept -- host.

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91. **Stefans, Brian**
gimme information

Mon 5 Nov 2001

I'm working on a weird little project for which I need some birthday information that I haven't been able to locate on the web.

Does anyone know the birth (and in some cases death) year of...

Isidore Isou (the founder of lLettrism)

John Mellancamp (pop singer, author of "Hurts So Good")

Joel Lewis (the poet from New Jersey)

Leon Theremin (inventor of the Theremin)

Maurice Martenot (inventor of the Ondes Martenot, something like a Theremin)

Al Hirschfield (cartoonist for the New York Times)

Also, this club is going to use Dreamlife of Letters for one of their music/art events on November 18th -- details to follow. Not sure if this is simply corny, but it's kind of fun:

http://www.remotelounge.com/info/in_index.html

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92. **richard.tylr**

Re: The So-Called Evidence Is a Farce

Mon 5 Nov 2001

Gwyn. Its terrible about the 8 cm beard. But would you allow a....a10 cm beard: a cui bonuis beard, perhaps? (A cui bonius beard is much much better than an ordinary non Latin-tagged beard). Richard.

----- Original Message -----

From: "Gwyn McVay" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, November 03, 2001 11:27 AM

Subject: Re: The So-Called Evidence Is a Farce

Pornography "pours" out of the US...one thinks of American women as Xs and Ys (you fill in the missing words): of Eastern women as gentle and decent...maybe another cliché.

It is not necessary to "play the feminist card" when the gentleman's own incredible statements hang him out to dry, right there on the clothesline, next to my ungente, indecent American undies. ("American woman! Stay away from me!" --The Guess Who)

*I always love it when somebody turns around in even *more* righteous fury and attempts to employ the "You're American, you've got no business criticizing anything" attempted shutdown lame. Oh bollocks. (/me appropriates another culture's vernacular!) For the record, exactly how much dues-paying does have to get put in criticizing one's own government before one can get annoyed at the Taliban for doing similar bad things more blatantly? If I may attempt to force this through the few pores in the gentleman's skull, *I am not in favor of any bombing whatsoever*, but it's not a Manichaeian scene either: condemning the immorality (not "amorality") of the current US aggression toward Afghanistan and its people does not mean one has to rush over to the lot who mandate an eight-centimeter beard as the sole path to human rights.*

*Gwyn McVay, who thinks of American *men* as Xs and Ys, and American*

**women* as Xs and *Xs*, in that fatefully bio-deterministic way*

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93. **Heidi Peppermint**

HEATHER MCHUGH Reading -- Monday, November 12th 4:30 265 ParkHall

Mon 5 Nov 2001

The University of Georgia Creative Writing Program
is happy to announce its graduate student-choice reader,
esteemed poet and translator, Heather McHugh.
Heather McHugh will give a poetry reading
Monday, November 12th
at 4:30 room 265 Park Hall.

The event is free and open to the public.

Heather McHugh's books of poetry include *Father of the Predicaments* (1999); *Hinge & Sign: Poems 1961-1993* (Wesleyan University Press, 1994), which won both the Boston Book Review's Bingham Poetry Prize and the Pollack-Harvard Review Prize, was a Finalist for the National Book Award, and was named a "Notable Book of the Year" by the New York Times Book Review; *Shades* (1988); *To the Quick* (1987); *A World of Difference* (1981); and *Dangers* (1977). She is also the author of *Broken English: Poetry and Partiality* (1993), and three books of translation: *Glottal Stop: 101 Poems by Paul Celan* (with Niko Boris, 2001), *Because the Sea is Black: Poems of Blaga Dimitrova* (with Niko Boris, 1989) and *D'après tout: Poems by Jean Follain* (1981)

Her honors include two grants from the National Endowment for the Arts, the Griffin Poetry Prize, and a Guggenheim Foundation fellowship. In 1999 she was elected a Chancellor of The Academy of American Poets. Heather McHugh teaches as a core faculty member in the MFA Program for Writers at Warren Wilson College, and as Milliman Writer-in-Residence at the University of Washington in Seattle. She is frequently appointed as Visiting Professor at the Writers' Workshop in Iowa, and has held chairs at University of California at Berkeley, University of Alabama, and University of Cincinnati.

If ours were a more reverent country than the one
John Ashbery and Heather McHugh gorgeously exemplify,
these two would long ago have been made to endure the
title of national treasures. For the treasure we too
long have taken for granted—our fractious, healing,

double-dealing, on-the-make vernacular—is nowhere so richly turned to account as in the poems they have been giving us for years.

—Linda Gregerson, New York Times Book Review

Her writing is so alert to itself, so alert to language, it's like watching a dancer on a mirrored floor, stepping on her steps. She's practically playing with her words as she writes them down. 'Joycean' is a word that comes to mind.... This kind of writing could seem like pure playfulness, but in McHugh it rarely does.... She's a poet for whom wit is a form of spiritual survival.

- Robert Hass

Washington Post Book World

For poems and more information about Heather McHugh, please visit her web-site

<http://faculty.washington.edu/~amanuen/>

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94. **david.bircumshaw**

Re: Italian Futurism and war

Mon 5 Nov 2001

> It may be a shock but I have studied Marxism and I reject it totally.

Class

> does not exist it is something created by those who want to justify their

> academic opinions.

P-p-pardon? Class does not exist?

Well, I can assure you, Ray, that +perception+ of class most certainly does exist, and so do inbuilt social inequalities, inbuilt because they depend on inherited wealth and advantage, if you don't believe me please explain the existence of the British Royal Family, class totem par extraordinaire.

That's not to say I subscribe to Marx (the class 'system' predated him y'know) nor the hi-jacking of these matters into academic orthodoxies, but, really, 'class does not exist'.

How I wish it didn't.

Best

Dave

David Bircumshaw

Leicester, England

Home Page

A Chide's Alphabet

Painting Without Numbers

www.paintstuff.20m.com/index.htm

<http://homepage.ntlworld.com/david.bircumshaw/index.htm>

----- Original Message -----

From: "Ray Bianchi" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, November 02, 2001 2:36 AM

Subject: Re: Italian Futurism and war

> It may be a shock but I have studied Marxism and I reject it totally.

Class

> does not exist it is something created by those who want to justify their
> academic opinions. In the end in all Marxist analysis someone ends up on
the

> outs. All politics is organic

> it originates from the conditions in the region where it is born

> ----- Original Message -----

> From: "richard.tylr" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Monday, October 29, 2001 8:50 PM

> Subject: Re: Italian Futurism and war

>

>

> > Ray. Study Marxism and the class struggle and US International political

> > history (start with the Korean war where the US deliberately bombed

> anything

> > innocent or others and also hospitals) (have a look at "Peekshill USA"

by

> > Howard Fast maybe)and have a look at the history of US dealings with

> > unions - maybe re-read Steinbeck's "The Grapes of Wrath" - and commu-
nism

> > (real or imagined) and read all about the Vienam War ("The Rape of

> Vietnam"

> > by H G Slingsby is a good book) and Tricky Dicky and you'll be less
> > skeptical that the attacks may have been engineered by certain right
wing
> > elements inside your own country who are Christians (so-called) and are
> the
> > power behind your government: they are known as the owners of the
means
of
> > production. They need a war right now: its good for business in the
long
> > run. Think how "incredibly" well organised the attack on 9/11 was: think
of
> > the "military precision" of the attack. Who could organise that?
> > So 6000 were killed: so what? The US in the past has been responsible
> for
> > the deaths of millions either by direct or indirect military and
economic
> > actions. And if they continue with this futile war against an abstract
> noun
> > there will be millions more killed or die of starvation disease and so
on:
> > also supposedly "innocent". Richard.
> > Richard.
> > ----- Original Message -----
> > From: "Ray Bianchi" <[REDACTED]>
> > To: <[REDACTED]>
> > Sent: Wednesday, October 24, 2001 3:03 PM
> > Subject: Italian Futurism and war
> >
> >
> > > Perhaps I am a heretic on the list serve but I do not oppose the
violent
> > > response that we are making to the events of Sept 11. It is possible
to
> > > find moral
> > > or ethical problems with many wars since WWII but I think that this
> > response
> > > is justified. Just as our fight against Germany and Japan was
> justified.
> > > How else should we respond? These people attacked and killed 6000
> people.
> > > Do I want innocent people killed? Of course not but someone needs to

> tell
> > me
> > > what we should do? I was in the village the other day and there was
this
> > > protest against "war"but what is the right response to being attacked?
> > > ----- Original Message -----
> > > From: "Maria Damon" <[REDACTED]>
> > > To: <[REDACTED]>
> > > Sent: Tuesday, October 16, 2001 4:14 PM
> > > Subject: UN anti-war petition
> > >
> > >
> > > > >
> > > > > As a result of the day of terror on Tuesday September 11 and
that
> > left
> > > > > the Twin Towers of New York and the Pentagon of Washington
D.C.
> > > > > destroyed the United States may be about to declare war. The
New
> > York
> > > > > Times stated that, because the attack it is not only against the
> > > U.S.A.
> > > > > but against all of civilization, ".. It is necessary to identify
> to
> > > the
> > > > > countries that support the terrorist movements because it is
there
> > > that
> > > > > the true war will be directed."
> > > > >
> > > > > The chief of the Arab newspaper Al-Quds, with headquarters in
> > London,
> > > > > said that the Islamic terrorist Ussama Bin Laden had had noted
> three
> > > > > weeks ago that it planned to carry out "an important" attack
> against
> > > > > American interests.
> > > > >
> > > > > Karen Huges, who advises President Bush, assured us at a press
> > > > > conference that the country has the means to guarantee national
> > > > > security. What the U.S.A may feel compelled to do may result in

> very
> > > > > lamentable reprisals against the Islamic world.
> > > > >
> > > > > However, the state of Alert that United States maintains, is not
> > > without
> > > > > good reason. The American people are very indignant and are
> > requesting
> > > > > justice somehow... and a reprisal for their dead siblings.
> > > > >
> > > > > Today we are in a point in imbalance in the world and are moving
> > toward
> > > > > what may be the beginning of a THIRD WORLD WAR.
> > > > >
> > > > > If your are against this possibility, the UN is gathering
> signatures
> > > to
> > > > > avoid this tragic world event. Please COPY this e-mail in a new
> > message,
> > > > > sign at the end of the list, and send it to all the people that
> you
> > > know.
> > > > >
> > > > > If you receive this list with more than 500 names signed, please
> > send
> > > a
> > > > > copy of the message to :
> > > > >
> > > > > [REDACTED]
> > > > >
> > > > >
<<http://lw10fd.law10.hotmail.msn.com/cgi-bin/compose?curmboxð00>>
> > > > > 000001&aÂ
> > > > >
> > > > >
2efadf5ca80b31c2414e90f2fa29dc&mailto=1&to=[REDACTED]&
> > > > > msg=MSG1002
> > > > >
> > > > > Even if you decide not to sign, please consider forwarding the
> > > petition
> > > > > on instead of eliminating
> > > > >
> > > > >

- > > > > > 2) Laurence COMPARAT, Grenoble, France
- > > > > >
- > > > > > 3) Philippe MOTTE, Grenoble, France
- > > > > >
- > > > > > 4) Jok FERRAND, Mont St Martin, France
- > > > > >
- > > > > > 5) Emmanuelle PIGNOL, St Martin d'Herès, FRANCE
- > > > > >
- > > > > > 6) Marie GAUTHIER, Grenoble, FRANCE
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- > > > > > 7) Laurent VESCALO, Grenoble, FRANCE
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- > > > > > 8) Mathieu MOY, St Egreve, FRANCE
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- > > > > > 9) Bernard BLANCHET, Mont St Martin, FRANCE
- > > > > >
- > > > > > 10) Tassadite FAVRIE, Grenoble, FRANCE
- > > > > >
- > > > > > 11) Loic GODARD, St Ismier, FRANCE
- > > > > >
- > > > > > 12) Benedicte PASCAL, Grenoble, FRANCE
- > > > > >
- > > > > > 13) Khedaidja BENATIA, Grenoble, FRANCE
- > > > > >
- > > > > > 14) Marie-Therese LLORET, Grenoble, FRANCE
- > > > > >
- > > > > > 15) Benoit THEAU, Poitiers, FRANCE
- > > > > >
- > > > > > 16) Bruno CONSTANTIN, Poitiers, FRANCE
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- > > > > > 17) Christian COGNARD, Poitiers, FRANCE
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- > > > > > 18) Robert GARDETTE, Paris, FRANCE
- > > > > >
- > > > > > 19) Claude CHEVILLARD, Montpellier, FRANCE
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- > > > > > 20) gilles FREISS, Montpellier, FRANCE
- > > > > >
- > > > > > 21) Patrick AUGEREAU, Montpellier, FRANCE.
- > > > > >
- > > > > > 22) Jean IMBERT, Marseille, FRANCE
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- > > > > > 23) Jean-Claude MURAT, Toulouse, France
> > > > >
> > > > > 24) Anna BASSOLS, Barcelona, Catalonia
> > > > >
> > > > > 25) Mireia DUNACH, Barcelona, Catalonia
> > > > >
> > > > > 26) Michel VILLAZ, Grenoble, France
> > > > >
> > > > > 27) Pages Frederique, Dijon, France
> > > > >
> > > > > 28) Rodolphe FISCHMEISTER, Chatenay-Malabry, France
> > > > >
> > > > > 29) Francois BOUTEAU, Paris, France
> > > > >
> > > > > 30) Patrick PETER, Paris, France
> > > > >
> > > > > 31) Lorenza RADICI, Paris, France
> > > > >
> > > > > 32) Monika Siegenthaler, Bern, Switzerland
> > > > >
> > > > > 33) Mark Philp, Glasgow, Scotland
> > > > >
> > > > > 34) Tomas Andersson, Stockholm, Sweden
> > > > >
> > > > > 35) Jonas Eriksson, Stockholm, Sweden
> > > > >
> > > > > 36) Karin Eriksson, Stockholm, Sweden
> > > > >
> > > > > 37) Ake Ljung, Stockholm, Sweden
> > > > >
> > > > > 38) Carina Sedlmayer, Stockholm, Sweden
> > > > >
> > > > > 39) Rebecca Uddman, Stockholm, Sweden
> > > > >
> > > > > 40) Lena Skog, Stockholm, Sweden
> > > > >
> > > > > 41) Micael Folke, Stockholm, Sweden
> > > > >
> > > > > 42) Britt-Marie Folke, Stockholm, Sweden
> > > > >
> > > > > 43) Birgitta Schuberth, Stockholm, Sweden
> > > > >

- > > > > > 44) Lena Dahl, Stockholm, Sweden
> > > > >
> > > > > 45) Ebba Karlsson, Stockholm, Sweden
> > > > >
> > > > > 46) Jessica Carlsson, Vaxjo, Sweden
> > > > >
> > > > > 47) Sara Blomquist, Vaxjo, Sweden
> > > > >
> > > > > 48) Magdalena Fosseus, Vaxjo, Sweden
> > > > >
> > > > > 49) Charlotta Langner, Goteborg, Sweden
> > > > >
> > > > > 50) Andrea Egedal, Goteborg, Sweden
> > > > >
> > > > > 51) Lena Persson, Stockholm, Sweden
> > > > >
> > > > > 52) Magnus Linder, Umea ,Sweden
> > > > >
> > > > > 53) Petra Olofsson, Umea, Sweden
> > > > >
> > > > > 54) Caroline Evenbom, Vaxj
> > > > >
> > > > > sica Bjork, Grimsas, Sweden
> > > > >
> > > > > 57) Linda Ahlbom Goteborg, Sweden
> > > > >
> > > > > 58) Jenny Forsman, Boras, Sweden
> > > > >
> > > > > 59) Nina Gunnarson, Kinna, Sweden
> > > > >
> > > > > 60) Andrew Harrison, New Zealand
> > > > >
> > > > > 61) Bryre Murphy, New Zealand
> > > > >
> > > > > 62) Claire Lugton, New Zealand
> > > > >
> > > > > 63) Sarah Thornton, New Zealand
> > > > >
> > > > > 64) Rachel Eade, New Zealand
> > > > >
> > > > > 65) Magnus Hjert, London, UK
> > > > >

- > > > > > 67) Madeleine Stamvik, Hurley, UK
> > > > >
> > > > > 68) Susanne Nowlan, Vermont, USA
> > > > >
> > > > > 69) Lotta Svenby, Malmoe, Sweden
> > > > >
> > > > > 70) Adina Giselsson, Malmoe, Sweden
> > > > >
> > > > > 71) Anders Kullman, Stockholm, Sweden
> > > > >
> > > > > 72) Rebecka Swane, Stockholm, Sweden
> > > > >
> > > > > 73) Jens Venge, Stockholm, Sweden
> > > > >
> > > > > 74) Catharina Ekdahl, Stockholm, Sweden
> > > > >
> > > > > 75) Nina Fylkegard, Stockholm, Sweden
> > > > >
> > > > > 76) Therese Stedman, Malmoe, Sweden
> > > > >
> > > > > 77) Jannica Lund, Stockholm, Sweden
> > > > >
> > > > > 78) Douglas Bratt
> > > > >
> > > > > 79) Mats Lofstrom, Stockholm, Sweden
> > > > >
> > > > > 80) Li Lindstrom, Sweden
> > > > >
> > > > > 81) Ursula Mueller, Sweden
> > > > >
> > > > > 82) Marianne Komstadius, Stockholm, Sweden
> > > > >
> > > > > 83) Peter Thyselius, Stockholm, Sweden
> > > > >
> > > > > 84) Gonzalo Oviedo, Quito, Ecuador
> > > > >
> > > > > 85) Amalia Romeo, Gland, Switzerland
> > > > >
> > > > > 86) Margarita Restrepo, Gland, Switzerland
> > > > >
> > > > > 87) Eliane Ruster, Crans p.C., Switzerland
> > > > >

- > > > > > 88) Jennifer Bischoff-Elder, Hong Kong
> > > > >
> > > > > 89) Azita Lashgari, Beirut, Lebanon
> > > > >
> > > > > 90) Khashayar Ostovany, New York, USA
> > > > >
> > > > > 91) Lisa L Miller, Reno NV
> > > > >
> > > > > 92) Danielle Avazian, Los Angeles, CA
> > > > >
> > > > > 93) Sara Risher, Los Angeles, Ca.
> > > > >
> > > > > 94) Melanie London, New York, NY
> > > > >
> > > > > 95) Susan Brownstein , Los Angeles, CA
> > > > >
> > > > > 96) Steven Raspa, San Francisco, CA
> > > > >
> > > > > 97) Margot Duane, Ross, CA
> > > > >
> > > > > 98) Natasha Darnall, Los Angeles, CA
> > > > >
> > > > > 100) James Kjelland, Evanston, IL
> > > > >
> > > > > 101) Michael Jampole, Beach Park, IL, USA
> > > > >
> > > > > 102) Diane Willis, Wilmette, IL, USA
> > > > >
> > > > > 103) Sharri Russell, Roanoke, VA, USA
> > > > >
> > > > > 104) Faye Cooley, Roanoke, VA, USA
> > > > >
> > > > > 105) Celeste Thompson, Round Rock, TX, USA
> > > > >
> > > > > 106) Sherry Stang, Pflugerville, TX, USA
> > > > >
> > > > > 107) Amy J. Singer, Pflugerville, TX USA
> > > > >
> > > > > 108) Milissa Bowen, Austin, TX USA
> > > > >
> > > > > 109) Michelle Jozwiak, Brenham, TX USA
> > > > >

> > > > > 110) Mary Orsted, College Station, TX USA
> > > > >
> > > > > 111) Janet Gardner, Dallas, TX USA
> > > > >
> > > > > 112) Marilyn Hollingsworth, Dallas, TX USA
> > > > >
> > > > > 113) Nancy Shamblin, Garland. TX USA
> > > > >
> > > > > 114) K. M.
> > > > >
> > > > > man, Houston, Texas - USA
> > > > >
> > > > > 116) Laurie Sobolewski, Warren, MI
> > > > >
> > > > > 117) Kellie Sisson Snider, Irving Texas
> > > > >
> > > > > 118) Carol Currie, Garland, Garland Texas
> > > > >
> > > > > 119) John Snyder, Garland, TX USA
> > > > >
> > > > > 120) Elaine Hannan, South Africa
> > > > >
> > > > > 121) Jayne Howes, South Africa
> > > > >
> > > > > 122) Diane Barnes, Akron, Ohio
> > > > >
> > > > > 123) Melanie Dass Moodley, Durban, SouthAfrica
> > > > >
> > > > > 124) Imma Merino, Barcelona, Catalonia
> > > > >
> > > > > 125) Toni Vinas, Barcelona, Catalonia
> > > > >
> > > > > 126) Marc Alfaro, Barcelona, Catalonia
> > > > >
> > > > > 127) Manel Saperas, Barcelona, Catalonia
> > > > >
> > > > > 128) Jordi Ribas Izquierdo, Catalonia
> > > > >
> > > > > 129) Naiana Lacorte Rodes, Catalonia
> > > > >
> > > > > 130) Joan Vitoria i Codina, Barcelona,Catalonia
> > > > >

- > > > > > 131) Jordi Paris i Romia, Barcelona,Catalonia
> > > > >
> > > > > 132) Marta Truno i Salvado, Barcelona,Catalonia
> > > > >
> > > > > 133) Jordi Lagares Roset, Barcelona,Catalonia
> > > > >
> > > > > 134) Josep Puig Vidal, Barcelona,Catalonia
> > > > >
> > > > > 135) Marta Juanola i Codina, Barcelona,Catalonia
> > > > >
> > > > > 136) Manel de la Fuente i Colino,Barcelona,Catalonia
> > > > >
> > > > > 137) Gemma Belluda i Ventura, Barcelona,Catalonia
> > > > >
> > > > > 138) Victor Belluda i Ventur, Barcelona,Catalonia
> > > > >
> > > > > 139) MaAntonia Balletbo, barcelona, Spain
> > > > >
> > > > > 140) Mireia Masdevall Llorens, Barcelona,Spain
> > > > >
> > > > > 141) Clara Planas, Barcelona, Spain
> > > > >
> > > > > 142) Fernando Labastida Gual, Barcelona,Spain
> > > > >
> > > > > 143) Cristina Vacarisas, Barcelona, Spain
> > > > >
> > > > > 144) Enric Llarch i Poyo, Barcelona,CATALONIA
> > > > >
> > > > > 145) Rosa Escoriza Valencia, Barcelona,Catalonia
> > > > >
> > > > > 146) Silvia Jimenez, Barcelona, Catalonia
> > > > >
> > > > > 147) Maria Clarella, Barcelona,Catalonia
> > > > >
> > > > > 148) Angels Guimera, Barcelona,Catalonia
> > > > >
> > > > > 149) M.Carmen Ruiz Fernandez,Barcelona,Catalonia
> > > > >
> > > > > 150) Rufi Cerdan Heredia,Barcelona,Catalonia
> > > > >
> > > > > 151) M. Teresa Vilajeliu Roig,Barcelona,Catalonia
> > > > >

- > > > > > 152) Rafel LLussa, Girona,Catalonia,Spain
> > > > >
> > > > > 153) Mariangels Gallego Ribo,Gelida,Catalonia
> > > > >
> > > > > 154) Jordi Cortadella, Gelida,Catalonia
> > > > >
> > > > > 155) Pere Botella, Barcelona,Catalonia(Spain)
> > > > >
> > > > > 156) Josefina Auladell Baulenas,Catalunya(Spain)
> > > > >
> > > > > 157) Empar Escoin Carceller,Catalunya(Spain)
> > > > >
> > > > > 158) Elisa Pla Soler, Catalunya(Spain)
> > > > >
> > > > > 159) Paz Morillo Bosch, catalunya(Spain)
> > > > >
> > > > > 160) Cristina Bosch Moreno, Madrid(Spain)
> > > > >
> > > > > 161) Marta Puertola
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> > > > > n
> > > > >
> > > > > 163) Joaquin Rivera (Madrid) Spain
> > > > >
> > > > > 164) Carmen Barral (Madrid) Spain
> > > > >
> > > > > 165) Carmen del Pino (Madrid) Spain
> > > > >
> > > > > 166) Asuncion del Pino (Madrid) Spain
> > > > >
> > > > > 167) Asuncion Cuesta (Madrid) Spain
> > > > >
> > > > > 168) Ana Polo Mediavilla (Burgos)Spain
> > > > >
> > > > > 169) Mercedes Romero Laredo(Burgos)Espana
> > > > >
> > > > > 170) Oliva Mertinez Fernandez(Burgos)Espana
> > > > >
> > > > > 171) Silvia Leal Aparicio (Burgos)Espana
> > > > >
> > > > > 172) Claudia Elizabeth
> > > > >

- > > > > > 173) Federico G. Pietrokovsky(C.F.)Argentina
> > > > >
> > > > > 174) Naschel Prina (CapitalFederal)Argentina
> > > > >
> > > > > 175) Daniela Gozzi (CapitalFederal)Argentina
> > > > >
> > > > > 176) Paula Elisa Kvedaras(CapitalFederal)Argentina
> > > > >
> > > > > 177) Antonio Izquierdo (Valencia)Espana
> > > > >
> > > > > 178) Ana Belen Perez SolsonaValencia)Espana
> > > > >
> > > > > 179) Paula Folques Diago (Valencia)Espana
> > > > >
> > > > > 180) Nestor Alis Pozo (Valencia)Espana
> > > > >
> > > > > 181) Rafael Alis Pozo (valencia) Spain
> > > > >
> > > > > 182) Isabel Maria Martinez(Valencia)Espana
> > > > >
> > > > > 183) Cristina Bernad Guerrero(Valencia)Espana
> > > > >
> > > > > 184) Iria Barcia Sanchez184) Elena Barrios Barcia.
> > > > > Uppsala.Suecia
> > > > >
> > > > > 185) Illana Ortiz Martin.Munchen.Alemania
> > > > >
> > > > > 186) Santiago Rodriguez Rasero.München.Alemania
> > > > >
> > > > > 187) David Agós Díaz. Pamplona. España
> > > > >
> > > > > 188) Juan Luis Ibarretxe. Galdakao.E.H.
> > > > >
> > > > > 189) Rubén Díez Ealo. Galdakao. E.H.
> > > > >
> > > > > 190) Marcial Rodríguez García. Ermua.
> > > > >
> > > > > 191) Imanol Echave Calvo. SanSebastian.Spain.
> > > > >
> > > > > 192) Begoña OrtizdeZárateLazcano.Vitoria-Gasteiz.Spain
> > > > >
> > > > > 193) David SánchezAgirregomezkorta.Gasteiz.Euskadi.

- > > > > > >
> > > > > > 194) Alberto Ruiz DeAlda.Gasteiz.Euzkadi
> > > > > >
> > > > > > 195) Juan Carlos GarciaObregon.Vitoria-Gasteiz.España
> > > > > >
> > > > > > 196) Jon Aiarza Lotina.Santander.Spain
> > > > > >
> > > > > > 197)teresa del Hoyo Rojo. Santander.
> > > > > >
> > > > > > 198) Celia NespralGatzelumendi.Santander. España
> > > > > >
> > > > > > 199) Pedro Martín Villamor,Valladolid.España.
> > > > > >
> > > > > > 200) Victoria Arratia Martín,Valladolid,España
> > > > > >
> > > > > > 201) Javi Tajadura Martín,Portugalete,Euskadi.Spain
> > > > > >
> > > > > > 202)Lourdes Palacios Martin, Bilbao,Spain
> > > > > >
> > > > > > 203) Jesús Avila de Grado, Madrid,España
> > > > > >
> > > > > > 204) Eva María Cano López. Madrid.Spain
> > > > > >
> > > > > > 205) Emilio Ruiz Olivar, Londres, UK
> > > > > >
> > > > > > 206) Maru Ortega García delMoral,CALAHORRA,ESPA=D
> > > > > >
> > > > > >
> > > > > >
> > > > > > 207) Juan Carlos Ayala Calvo, Logroño,Spain
> > > > > >
> > > > > > 208) Rocío Muñoz Pino, Logroño, España
> > > > > >
> > > > > > 209) Ximena Pino Burgos, Santiago,Chile
> > > > > >
> > > > > > 210) Roberto Saldivia Quezada, Santiago,Chile
> > > > > >
> > > > > > 211) Paola Gonzalez Valderrama, Santiago,Chile
> > > > > >
> > > > > > 212) Cesar Morales Peña y Lillo, Santiago
> > > > > >
> > > > > > 213) Denisse Labarca Abdala , Santiago,Chile

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> > > > > > 214) María Paz González Garay
> > > > > >
> > > > > > 215) Daniela Millar Kaiser, Santiago, Chile
> > > > > >
> > > > > > 216) Alvaro Wigand Perales, Valdivia, Chile
> > > > > >
> > > > > > 217) Gladys Bustos Carrasco, Quilicura, Chile
> > > > > >
> > > > > > 218) Patricio Criado Rivera, Quilicura, Chile
> > > > > >
> > > > > > 219) Carolina Aguilar Monsalve, Valdivia, Chile
> > > > > >
> > > > > > 220) Carmen Silva Utrilla, Madrid, España
> > > > > >
> > > > > > 221) Martha Yolanda Rodríguez Aviles, Queretaro, Mexico
> > > > > >
> > > > > > 222) LAURA
RODRIGUEZAVILES, COZUMEL, QUINTANAROO, MEXICO
> > > > > >
> > > > > > 223) KATIA HAHN, MERIDA, YUCATÁN
> > > > > >
> > > > > > 224) [Sofía Gallego] Mexicali, B.C. Mexico
> > > > > >
> > > > > > 225) BEATRIZ CASTAÑEDA DE CLARIOND, Monterrey, México
> > > > > >
> > > > > > 227) Rocío Sánchez Losada, México D.F.
> > > > > >
> > > > > > 228) Lorenza Estandía González Luna, México D.F.
> > > > > >
> > > > > > 229) Gabriel Gallardo D'Aiuto, México D.F.
> > > > > >
> > > > > > 230) José Antonio Salinas, Monterrey, N.L., Mex.
> > > > > >
> > > > > > 231) Laura Cantu, Mty N.L., Mex
> > > > > >
> > > > > > 232) Jossie Garcia, Mty N.L. Mex
> > > > > >
> > > > > > 233) Martha Vázquez González, Mty, N.L.; Méx.
> > > > > >
> > > > > > 234) Olga Moreno, Monterrey, NL, Mex
> > > > > >

- > > > > > 235) Mariana Camargo, Pto. Vallarta, Jal; Mex.
> > > > >
> > > > > 236) Alfonso Villa, Toluca, Mexico
> > > > >
> > > > > 237) Arturo Rodriguez Reyes, Toluca, Edo Mexico,MEXICO
> > > > >
> > > > > 238) Fernanda Villela, México D.F., MEXICO
> > > > >
> > > > > 239) Pilar Jiménez, Caracas, VENEZUELA
> > > > >
> > > > > 240) Erika Roveló, México D.F., MEXICO
> > > > >
> > > > > 241) ALEJANDRO LECANDA, CIUDAD DE MEXICO, MEXICO
> > > > >
> > > > > 242) Gabriela Diaz de Sandi, Cd. Mexico, Mexico
> > > > >
> > > > > 243) Jorge Bustamante Orgaz, Ciudad de México,México.
> > > > >
> > > > > 244) José Bernardo Rodríguez Montes,
CiudaddeMexico,MExico
> > > > >
> > > > > 245) Luisa Angela Ariño Peláez. Ciudad deMéxico,MExico.
> > > > >
> > > > > 246) Ramses Ricardo Rios Zaragoza, CD de México
> > > > >
> > > > > 247) Rosa María Lamparero. Ciudad de México.
> > > > >
> > > > > 248) Margarita Palomares . Ciudad de México. MEXICO
> > > > >
> > > > > 249) Carlos Anaya. MEXICO
> > > > >
> > > > > 250) Enrique García Menes
> > > > >
> > > > > 251) Loren Walker. United States
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> > > > >
> > > > > 252) Natalie Lutz - La Ville Du Bois, France
> > > > >
> > > > > 253) Melissa Iwai - United States
> > > > >
> > > > > 254) Yukako Sunaoshi, Auckland, New Zealand

> > > > > >
> > > > > > 255) Michael Neill, Auckland, New Zealand
> > > > > >
> > > > > > 256) Anna Wirz-Justice, Basel, Switzerland
> > > > > >
> > > > > > 257) Irving Zucker, Berkeley, USA
> > > > > >
> > > > > > 258) keith oatley, toronto, canada
> > > > > >
> > > > > > 259) bernard schiff, toronto, canada
> > > > > >
> > > > > > 260) David Rothberg, Toronto, Canada
> > > > > >
> > > > > > 261) harald ohlendorf, toronto, canada
> > > > > >
> > > > > > 262) Anna Johnson, USA
> > > > > >
> > > > > > 263) Rachel Johnson, USA
> > > > > >
> > > > > > 264) Wendy Adams, USA
> > > > > >
> > > > > > 265) Linda Brunner , USA
> > > > > >
> > > > > > 266) Agustina Gallegos, Hollister, USA
> > > > > >
> > > > > > 267) Jemila Dwyer, Seattle, USA
> > > > > >
> > > > > > 268) Karen Kuest, Seattle, USA
> > > > > >
> > > > > > 269) Jean Sack, Dhaka, Bangladesh
> > > > > >
> > > > > > 270) Shamima Moin, Dhaka, Bangladesh
> > > > > >
> > > > > > 271) Anand, Chennai, India
> > > > > >
> > > > > > 272) Enam Ul Hoque, Riyadh, Saudi Arabia
> > > > > >
> > > > > > 273) Musharraf H. Khan, United Arab Emirates
> > > > > >
> > > > > > 274) Zahid Haider, Dhaka, Bangladesh
> > > > > >
> > > > > > 275) Rahin Haider, Dhaka, Bangladesh

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> > > > > > 276) Zahin Haider, Dhaka, Bangladesh
> > > > > >
> > > > > > 277) Dina Mustary, Dhaka, Bangladesh
> > > > > >
> > > > > > 278) Shaonti Haider, Dhaka, Bangladesh
> > > > > >
> > > > > > 279) Hemonti Haider, Dhaka, Bangladesh
> > > > > >
> > > > > > 280) Asif Haider, Dhaka, Bangladesh
> > > > > >
> > > > > > 281) Suman SMA Islam, Dhaka, Bangladesh
> > > > > >
> > > > > > 282) Meena Poudel, Nepal
> > > > > >
> > > > > > 283) Jyoti Sanghera, India
> > > > > >
> > > > > > 284) Ratna Kapur, India
> > > > > >
> > > > > > 285)Roshni Basu, India
> > > > > >
> > > > > > 286)Maitreya,Thiruvananthapuram, India-695017
> > > > > >
> > > > > > 287)Dr Jayasree,Thiruvananthapuram, India-695017
> > > > > >
> > > > > > 288) Deepa Nair, Trivandrum, India
> > > > > >
> > > > > > 299) Tapas Desrousseaux, Auroville, India
> > > > > >
> > > > > > 300) Mita Radhakrishnan, Auroville, India
> > > > > >
> > > > > > 301) Gayatri Taneja, Hyderabad, India
> > > > > >
> > > > > > 302) Lucia Volk, Cambridge, USA
> > > > > > 303) Tom Conry, Portland OR, USA
> > > > > > 304) Ann Conry, Portland OR, USA
> > > > > >
> > > > > > 305) Mike Jung, Seattle WA, USA
> > > > > > 306) Marie Milsten Fiedler, MN, USA
> > > > 307) Maria Damon, MN, USA
>

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95. **Marcella Harb**

Writers Live| Nov 8| JOHN YAU| HAYAN CHARARA

Mon 5 Nov 2001

I'd like to invite you to another Writers Live! event at Pratt this week--

JOHN YAU & HAYAN CHARARA

Thurs. Nov. 8 at 6 p.m.

Memorial Hall, Pratt Institute, 200 Willoughby Ave, Brooklyn, NY

For more information, please call [REDACTED] or check the website:
www.pratt.edu/writerslive

Best,

Marcella Harb

Curator, Writers Live! at Pratt Institute

JOHN YAU John Yau, poet, fiction writer, and art critic, is the author of the forthcoming *Borrowed Love Poems* from Penguin Putnam. His works of fiction include *Hawaiian Cowboys & My Symptoms*. John Yau has written extensively about art, including the books *In the Realm of Appearances: The Art of Andy Warhol* and *The United States of Jasper Johns*.

HAYAN CHARARA Hayan Charara's first collection of poetry, *The Alchemist's Diary*, was just published by Hanging Loose Press in 2001. Charara's work can also be seen in *Cream City Review*, *The Literary Review*, *Kenyon Review*, *Mudfish*, *New to North America: Writing by Immigrants, Their Children and Grandchildren*, *Post Gibran: Anthology of New Arab American Writing*, and *American Poetry: The Next Generation*.

DIRECTIONS TO PRATT: By CAB or Car Service: From the Brooklyn Bridge, exit bridge at Tillary Street. Turn left on Tillary. Right on Flatbush Ave. Left turn on Fulton st. Left turn on Lafayette Ave. Left turn on Clinton Ave. Right turn on Willoughby Ave. Go 3 blocks to Pratt Campus on your right. Stop at Pratt security booth (2nd entrance on right) for instructions to Memorial Hall.

By SUBWAY:

Take the A, C, L or F train to Brooklyn

Then connect to the G line, (which runs through Brooklyn and Queens)

Get off at CLINTON/WASHINGTON station on the G line.

Use the Washington Ave. exit, then walk on Wash. (toward the Jesus Saves sign) one block to DeKalb Ave, turn right and go one block to Hall St/St.

James, the corner of the gated campus and walk toward Memorial Hall.

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96. **laurie macrae**

Jessica Hagedorn

Mon 5 Nov 2001

Can anyone give me an address (virtual or physical)
for Jessica Hagedorn in New York?

Laurie Macrae

Do You Yahoo!?

Find a job, post your resume.

<http://careers.yahoo.com>

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97. **Jesse Seldess**

Re: by way of intro ii

Mon 5 Nov 2001

Hi Damian

A dialogue between Patrick Durgin and Andrew Levy, to be printed in the second issue of *_antennae_*, might be of interest to you. Levy speaks wonderfully of the relation between his percussive and improvisatory practices and his writing practices, and of his learnings from certain Jazz drummers. In the same issue will be printed a Stein dance scenario by George Albon, which uses Thomson's solo piano portraiture as accompaniment. Also, a piece for four voices by Kunsu Shim, which uses as source the words of Robert Creeley. And some other text/sound intersections. I'm so glad to hear you're working this terrain. Best,

Jesse Seldess

From: "Damian Judge Rollison" <[REDACTED]>

>To: <[REDACTED]>

>Sent: Thursday, October 25, 2001 7:07 AM

>Subject: by way of intro ii

>

>

>> Dear List,

>>

>> In a different vein, I wonder if I could prevail on your

>> collective and individual awarenesses for help with my

>> dissertation project, which is now at an inaugural stage.

>> I'm writing about the nexus of

>> poem/text/notation/music/performance in Modernist poetry,

>> specifically collaborations between Gertrude Stein and

>> Virgil Thompson and between Louis and Celia Zukofsky, with
>> some discussion of musical notation in Gerard Manley
>> Hopkins' manuscripts, and of jazz and blues in Harlem
>> Renaissance poetics. I'm also interested in Cage and Mac
>> Low, but I don't know as much as I'd like to about
>> contemporary poetic engagements with musical structure and
>> performance. I'd love to hear, bc or otherwise, answers to
>> some questions about contemporary practice (however one
> > might choose to delimit 'contemporary'):
>>

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98. **Lawrence Upton**

Re: The So-Called Evidence Is a Farce

Mon 5 Nov 2001

----- Original Message -----

From: <[REDACTED]>

To: <[REDACTED]>

Sent: 03 November 2001 23:24

Subject: Re: The So-Called Evidence Is a Farce

| they want me dead, because i am jewish; they want me dead because i am rus-
sian; and they want me dead because i am american. they want you dead, as
well. and if they ever lay their hands on you, should your life be spared, you will
be reading only one book for the rest of yr life, and forget what e-mail is. (of
course, there will still be a plenty of drugs).

Igor, did they tell you all that? Wow. That could have been long enough to get a
trace on the call.

| i want people responsible for this act captured

Do you want the people responsible for all other acts of violence captured or
killed?

| but war is war.

I find this so persuasive and penetrating, I must rethink everything. OK fin-
ished. It has general application, too: violence is violence, hysteria is hysteria,
propaganda is propaganda, paranoia is paranoia

long live TWAT

L

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99. **Patrick F. Durgin**
Lorine Niedecker citation

Mon 5 Nov 2001

Dear anyone -

I am attempting to locate the source, if possible, of the citation Lorine Niedecker makes in her short poem "You see here"

You see here
the influence
of inference

Moon on rippled
stream

'Except as
and unless'

So, the closing couplet, which appears to be a citation of some sort. Perhaps "condensary" suggestions from Zuk? In any case, would appreciate any leads back-channel. Best -

Patrick F. Durgin

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100. **Gwyn McVay**
"health" "care"

Mon 5 Nov 2001

> Now damn it, don't confuse the criticism with facts, that puts people off.
> Better that one should be able to project and phantasize without having to be
> bothered by the facts. One should ignore the fact, for example, that there
> is no porno industry in Afghanistan, or anything positive about it -- focus
> entirely on the negative Western take -- no health care, for crying out
> loud. Those dirty bastards, they're just not like us! What a laugh --
> health care in one of the poorest countries in the world, except for the men,
> of course, who trot on down to their HMOs on a daily basis....
>
> joe brennan

>

Joe B., you are being purposely ridiculous. There is no *known, aboveground* porn industry in Afghanistan like there is in the US. And according to Taliban law, nobody is supposed to grow poppies anymore either. (Nice bit of pressure from the US, that.) But there are still opium exports leaving Afghanistan, & I would bet a few of the wealthy and powerful men have their own stroke books in the mattress. (Never mind how the burqa laws make all female nakedness pornography. Alan Sondheim? You done this one yet?)

Even for poor people with sucky healthcare, of whom I am currently one, it is not ILLEGAL here in the US for a woman to attend a doctor--since women may not work, under Taliban laws, and no male doctor may examine a female patient, there are men with force of LAW, albeit sucky law, actively preventing women from getting seen by doctors in Afghanistan. Of course, like the probable clandestine porn and the known clandestine opium, there are clandestine women doctors, barred from working by the Taliban but still trying to patch up women with what tools and drugs they can get.

YES YES YES, Joe B., the Taliban are like us. The problem is that some of the ways they are like us are not admirable in either party.

As a side note, I find it politically hilarious that the two women on this list who have most recently entered the fray and been trashed for it by several men on this list are me and Marjorie Perloff. To use that grand, Maya Angelou-vian adjective, our politics are, I believe, unlike (vide her charmingly risible call for a boycott of the -London Review of Books- and my own, probably just as risible, agreement with Katha Pollitt on The Flag Thing).

Gwyn McVay

"Your flag decal won't get you into heaven anymore"--John Prine

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101. **Kazim Ali**

Re: war and peace

Mon 5 Nov 2001

the after time

we have no idea

a sparkle of leaves at the window

snakes tress branches irrigable rise

arable arm light rise

*

(my bravery: small but real.
my life seems unreal.)

*

but to wander afraid
into the forest of "afflicted"

blind end
streets empty

twinbroken music unpuzzled

(hey everybody's got the answer
why bring history into it)

*

so you drive to work each morning
praying one day this won't make sense

you make magic think
this house will never burn

you may still vanish
smoke blowing over the river

ash and the air

still

*

the light of the missing buildings

(this isn't your century)
(an encyclopedia of untruths)

terrorsoul

through the windows late morning sun
glass empire

(this isn't your country)

*

(what are you feeling)
(why won't you tell)

*

teeth buried deep in the earth
speak of the torn flesh
speak biblically of the blood of the ram
you heart, quickly
soiled

*

but you will instead fall madly into the sky
the wind-tide rolling its waves around you
otherwise rise through the sedimented rubble

*

fold your bones
deep into the soil
(terrorbell)
and after you are silent
forever they will tell and tell

Kazim Ali

=====

"all histories are fabulous.
ours stinks with genius."

--Cleopatra Mathis, from *_Guardian_*, Sheep's Meadow Press

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<http://careers.yahoo.com>

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102. **Brenda Coultas**

Re: Parapsychology

Mon 5 Nov 2001

Hi All,

Simon Pettit asked me to post this:

Parapsychology Foundation "Perspective "series presents: Parapsychology on Film (selection from the Parapsychology Foundations Archives) featuring the 1927 classic "Die Haut Phenomena der Elconore Zugen" (The Skin Phenomena of Eleonore Zugun"), George Owen's 1965 "Can We Explain the Poltergeist."

Plus New York premiere of British film-maker Adrin Neatrou's "Spoonbenders" (film-maker will be present)

Thursday, Nov 15, 7pm at the New York Academy of Sciences,
2 East 63 rd St.

\$10 donation at the door.

For more info contact [REDACTED]

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103. **Christine Palma**

LA Filipina/o American Art Projects - DISORIENT Journal

Mon 5 Nov 2001

FWD -

From: Irene Suico Soriano <[REDACTED]>

Date: Mon, 5 Nov 2001 19:12:02 -0800

+ Disorient Issue 9: Filipina/o American Literature and Art from Los Angeles special issue (limited edition). Street date: end of November - Contributors: elena domingo, jon lansang, emily lawsin, joseph legaspi, marjorie light, napoleon lustre, christine palma, rikka racellis, joel b. tan, laurence padua, anna alves, dorian merina, gladys nubla, noel alumit, pearlie rose baluyot, paula angeles, faustino caigoy, dino flores, roger fojas, malou kasilag, carlo medina, phloe, rinzi ruiz, jerel salviejo, ashkan tabrizi, nina villavicencio, DISCOURSES Section: nick carbo, luis francia, luisa igloria, e. san juan, jr., r. zamora lin-mark. Editors Corner: allan aquino (non fiction), rebecca baroma (prose), michelle dizon (discourses), wendell pascual (visual art), irene suico soriano (poetry).

For those of you interested in the journal, please note that we will only be printing 500 copies - if you would like to order an issue for yourself or for your christmas list(s) - please advance order through this e-mail address:

<[REDACTED]>. A copy of the journal will cost \$10 + \$3.00 postage and handling. To save on postage and handling- we can also arrange a pick up site in the LA area. Also, please let us know if you are interested in purchasing multiple copies so we can give you an adjusted postage and handling rate. We will be putting up an Issue 9 website which will have the cover/cover credit and contributor notes in a few weeks. We're pretty sure this issue will sell out fast. A certain number will be put aside for orders already put in by local universities for Spring 2002 courses. The journal looks gorgeous-our graphic designer, Wendell Pascual has done an excellent job.

An advanced thank you for your support.

Best,
LA ENKANTO Kollektive
Disorient Issue 9 Editorial Board

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104. **gene**

Re: Italian Futurism and war

Mon 5 Nov 2001

u got no class

At 09:36 PM 11/1/01 -0500, you wrote:

>It may be a shock but I have studied Marxism and I reject it totally. Class
>does not exist it is something created by those who want to justify their
>academic opinions. In the end in all Marxist analysis someone ends up on the
>outs. All politics is organic
>it originates from the conditions in the region where it is born

>----- Original Message -----

>From: "richard.tylr" <[REDACTED]>

>To: <[REDACTED]>

>Sent: Monday, October 29, 2001 8:50 PM

>Subject: Re: Italian Futurism and war

>

>

> > Ray. Study Marxism and the class struggle and US International political
> > history (start with the Korean war where the US deliberately bombed
> anything

> > innocent or others and also hospitals) (have a look at "Peekshill USA" by
> > Howard Fast maybe)and have a look at the history of US dealings with
> > unions - maybe re-read Steinbeck's "The Grapes of Wrath" - and commu-
nism

> > (real or imagined) and read all about the Vienam War ("The Rape of
> Vietnam"

> > by H G Slingsby is a good book) and Tricky Dicky and you'll be less
> > skeptical that the attacks may have been engineered by certain right wing
> > elements inside your own country who are Christians (so-called) and are
> the

> > power behind your government: they are known as the owners of the
means of

> > production. They need a war right now: its good for business in the long
> > run. Think how "incredibly" well organised the attack on S11 was: think of
> > the "military precision" of the attack. Who could organise that?
> > So 6000 were killed: so what? The US in the past has been responsible

>for
> > the deaths of millions either by direct or indirect military and economic
> > actions. And if they continue with this futile war against an abstract
>noun
> > there will be millions more killed or die of starvation disease and so on:
> > also supposedly "innocent". Richard.
> > Richard.
> > ----- Original Message -----
> > From: "Ray Bianchi" <[REDACTED]>
> > To: <[REDACTED]>
> > Sent: Wednesday, October 24, 2001 3:03 PM
> > Subject: Italian Futurism and war
> >
> >
> > > Perhaps I am a heretic on the list serve but I do not oppose the violent
> > > response that we are making to the events of Sept 11. It is possible to
> > > find moral
> > > or ethical problems with many wars since WWII but I think that this
> > response
> > > is justified. Just as our fight against Germany and Japan was
>justified.
> > > How else should we respond? These people attacked and killed 6000
>people.
> > > Do I want innocent people killed? Of course not but someone needs to
>tell
> > me
> > > what we should do? I was in the village the other day and there was this
> > > protest against "war"but what is the right response to being attacked?
> > > ----- Original Message -----
> > > From: "Maria Damon" <[REDACTED]>
> > > To: <[REDACTED]>
> > > Sent: Tuesday, October 16, 2001 4:14 PM
> > > Subject: UN anti-war petition
> > >
> > >
> > > > >
> > > > > As a result of the day of terror on Tuesday September 11 and that
> > left
> > > > > the Twin Towers of New York and the Pentagon of Washington
D.C.
> > > > > destroyed the United States may be about to declare war. The
New

> > York
> > > > > Times stated that, because the attack it is not only against the
> > > U.S.A.
> > > > > but against all of civilization, ".. It is necessary to identify
>to
> > > the
> > > > > countries that support the terrorist movements because it is there
> > > that
> > > > > the true war will be directed."
> > > > >
> > > > > The chief of the Arab newspaper Al-Quds, with headquarters in
> > London,
> > > > > said that the Islamic terrorist Ussama Bin Laden had had noted
>three
> > > > > weeks ago that it planned to carry out "an important" attack
>against
> > > > > American interests.
> > > > >
> > > > > Karen Huges, who advises President Bush, assured us at a press
> > > > > conference that the country has the means to guarantee national
> > > > > security. What the U.S.A may feel compelled to do may result in
>very
> > > > > lamentable reprisals against the Islamic world.
> > > > >
> > > > > However, the state of Alert that United States maintains, is not
> > > without
> > > > > good reason. The American people are very indignant and are
> > requesting
> > > > > justice somehow... and a reprisal for their dead siblings.
> > > > >
> > > > > Today we are in a point in imbalance in the world and are moving
> > > toward
> > > > > what may be the beginning of a THIRD WORLD WAR.
> > > > >
> > > > > If your are against this possibility, the UN is gathering
>signatures
> > > to
> > > > > avoid this tragic world event. Please COPY this e-mail in a new
> > > message,
> > > > > sign at the end of the list, and send it to all the people that
>you
> > > know.

> > > > > >
> > > > > > If you receive this list with more than 500 names signed, please
> > send
> > a
> > > > > > copy of the message to :
> > > > > >
> > > > > > [REDACTED]
> > > > > >
> > > > > > <[http://lw10fd.law10.hotmail.msn.com/cgi-bin/compose?](http://lw10fd.law10.hotmail.msn.com/cgi-bin/compose?curmboxð00)
curmboxð00>
> > > > > > 000001&aÂ
> > > > > >
> > > > > > 2efadf5ca80b31c2414e90f2fa29dc&mailto=1&to=[REDACTED]&
> > > > > > msg=MSG1002
> > > > > >
> > > > > > Even if you decide not to sign, please consider forwarding the
> > > petition
> > > > > > on instead of eliminating
> > > > > >
> > > > > >
> > > > > > 2) Laurence COMPARAT, Grenoble,France
> > > > > >
> > > > > > 3) Philippe MOTTE, Grenoble, France
> > > > > >
> > > > > > 4) Jok FERRAND, Mont St Martin, France
> > > > > >
> > > > > > 5) Emmanuelle PIGNOL, St Martin d'Heres,FRANCE
> > > > > >
> > > > > > 6) Marie GAUTHIER, Grenoble, FRANCE
> > > > > >
> > > > > > 7) Laurent VESCALO, Grenoble, FRANCE
> > > > > >
> > > > > > 8) Mathieu MOY, St Egreve, FRANCE
> > > > > >
> > > > > > 9) Bernard BLANCHET, Mont St Martin,FRANCE
> > > > > >
> > > > > > 10) Tassadite FAVRIE, Grenoble, FRANCE
> > > > > >
> > > > > > 11) Loic GODARD, St Ismier, FRANCE
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> > > > > > 12) Benedicte PASCAL, Grenoble, FRANCE
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- > > > > > 13) Khedaidja BENATIA, Grenoble, FRANCE
> > > > >
> > > > > 14) Marie-Therese LLORET, Grenoble,FRANCE
> > > > >
> > > > > 15) Benoit THEAU, Poitiers, FRANCE
> > > > >
> > > > > 16) Bruno CONSTANTIN, Poitiers, FRANCE
> > > > >
> > > > > 17) Christian COGNARD, Poitiers, FRANCE
> > > > >
> > > > > 18) Robert GARDETTE, Paris, FRANCE
> > > > >
> > > > > 19) Claude CHEVILLARD, Montpellier, FRANCE
> > > > >
> > > > > 20) gilles FREISS, Montpellier, FRANCE
> > > > >
> > > > > 21) Patrick AUGEREAU, Montpellier, FRANCE.
> > > > >
> > > > > 22) Jean IMBERT, Marseille, FRANCE
> > > > >
> > > > > 23) Jean-Claude MURAT, Toulouse, France
> > > > >
> > > > > 24) Anna BASSOLS, Barcelona, Catalonia
> > > > >
> > > > > 25) Mireia DUNACH, Barcelona, Catalonia
> > > > >
> > > > > 26) Michel VILLAZ, Grenoble, France
> > > > >
> > > > > 27) Pages Frederique, Dijon, France
> > > > >
> > > > > 28) Rodolphe FISCHMEISTER,Chatenay-Malabry, France
> > > > >
> > > > > 29) Francois BOUTEAU, Paris, France
> > > > >
> > > > > 30) Patrick PETER, Paris, France
> > > > >
> > > > > 31) Lorenza RADICI, Paris, France
> > > > >
> > > > > 32) Monika Siegenthaler, Bern, Switzerland
> > > > >
> > > > > 33) Mark Philp, Glasgow, Scotland
> > > > >

- > > > > > 34) Tomas Andersson, Stockholm, Sweden
> > > > >
> > > > > 35) Jonas Eriksson, Stockholm, Sweden
> > > > >
> > > > > 36) Karin Eriksson, Stockholm, Sweden
> > > > >
> > > > > 37) Ake Ljung, Stockholm, Sweden
> > > > >
> > > > > 38) Carina Sedlmayer, Stockholm, Sweden
> > > > >
> > > > > 39) Rebecca Uddman, Stockholm, Sweden
> > > > >
> > > > > 40) Lena Skog, Stockholm, Sweden
> > > > >
> > > > > 41) Micael Folke, Stockholm, Sweden
> > > > >
> > > > > 42) Britt-Marie Folke, Stockholm, Sweden
> > > > >
> > > > > 43) Birgitta Schuberth, Stockholm, Sweden
> > > > >
> > > > > 44) Lena Dahl, Stockholm, Sweden
> > > > >
> > > > > 45) Ebba Karlsson, Stockholm, Sweden
> > > > >
> > > > > 46) Jessica Carlsson, Vaxjo, Sweden
> > > > >
> > > > > 47) Sara Blomquist, Vaxjo, Sweden
> > > > >
> > > > > 48) Magdalena Fosseus, Vaxjo, Sweden
> > > > >
> > > > > 49) Charlotta Langner, Goteborg, Sweden
> > > > >
> > > > > 50) Andrea Egedal, Goteborg, Sweden
> > > > >
> > > > > 51) Lena Persson, Stockholm, Sweden
> > > > >
> > > > > 52) Magnus Linder, Umea ,Sweden
> > > > >
> > > > > 53) Petra Olofsson, Umea, Sweden
> > > > >
> > > > > 54) Caroline Evenbom, Vaxj
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> > > > > sica Bjork, Grimsas, Sweden
> > > > >
> > > > > 57) Linda Ahlbom Goteborg, Sweden
> > > > >
> > > > > 58) Jenny Forsman, Boras, Sweden
> > > > >
> > > > > 59) Nina Gunnarson, Kinna, Sweden
> > > > >
> > > > > 60) Andrew Harrison, New Zealand
> > > > >
> > > > > 61) Bryre Murphy, New Zealand
> > > > >
> > > > > 62) Claire Lugton, New Zealand
> > > > >
> > > > > 63) Sarah Thornton, New Zealand
> > > > >
> > > > > 64) Rachel Eade, New Zealand
> > > > >
> > > > > 65) Magnus Hjert, London, UK
> > > > >
> > > > > 67) Madeleine Stamvik, Hurley, UK
> > > > >
> > > > > 68) Susanne Nowlan, Vermont, USA
> > > > >
> > > > > 69) Lotta Svenby, Malmoe, Sweden
> > > > >
> > > > > 70) Adina Giselsson, Malmoe, Sweden
> > > > >
> > > > > 71) Anders Kullman, Stockholm, Sweden
> > > > >
> > > > > 72) Rebecka Swane, Stockholm, Sweden
> > > > >
> > > > > 73) Jens Venge, Stockholm, Sweden
> > > > >
> > > > > 74) Catharina Ekdahl, Stockholm, Sweden
> > > > >
> > > > > 75) Nina Fylkegard, Stockholm, Sweden
> > > > >
> > > > > 76) Therese Stedman, Malmoe, Sweden
> > > > >
> > > > > 77) Jannica Lund, Stockholm, Sweden
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- > > > > > 78) Douglas Bratt
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> > > > > 79) Mats Lofstrom, Stockholm, Sweden
> > > > >
> > > > > 80) Li Lindstrom, Sweden
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> > > > > 81) Ursula Mueller, Sweden
> > > > >
> > > > > 82) Marianne Komstadius, Stockholm, Sweden
> > > > >
> > > > > 83) Peter Thyselius, Stockholm, Sweden
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> > > > > 84) Gonzalo Oviedo, Quito, Ecuador
> > > > >
> > > > > 85) Amalia Romeo, Gland, Switzerland
> > > > >
> > > > > 86) Margarita Restrepo, Gland, Switzerland
> > > > >
> > > > > 87) Eliane Ruster, Crans p.C., Switzerland
> > > > >
> > > > > 88) Jennifer Bischoff-Elder, Hong Kong
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> > > > > 89) Azita Lashgari, Beirut, Lebanon
> > > > >
> > > > > 90) Khashayar Ostovany, New York, USA
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> > > > > 92) Danielle Avazian, Los Angeles, CA
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> > > > > 93) Sara Risher, Los Angeles, Ca.
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> > > > > 94) Melanie London, New York, NY
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> > > > > 95) Susan Brownstein , Los Angeles, CA
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> > > > > 96) Steven Raspa, San Francisco, CA
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> > > > > 97) Margot Duane, Ross, CA
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> > > > > 98) Natasha Darnall, Los Angeles, CA
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> > > > > 100) James Kjelland, Evanston, IL
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> > > > > 101) Michael Jampole, Beach Park, IL, USA
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> > > > > 102) Diane Willis, Wilmette, IL, USA
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> > > > > 103) Sharri Russell, Roanoke, VA, USA
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> > > > > 104) Faye Cooley, Roanoke, VA, USA
> > > > >
> > > > > 105) Celeste Thompson, Round Rock, TX, USA
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> > > > > 106) Sherry Stang, Pflugerville, TX, USA
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> > > > > 107) Amy J. Singer, Pflugerville, TX USA
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> > > > > 108) Milissa Bowen, Austin, TX USA
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> > > > > 109) Michelle Jozwiak, Brenham, TX USA
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> > > > > 112) Marilyn Hollingsworth, Dallas, TX USA
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> > > > > 113) Nancy Shamblin, Garland. TX USA
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> > > > > 114) K. M.
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> > > > > man, Houston, Texas - USA
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> > > > > 116) Laurie Sobolewski, Warren, MI
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> > > > > 117) Kellie Sisson Snider, Irving Texas
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> > > > > 118) Carol Currie, Garland, Garland Texas
> > > > >
> > > > > 119) John Snyder, Garland, TX USA
> > > > >
> > > > > 120) Elaine Hannan, South Africa
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> > > > > 122) Diane Barnes, Akron, Ohio
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> > > > > 123) Melanie Dass Moodley, Durban, SouthAfrica
> > > > >
> > > > > 124) Imma Merino, Barcelona, Catalonia
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> > > > > 125) Toni Vinas, Barcelona, Catalonia
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> > > > > 126) Marc Alfaro, Barcelona, Catalonia
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> > > > > 127) Manel Saperas, Barcelona, Catalonia
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> > > > > 128) Jordi Ribas Izquierdo, Catalonia
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> > > > > 129) Naiana Lacorte Rodes, Catalonia
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> > > > > 130) Joan Vitoria i Codina, Barcelona,Catalonia
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> > > > > 131) Jordi Paris i Romia, Barcelona,Catalonia
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> > > > > 132) Marta Truno i Salvado, Barcelona,Catalonia
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> > > > > 133) Jordi Lagares Roset, Barcelona,Catalonia
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> > > > > 134) Josep Puig Vidal, Barcelona,Catalonia
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> > > > > 135) Marta Juanola i Codina, Barcelona,Catalonia
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> > > > > 136) Manel de la Fuente i Colino,Barcelona,Catalonia
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> > > > > 137) Gemma Belluda i Ventura, Barcelona,Catalonia
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> > > > > 138) Victor Belluda i Ventur, Barcelona,Catalonia
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> > > > > 139) MaAntonia Balletbo, barcelona, Spain
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> > > > > 140) Mireia Masdevall Llorens, Barcelona,Spain
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> > > > > 141) Clara Planas, Barcelona, Spain
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> > > > > 143) Cristina Vacarisas, Barcelona, Spain
> > > > >
> > > > > 144) Enric Llarch i Poyo, Barcelona,CATALONIA
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> > > > > 145) Rosa Escoriza Valencia, Barcelona,Catalonia
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> > > > > 146) Silvia Jimenez, Barcelona, Catalonia
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> > > > > 147) Maria Clarella, Barcelona,Catalonia
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> > > > > 148) Angels Guimera, Barcelona,Catalonia
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> > > > > 149) M.Carmen Ruiz Fernandez,Barcelona,Catalonia
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> > > > > 150) Rufi Cerdan Heredia,Barcelona,Catalonia
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> > > > > 151) M. Teresa Vilajeliu Roig,Barcelona,Catalonia
> > > > >
> > > > > 152) Rafel LLussa, Girona,Catalonia,Spain
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> > > > > 153) Mariangels Gallego Ribo,Gelida,Catalonia
> > > > >
> > > > > 154) Jordi Cortadella, Gelida,Catalonia
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> > > > > 155) Pere Botella, Barcelona,Catalonia(Spain)
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> > > > > 156) Josefina Auladell Baulenas,Catalunya(Spain)
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> > > > > 157) Empar Escoin Carceller,Catalunya(Spain)
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> > > > > 158) Elisa Pla Soler, Catalunya(Spain)
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> > > > > 159) Paz Morillo Bosch, catalunya(Spain)
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> > > > > 160) Cristina Bosch Moreno, Madrid(Spain)
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> > > > > 161) Marta Puertola
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- > > > > > 163) Joaquin Rivera (Madrid) Spain
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> > > > > 164) Carmen Barral (Madrid) Spain
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> > > > > 165) Carmen del Pino (Madrid) Spain
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> > > > > 166) Asuncion del Pino (Madrid) Spain
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> > > > > 167) Asuncion Cuesta (Madrid) Spain
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> > > > > 168) Ana Polo Mediavilla (Burgos)Spain
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> > > > > 169) Mercedes Romero Laredo(Burgos)Espana
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> > > > > 170) Oliva Mertinez Fernandez(Burgos)Espana
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> > > > > 171) Silvia Leal Aparicio (Burgos)Espana
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> > > > > 172) Claudia Elizabeth
> > > > >
> > > > > 173) Federico G. Pietrokovsky(C.F.)Argentina
> > > > >
> > > > > 174) Naschel Prina (CapitalFederal)Argentina
> > > > >
> > > > > 175) Daniela Gozzi (CapitalFederal)Argentina
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> > > > > 176) Paula Elisa Kvedaras(CapitalFederal)Argentina
> > > > >
> > > > > 177) Antonio Izquierdo (Valencia)Espana
> > > > >
> > > > > 178) Ana Belen Perez SolsonaValencia)Espana
> > > > >
> > > > > 179) Paula Folques Diago (Valencia)Espana
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> > > > > 180) Nestor Alis Pozo (Valencia)Espana
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> > > > > 181) Rafael Alis Pozo (valencia) Spain
> > > > >
> > > > > 182) Isabel Maria Martinez(Valencia)Espana
> > > > >
> > > > > 183) Cristina Bernad Guerrero(Valencia)Espana
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- > > > > > 184) Iria Barcia Sanchez184) Elena Barrios Barcia.
> > > > > Uppsala.Suecia
> > > > >
> > > > > 185) Illana Ortiz Martin.Munchen.Alemania
> > > > >
> > > > > 186) Santiago Rodriguez Rasero.München.Alemania
> > > > >
> > > > > 187) David Agós Díaz. Pamplona. España
> > > > >
> > > > > 188) Juan Luis Ibarretxe. Galdakao.E.H.
> > > > >
> > > > > 189) Rubén Díez Ealo. Galdakao. E.H.
> > > > >
> > > > > 190) Marcial Rodríguez García. Ermua.
> > > > >
> > > > > 191) Imanol Echave Calvo. SanSebastian.Spain.
> > > > >
> > > > > 192) Begoña OrtizdeZárateLazcano.Vitoria-Gasteiz.Spain
> > > > >
> > > > > 193) David SánchezAgirregomez korta.Gasteiz.Euskadi.
> > > > >
> > > > > 194)Alberto Ruiz DeAlda.Gasteiz.Euzkadi
> > > > >
> > > > > 195) Juan Carlos GarciaObregon.Vitoria-Gasteiz.España
> > > > >
> > > > > 196) Jon Aiarza Lotina.Santander.Spain
> > > > >
> > > > > 197)teresa del Hoyo Rojo. Santander.
> > > > >
> > > > > 198) Celia NespralGaztelumendi.Santander. España
> > > > >
> > > > > 199) Pedro Martín Villamor,Valladolid.España.
> > > > >
> > > > > 200) Victoria Arratia Martín,Valladolid,España
> > > > >
> > > > > 201) Javi Tajadura Martín,Portugalete,Euskadi.Spain
> > > > >
> > > > > 202)Lourdes Palacios Martin, Bilbao,Spain
> > > > >
> > > > > 203) Jesús Avila de Grado, Madrid,España
> > > > >
> > > > > 204) Eva María Cano López. Madrid.Spain

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> > > > > > 205) Emilio Ruiz Olivar, Londres, UK
> > > > > >
> > > > > > 206) Maru Ortega García delMoral,CALAHORRA,ESPA=D
> > > > > >
> > > > > >
> > > > > >
> > > > > > 207) Juan Carlos Ayala Calvo, Logroño,Spain
> > > > > >
> > > > > > 208) Rocío Muñoz Pino, Logroño, España
> > > > > >
> > > > > > 209) Ximena Pino Burgos, Santiago,Chile
> > > > > >
> > > > > > 210) Roberto Saldivia Quezada, Santiago,Chile
> > > > > >
> > > > > > 211) Paola Gonzalez Valderrama, Santiago,Chile
> > > > > >
> > > > > > 212) Cesar Morales Peña y Lillo, Santiago
> > > > > >
> > > > > > 213) Denisse Labarca Abdala , Santiago,Chile
> > > > > >
> > > > > > 214) María Paz González Garay
> > > > > >
> > > > > > 215) Daniela Millar Kaiser, Santiago,Chile
> > > > > >
> > > > > > 216) Alvaro Wigand Perales, Valdivia,Chile
> > > > > >
> > > > > > 217) Gladys Bustos Carrasco, Quilicura,Chile
> > > > > >
> > > > > > 218) Patricio Criado Rivera, Quilicura,Chile
> > > > > >
> > > > > > 219) Carolina Aguilar Monsalve, Valdivia,Chile
> > > > > >
> > > > > > 220) Carmen Silva Utrilla, Madrid, España
> > > > > >
> > > > > > 221) Martha Yolanda Rodriguez Aviles,Queretaro,Mexico
> > > > > >
> > > > > > 222) LAURA
RODRIGUEZAVILES,COZUMEL,QUINTANAROO,MEXICO
> > > > > >
> > > > > > 223)KATIA HAHN , MERIDA, YUCATÁN
> > > > > >

- > > > > > 224) [Sofia Gallego] Mexicali, B.C. Mexico
> > > > >
> > > > > 225) BEATRIZ CASTAÑEDA DE CLARIOND, Monterrey, México
> > > > >
> > > > > 227) Rocío Sánchez Losada, México D.F.
> > > > >
> > > > > 228) Lorenza Estandía González Luna, México D.F.
> > > > >
> > > > > 229) Gabriel Gallardo D'Aiuto, México D.F.
> > > > >
> > > > > 230) José Antonio Salinas, Monterrey, N.L., Mex.
> > > > >
> > > > > 231) Laura Cantu, Mty N.L., Mex
> > > > >
> > > > > 232) Jossie Garcia, Mty N.L Mex
> > > > >
> > > > > 233) Martha Vázquez González, Mty, N.L.; Méx.
> > > > >
> > > > > 234) Olga Moreno, Monterrey, NL, Mex
> > > > >
> > > > > 235) Mariana Camargo, Pto. Vallarta, Jal; Mex.
> > > > >
> > > > > 236) Alfonso Villa, Toluca, Mexico
> > > > >
> > > > > 237) Arturo Rodriguez Reyes, Toluca, Edo Mexico, MEXICO
> > > > >
> > > > > 238) Fernanda Villela, México D.F., MEXICO
> > > > >
> > > > > 239) Pilar Jiménez, Caracas, VENEZUELA
> > > > >
> > > > > 240) Erika Roveló, México D.F., MEXICO
> > > > >
> > > > > 241) ALEJANDRO LECANDA, CIUDAD DE MEXICO, MEXICO
> > > > >
> > > > > 242) Gabriela Diaz de Sandi, Cd. Mexico, Mexico
> > > > >
> > > > > 243) Jorge Bustamante Orgaz, Ciudad de México, México.
> > > > >
> > > > > 244) José Bernardo Rodríguez Montes, Ciudad de México, México.
> > > > >
> > > > > 245) Luisa Angela Ariño Peláez. Ciudad de México, México.
> > > > >

> > > > > 246) Ramses Ricardo Rios Zaragoza, CD de México
> > > > >
> > > > > 247) Rosa María Lamparero. Ciudad de México.
> > > > >
> > > > > 248) Margarita Palomares . Ciudad de México. MEXICO
> > > > >
> > > > > 249) Carlos Anaya. MEXICO
> > > > >
> > > > > 250) Enrique García Menes
> > > > >
> > > > > 251) Loren Walker. United States
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> > > > > 252) Natalie Lutz - La Ville Du Bois, France
> > > > >
> > > > > 253) Melissa Iwai - United States
> > > > >
> > > > > 254) Yukako Sunaoshi, Auckland, New Zealand
> > > > >
> > > > > 255) Michael Neill, Auckland, New Zealand
> > > > >
> > > > > 256) Anna Wirz-Justice, Basel, Switzerland
> > > > >
> > > > > 257) Irving Zucker, Berkeley, USA
> > > > >
> > > > > 258) keith oatley, toronto, canada
> > > > >
> > > > > 259) bernard schiff, toronto, canada
> > > > >
> > > > > 260) David Rothberg, Toronto, Canada
> > > > >
> > > > > 261) harald ohlendorf, toronto, canada
> > > > >
> > > > > 262) Anna Johnson, USA
> > > > >
> > > > > 263) Rachel Johnson, USA
> > > > >
> > > > > 264) Wendy Adams, USA
> > > > >
> > > > > 265) Linda Brunner , USA
> > > > >

- > > > > > 266) Agustina Gallegos, Hollister, USA
> > > > >
> > > > > 267) Jemila Dwyer, Seattle, USA
> > > > >
> > > > > 268) Karen Kuest, Seattle, USA
> > > > >
> > > > > 269) Jean Sack, Dhaka, Bangladesh
> > > > >
> > > > > 270) Shamima Moin, Dhaka, Bangladesh
> > > > >
> > > > > 271) Anand, Chennai, India
> > > > >
> > > > > 272) Enam Ul Hoque, Riyadh, Saudi Arabia
> > > > >
> > > > > 273) Musharraf H. Khan, United Arab Emirates
> > > > >
> > > > > 274) Zahid Haider, Dhaka, Bangladesh
> > > > >
> > > > > 275) Rahin Haider, Dhaka, Bangladesh
> > > > >
> > > > > 276) Zahin Haider, Dhaka, Bangladesh
> > > > >
> > > > > 277) Dina Mustary, Dhaka, Bangladesh
> > > > >
> > > > > 278) Shaonti Haider, Dhaka, Bangladesh
> > > > >
> > > > > 279) Hemonti Haider, Dhaka, Bangladesh
> > > > >
> > > > > 280) Asif Haider, Dhaka, Bangladesh
> > > > >
> > > > > 281) Suman SMA Islam, Dhaka, Bangladesh
> > > > >
> > > > > 282) Meena Poudel, Nepal
> > > > >
> > > > > 283) Jyoti Sanghera, India
> > > > >
> > > > > 284) Ratna Kapur, India
> > > > >
> > > > > 285)Roshni Basu, India
> > > > >
> > > > > 286)Maitreya,Thiruvananthapuram, India-695017
> > > > >

> > > > > 287) Dr Jayasree, Thiruvananthapuram, India-695017
> > > > >
> > > > > 288) Deepa Nair, Trivandrum, India
> > > > >
> > > > > 299) Tapas Desrousseaux, Auroville, India
> > > > >
> > > > > 300) Mita Radhakrishnan, Auroville, India
> > > > >
> > > > > 301) Gayatri Taneja, Hyderabad, India
> > > > >
> > > > > 302) Lucia Volk, Cambridge, USA
> > > > > 303) Tom Conry, Portland OR, USA
> > > > > 304) Ann Conry, Portland OR, USA
> > > > >
> > > > > 305) Mike Jung, Seattle WA, USA
> > > > > 306) Marie Milsten Fiedler, MN, USA
> > > > 307) Maria Damon, MN, USA

[↑ Contents](#)

105. **gene**

Re: The So-Called Evidence Is a Farce

Mon 5 Nov 2001

now, now... even with irony, why pick on the Jews again? i thought u had no class,

At 09:37 PM 11/1/01 -0500, you wrote:

> give me a break the CIA can't even find the bathroom in Langley do you
> really think they did this? maybe it was the masons or jews working with
> them come on?!

> ----- Original Message -----

> From: "richard.tylr" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Monday, October 29, 2001 8:34 PM

> Subject: Re: The So-Called Evidence Is a Farce

>

>

> > Joe Etal. The chances of "terrorists" accomplishing the S11 attack are
> very

> > low: I think it was organised by extreme right wing elements from inside
> the

> > CIA-military- and others: I think that the planes were flown by remote

> > control with all passengers and the pilots dead by a radio controlled gas

> > bombs: then using guidance methods and the auto pilot (switched on and off
> > as needed) they were flown into the buidings. The Penslyvannia plane was
> > deliberately sent away from the White house to make it look "real".
>Phone
> > calls could well have been pre recorded etc
> > How to get 19 people who are both highly intelligent and also want to
> > commit suicide: who are young...and having a good time in the US...and no
> > one "cracks"? The Muslims might be very religious but they are not that
> > dedicated so to speak....There has never been a high jack with 4
> > planes.(that number increases the probability of a "stuff up"). All others
> > have been outside the US (and most have been a protest against the
>situation
> > in Palestine) ... the whole op was undertaken with "military precision"
>and
> > there is still NO PROOF and NO EVIDENCE of who did it. Bin Laden denies it
> > (whereas for Kudos yo'd expect a boast)...
> > In fact I believe he has only said something like: "There will be no
> > peace in America while there is conflict in Palestine." That seems a good
> > and intelligent statement. And I dont see the Taleban as so terrible.
>They
> > have their phiosophy and ways of life. We should let them alone.
> > The buildings collapsed just too well: like a controlled demolition.
> > The US attacks Afghanistan - who have no significant ships or aircraft
> > steaming or flying toward the US (quite the reverse the Middle eastern
> > nations are surrounded by massive military ships, subs, and other of the
> > Western nations) because they harbour terrorists. For that reason they
> > should attack about 2000 other countries: maybe they should bomb New
>Jersey
> > where the Anthrax (which was of a type apparently was only made by the
US
> > Military).
> > Keep this war going and the US will experience some REAL terror.
> > Goff is clearly well informed. Its time to go and read Ginsberg's
> > "America" again. Richard.
> >
> >
> > ----- Original Message -----
> > From: "Joe Brennan" <[REDACTED]>
> > To: <[REDACTED]>
> > Sent: Saturday, October 27, 2001 5:16 PM

> > Subject: The So-Called Evidence Is a Farce
> >
> >
> > > The So-Called Evidence Is a Farce
> > > By Stan Goff
> > >
> > > <http://www.narconews.com/goff1.html>
> > >
> > > I'm a retired Special Forces Master Sergeant. That doesn't cut much
> > > for
> > > those who will only accept the opinions of former officers on military
> > > matters, since we enlisted swine are assumed to be incapable of
> > > grasping the
> > > nuances of doctrine.
> > >
> > > But I wasn't just in the army. I studied and taught military science
> > > and
> > > doctrine. I was a tactics instructor at the Jungle Operations Training
> > > Center in Panama, and I taught Military Science at West Point.
> > >
> > > And contrary to the popular image of what Special Forces does, SF's
> > > mission
> > > is to teach. We offer advice and assistance to foreign forces. That's
> > > everything from teaching marksmanship to a private to instructing a
> > > Battalion staff on how to coordinate effective air operations with a
> > > sister
> > > service.
> > >
> > > Based on that experience, and operations in eight designated conflict
> > > area
> > > from Vietnam to Haiti, I have to say that the story we hear on the
> > > news and
> > > read in the newspapers is simply not believable. The most cursory
> > > glance at
> > > the verifiable facts, before, during, and after September 11th, does
> > > not
> > > support the official line or conform to the current actions of the
> > > United
> > > States government.
> > >
> > > But the official line only works if they can get everyone to accept
> > > its

> > > underlying premises. I'm not at all surprised about the Republican and
> > > Democratic Parties repeating these premises. They are simply two
> > > factions
> > > within a single dominant political class, and both are financed by
> > > the same
> > > economic powerhouses. My biggest disappointment, as someone who
> > > identifies
> > > himself with the left, has been the tacit acceptance of those
> > > premises by
> > > others on the left, sometimes naively, and sometimes to score some
> > > morality
> > > points.
> > >
> > > Those premises are twofold. One, there is the premise that what this
> > > de
> > > facto administration is doing now is a "response" to September 11th.
> > > Two,
> > > there is the premise that this attack on the World Trade Center and
> > > the
> > > Pentagon was done by people based in Afghanistan. In my opinion,
> > > neither of
> > > these is sound. To put this in perspective we have to go back not to
> > > September 11th, but to last year or further.
> > >
> > > A man of limited intelligence, George W. Bush, with nothing more than
> > > his
> > > name and the behind-the-scenes pressure of his powerful father-a
> > > former
> > > President, ex-director of Central Intelligence, and an oil man-is
> > > systematically constructed as a candidate, at tremendous cost.
> > >
> > > Across the country, subtle and not-so-subtle mechanisms are put into
> > > place
> > > to disfranchise a significant fraction of the Democrat's African-
> > > American
> > > voter base. This doesn't come out until Florida becomes a
> > > battleground for
> > > Electoral College votes, and the magnitude of the story has been
> > > suppressed
> > > by the corporate media to this day. In a decision so lacking in
> > > legitimacy,
> > > the Supreme Court will neither by-line the author of the decision nor

> > > allow
> > > the decision to ever be used as a precedent, Bush v. Gore awards the
> > > presidency of the United States to a man who loses the popular vote in
> > > Florida and loses the national popular vote by over 600,000.
> > >
> > > This de facto regime then organizes a very interesting cabinet. The
> > > Vice
> > > President is an oil executive and the former Secretary of Defense. The
> > > National Security Advisor is a director on the board of a
> > > transnational oil
> > > corporation and a Russia scholar. The Secretary of State is a man
> > > with no
> > > diplomatic experience whatsoever, and the former Chair of the Joint
> > > Chiefs
> > > of Staff. The other interesting appointment is Donald Rumsfeld as
> > > Secretary
> > > of Defense. Rumsfeld is the former CEO of Searle Pharmaceuticals. He
> > > and
> > > Cheney were featured as speakers at the May, 2000, Russian-American
> > > Business
> > > Leaders Forum. So the consistent currents in this cabinet are
> > > petroleum, the
> > > former Soviet Union, and the military.
> > >
> > > Based on the record of Daddy Bush, in all his guises, and the general
> > > trajectory of US foreign policy as far back as the Carter
> > > Administration, I
> > > feel I can reasonably conclude that Middle Eastern and South Asian
> > > fossil
> > > fuels are one of their major preoccupations. Not just because this
> > > klavern
> > > has some very direct financial interests in fossil fuel, but because
> > > they
> > > surely know that worldwide oil production is peaking as we speak, and
> > > will
> > > soon begin a permanent and precipitous decline that will completely
> > > change
> > > the character of civilization as we know it within 20 years.
> > >
> > > Even the left seems to be in deep denial about this, but the math is
> > > available. And, no, alternative energies and energy technologies will
> > > not

> > > save us. All the alternatives in the world can not begin to provide
> > > more
> > > than a tiny fraction of the energy base now provided by oil. This
> > > makes it
> > > more than a resource, and the drive to control what's left more than
> > > an
> > > economic
> > > competition.
> > >
> > > I further conclude that the economic colonization of the former
> > > Soviet Union
> > > is probably high on that agenda, and in fact has a powerful synergy
> > > with the
> > > issue of petroleum. Russia not only holds vast untapped resources that
> > > beckon to imperialism in crisis, it remains a credible military and
> > > nuclear
> > > challenger in the region.
> > >
> > > We have not one, but three members of the Bush de facto cabinet with
> > > military credentials, which makes the cabinet look quite a lot like a
> > > military General Staff. All this way before September 11th.
> > >
> > > Then there's the subject of the North Atlantic Treaty Organization.
> > > NATO
> > > might have expected consignment to the dustbin of the Cold War after
> > > the
> > > Eastern Bloc shattered in 1991. Peace dividend and all that. But it
> > > didn't.
> > > It expanded directly into the former states of the Eastern Bloc
> > > toward the
> > > former Soviet Union, and contributed significant forces to the
> > > devastation
> > > of
> > > Iraq -a key country in the world oil market, over which control
> > > translates
> > > into the ability to manipulate oil prices. NATO is a military
> > > formation, and
> > > the United States exerts the controlling interest in it.
> > >
> > > It seemed like a form without a function, but it remedied that pretty
> > > quickly. Then when Yugoslavia refused to play ball with the
> > > International

> > > Monetary Fund, the US and Germany began a systematic campaign of
> > > destabilization there, even using some of the veterans of Afghanistan
> > > in
> > > that campaign.
> > >
> > > NATO became the military arm of that agenda-the break-up of
> > > Yugoslavia into
> > > compliant statelets, the further containment of the former Soviet
> > > Union, and
> > > the future pipeline easement for Caspian Sea oil to Western European
> > > markets
> > > through Kosovo.
> > > You see, this is important to understand, and people-even those
> > > against the
> > > war talk-are tending to overlook the significance of it. NATO is not a
> > > guarantor of international law, and it is not a humanitarian
> > > organization.
> > >
> > > It is a military alliance with one very dominant partner. And it can
> > > no
> > > longer claim to be a defensive alliance against European socialists.
> > > It is
> > > an instrument of military aggression.
> > >
> > > NATO is the organization that is now going to thrust further along
> > > the 40th
> > > parallel from the Balkans through the Southern Asian Republics of the
> > > former
> > > Soviet Union. The US military has already taken control of a base in
> > > Uzbekistan. No one is talking about how what we are doing seems to be
> > > a very
> > > logical extension of a strategy that was already in motion, and has
> > > been in
> > > motion for two decades.
> > >
> > > Once we recognize the pattern of activity designed to simultaneously
> > > consolidate control over Middle Eastern and South Asian oil, and
> > > contain and
> > > colonize the former Soviet Union, Afghanistan is exactly where they
> > > need to
> > > go to pursue that agenda.
> > >

> > > Afghanistan borders Iran, Pakistan, and even China but, more
> > > importantly,
> > > the Central Asian Republics of the former Soviet Union, Uzbekistan,
> > > Turkmenistan and Tajikistan. These border Kazakhstan. Kazakhstan
> > > borders
> > > Russia. Turkmenistan sits on the Southeastern quadrant of the Caspian
> > > Sea,
> > > whose oil the Bush Administration dearly covets.
> > >
> > > Afghanistan is necessary for two things: as a base of operations to
> > > begin
> > > the process of destabilizing, breaking off, and establishing control
> > > over
> > > the South Asian Republics, which will begin within the next 18-24
> > > months in
> > > my opinion, and constructing a pipeline through Turkmenistan,
> > > Afghanistan,
> > > and Pakistan to deliver petroleum to the Asian market.
> > >
> > > The BBC was recently told by Niaz Naik, a Pakistani Foreign
> > > Secretary, that
> > > senior American officials were warning them as early as mid-July that
> > > military action for mid-October was being planned for Afghanistan. In
> > > 1996,
> > > the Department of Energy was issuing reports on the desirability of a
> > > pipeline through Afghanistan, and in 1998, Unocal testified before
> > > the House
> > > Subcommittee on Asia and the Pacific that this pipeline was crucial to
> > > transport Caspian Basin oil to the Indian Ocean.
> > >
> > > Given this evidence that a military operation to secure at least a
> > > portion
> > > of Afghanistan has been on the table, possibly as early as five years
> > > ago, I
> > > can't help but conclude that the actions we are seeing put into
> > > motion now
> > > are part of a pre-September 11th agenda. I'm absolutely sure of that,
> > > in
> > > fact. The planning alone for operations, of this scale, that are now
> > > taking
> > > shape, would take many months. And we are seeing them take shape in
> > > mere

> > > weeks.
> > >
> > > It defies common sense. This administration is lying about this whole
> > > thing
> > > being a "reaction" to September 11th. That leads me, in short order,
> > > to be
> > > very suspicious of their yet-to-be-provided evidence that someone in
> > > Afghanistan is responsible. It's just too damn convenient. Which also
> > > leads
> > > me to wonder-just for the sake of knowing-what actually did happen on
> > > September 11th, and who actually is responsible.
> > >
> > > The so-called evidence is a farce. The US presented Tony Blair's
> > > puppet
> > > government with the evidence, and of the 70 so-called points of
> > > evidence,
> > > only nine even referred to the attacks on the World Trade Center, and
> > > those
> > > points were conjectural. This is a bullshit story from beginning to
> > > end.
> > > Presented with the available facts, any 16-year old with a liking for
> > > courtroom dramas could tear this story apart like a two-dollar shirt.
> > >
> > > But our corporate press regurgitates it uncritically. But then, as we
> > > should
> > > know by now, their role is to legitimize. This cartoon heavy they've
> > > turned
> > > bin Laden into makes no sense, when you begin to appreciate the
> > > complexity
> > > and synchronicity of the attacks.
> > >
> > > As a former military person who's been involved in the development of
> > > countless operations orders over the years, I can tell you that this
> > > was a
> > > very sophisticated and costly enterprise that would have left what we
> > > call a
> > > huge "signature". In other words, it would be very hard to effectively
> > > conceal.
> > >
> > > So there's a real question about why there was no warning of this.
> > > That can
> > > be a question about the efficacy of the government's intelligence

> > > apparatus.
> > > That can be a question about various policies in the various agencies
> > > that
> > > had to be duped to orchestrate this action. And it can also be a
> > > question
> > > about whether or not there was foreknowledge of the event, and that
> > > foreknowledge is being covered up.
> > >
> > > To dismiss this concern out of hand as the rantings of conspiracy
> > > nuts is
> > > premature. And there is a history of this kind of thing being done by
> > > national political bosses, including the darling of liberals, Franklin
> > > Roosevelt. The evidence is very compelling that the Roosevelt
> > > Administration
> > > deliberately failed to act to stop Pearl Harbor in order to mobilize
> > > enough
> > > national anger to enter the World War II.
> > >
> > > I have no idea why people aren't asking some very specific questions
> > > about
> > > the actions of Bush and company on the day of the attacks.
> > >
> > > Follow along:
> > > Four planes get hijacked and deviate from their flight plans, all the
> > > while
> > > on FAA radar. The planes are all hijacked between 7:45 and 8:10 AM
> > > Eastern
> > > Daylight Time.
> > > Who is notified?
> > > This is an event already that is unprecedented. But the President is
> > > not
> > > notified and going to a Florida elementary school to hear children
> > > read.
> > > By around 8:15 AM, it should be very apparent that something is
> > > terribly
> > > wrong. The President is glad-handing teachers.
> > > By 8:45, when American Airlines Flight 11 crashes into the World Trade
> > > Center, Bush is settling in with children for his photo ops at Booker
> > > Elementary. Four planes have obviously been hijacked simultaneously,
> > > an
> > > event never before seen in history, and one has just dived into the
> > > worlds

> > > best know twin towers, and still no one notifies the nominal
> > > Commander in
> > > Chief.
> > > No one has apparently scrambled any Air Force interceptors either.
> > >
> > > At 9:03, United Flight 175 crashes into the remaining World Trade
> > > Center
> > > building.
> > > At 9:05, Andrew Card, the Presidential Chief of Staff whispers to
> > > George W.
> > > Bush. Bush "briefly turns somber" according to reporters.
> > > Does he cancel the school visit and convene an emergency meeting? No.
> > > He
> > > resumes listening to second graders read about a little girl's pet
> > > goat, and
> > > continues this banality even as American Airlines Flight 77 conducts
> > > an
> > > unscheduled point turn over Ohio and heads in the direction of
> > > Washington
> > > DC.
> > > Has he instructed Chief of Staff Card to scramble the Air Force? No.
> > > An excruciating 25 minutes later, he finally deigns to give a public
> > > statement telling the United States what they already have figured
> > > out; that
> > > there's been an attack by hijacked planes on the World Trade Center.
> > > There's
> > > a hijacked plane bee-lining to Washington, but has the Air Force been
> > > scrambled to defend anything yet? No.
> > > At 9:30, when he makes his announcement, American Flight 77 is still
> > > ten
> > > minutes from its target, the Pentagon.
> > >
> > > The Administration will later claim they had no way of knowing that
> > > the
> > > Pentagon might be a target, and that they thought Flight 77 was
> > > headed to
> > > the White House, but the fact is that the plane has already flown
> > > South and
> > > past the White House no-fly zone, and is in fact tearing through the
> > > sky at
> > > over 400 nauts.
> > >

> > > At 9:35, this plane conducts another turn, 360 degrees over the
> > > Pentagon,
> > > all the while being tracked by radar, and the Pentagon is not
> > > evacuated, and
> > > there are still no fast-movers from the Air Force in the sky over
> > > Alexandria
> > > and DC.
> > > Now, the real kicker: A pilot they want us to believe was trained at a
> > > Florida puddle-jumper school for Piper Cubs and Cessnas, conducts a
> > > well-controlled downward spiral, descending the last 7,000 feet in
> > > two-and-a-half minutes, brings the plane in so low and flat that it
> > > clips
> > > the electrical wires across the street from the Pentagon, and flies
> > > it with
> > > pinpoint accuracy into the side of this building at 460 nauts.
> > >
> > > When the theory about learning to fly this well at the puddle-jumper
> > > school
> > > began to lose ground, it was added that they received further
> > > training on a
> > > flight simulator.
> > > This is like saying you prepared your teenager for her first drive on
> > > I-40
> > > at rush hour by buying her a video driving game. It's horse shit!
> > >
> > > There is a story being constructed about these events. My crystal
> > > ball is
> > > not working today, so I can't say why.
> > >
> > > But at the least, this so-called Commander-in-Chief and his staff
> > > that we
> > > are all supposed to follow blindly into some ill-defined war on
> > > terrorism is
> > > criminally negligent or unspeakably stupid. And at the worst, if more
> > > is
> > > known or was known, and there is an effort to conceal the facts,
> > > there is a
> > > criminal conspiracy going on.
> > >
> > > Certainly, the Bush de facto administration was facing a confluence of
> > > crises from which they were temporarily rescued by this event.
> > > Whether they

> > > played a sinister role or not, there is little doubt that they have
> > > at the
> > > very least opportunistically pounced on this attack:
> > > - - to overcome their lack of legitimacy,
> > > - - to shift the blame for the encroaching recession from capitalism
> > > to the
> > > September 11th terror attack,
> > > - - to legitimize their pre-existing foreign policy agenda,
> > > - - to establish and consolidate repressive measures domestically
> > > and silence
> > > dissent.
> > >
> > > In many ways, September 11th pulled the Bush cookies out of the
> > > fire. And
> > > gave the Bush team the green light to begin constructing a long-term
> > > scenario within which to establish fascistic control measures at home
> > > and
> > > abroad as a citadel for the ruling class in the catastrophic
> > > conjuncture
> > > that we are entering based on the end of oil.
> > >
> > > This elephant in the living room is being studiously ignored. In
> > > fact, the
> > > domestic repression has already begun, officially and unofficially.
> > > It's
> > > kind of a latter day McCarthyism. I participated in a teach-in at
> > > Chapel
> > > Hill, North Carolina, on the 17th of September, and though not a
> > > single
> > > person on the panel excused or justified the attacks, and every
> > > person there
> > > offered
> > > either condolences and prayers for the victims, we were excoriated
> > > within
> > > two days as "enemies of America."
> > >
> > > Yesterday an op-ed called for my deportation (to where, one can only
> > > guess).
> > > Now Herr Ashcroft is fast tracking the biggest abrogation of US civil
> > > liberties since the so-called anti-terrorism legislation after the
> > > Oklahoma
> > > City bombing - which by the way hasn't resulted in anti-terrorism but

> > > in the
> > > acceleration of the application of the racist death penalty.
> > >
> > > The FBI has defined terrorist groups not by whether any given group
> > > has ever
> > > acted as terrorists, but by their beliefs. Some socialists and
> > > anti-globalization groups have already been identified by name as
> > > terrorist
> > > groups, even though there is not a single shred of evidence that they
> > > have
> > > ever participated in any criminal activity. It reminds me of the
> > > Smith Act
> > > that was finally declared unconstitutional, but only after a hell of
> > > a lot
> > > of people served a hell of a long time in jail for the crime of
> > > thinking.
> > >
> > > I think this also points to yet another huge problem that the Bush
> > > regime
> > > was facing. Worldwide resistance to the whole so-called neoliberal
> > > agenda,
> > > which is a prettied up term for debt-leverage imperialism. While debt
> > > and
> > > the threat of sanctions has been used to coerce nations in the
> > > periphery, we
> > > have to understand that the final guarantor of compliance remains
> > > military
> > > action. For a global economic agenda, there is always a corresponding
> > > political and military agenda.
> > >
> > > The focal point of these actions in the short term is Southern Asia,
> > > but
> > > they have already scripted this as a worldwide and protracted fight
> > > against
> > > terrorism. It's far better than drug wars as a rationalization, and
> > > the
> > > drug war thing was being discredited in any case. Leftists are
> > > regaining
> > > power and popularity in Venezuela, El Salvador, Nicaragua, Ecuador,
> > > Colombia, the Dominican Republic, Haiti, Brazil, and Argentina. Cuba
> > > has
> > > gained immense prestige over the last few years. The empire is

> > > beginning to
> > > unravel.
> > >
> > > We can hardly justify intervention in these places by saying they are
> > > not
> > > toeing the economic line by allowing the absolute domination of their
> > > societies by transnational corporations. That exposes the agenda. So
> > > we
> > > simply claim they are supporting terrorism.
> > >
> > > It's for all these reasons I say the left has missed the boat on this
> > > one,
> > > by allowing them to get away with rushing past the question of who
> > > did what
> > > on September 11th. If the official story is a lie, and I think the
> > > circumstantial case is strong enough to stay with this question, then
> > > we
> > > really do need to know what happened.
> > >
> > > And we need to understand concretely what the motives of this
> > > administration
> > > are. And we need to understand more than just their immediate
> > > motives, but
> > > where the larger social forces that underwrite our situation right
> > > now are
> > > headed. I do not think this administration is engaged in the
> > > deliberative
> > > process of a political grouping that is on top of their game. They are
> > > putting together some very deliberative technical solutions in
> > > response to a
> > > larger situation that it slipping rapidly out of their control. Like
> > > clear
> > > cutting. There's a very smart technology being employed to do a very
> > > dumb
> > > thing.
> > >
> > > What they are responding to is not September 11th, but the beginning
> > > of a
> > > permanent and precipitous decline in worldwide oil production, the
> > > beginning
> > > of a deep and protracted worldwide recession, and the unraveling of
> > > the

> > > empire.
> > >
> > > This brings me to a point about what all this means for Americans'
> > > security,
> > > which they are perfectly justified to worry about.
> > >
> > > The actions being prepared by this administration will not only not
> > > enhance
> > > our security, it will significantly degrade it. Military action
> > > against many
> > > groups across the globe, which is what the administration is telling
> > > us
> > > quite openly they are planning to do, will put a lot of backs against
> > > the
> > > wall. That can't be very secure. The concept of war being touted
> > > here is a
> > > violation of the principles of war on several counts, and will
> > > inevitably
> > > lead to military catastrophes, if you're inclined to view this from a
> > > position of moral and political neutrality.
> > >
> > > And the people who are now in possession of half the world's
> > > remaining oil
> > > reserves are subject to destabilization for which we can't even
> > > pretend to
> > > predict the consequences-but loss of access to critical energy
> > > supplies is
> > > certainly within the realm of possibility.
> > >
> > > Worst of all, we will be destabilizing Pakistan, a nuclear power in an
> > > active conflict with its neighbor, and we will be provoking Russia,
> > > another
> > > nuclear power. The security stakes don't get any higher, and
> > > Americans can
> > > ill afford to ignore nukes.
> > >
> > > And I think that this domestic agenda is a tremendous threat to the
> > > security
> > > of anyone who is critical of the government or their corporate
> > > financiers,
> > > and we already know that the real threats are against populations
> > > that can

> > > easily be scapegoated as the domestic crisis deepens.
> > >
> > > There is a very real threat right now of creeping fascism in this
> > > country,
> > > and that phenomenon requires its domestic enemies. Historically those
> > > enemies have included leftists, trade unionists, and racially and
> > > nationally
> > > oppressed sectors. This whole "state of emergency" mentality is
> > > already
> > > being used to quiet the public discourses of anti-racism, of
> > > feminism, of
> > > environmentalism, and of both socialism and anarchism.
> > >
> > > And while there is token resistance by officials to anti-Muslim
> > > xenophobia,
> > > the stereotypical images have saturated the media, and the government
> > > is
> > > already beginning to openly reinstate racial profiling. It is only a
> > > short
> > > step from there to go after other groups. We have long been prepared
> > > by the
> > > ideologies of overt and covert racism, and racism as both institution
> > > and
> > > corresponding psychology in the United States is nearly intractable.
> > >
> > > It's for all these reasons that I say emphatically that we can not
> > > accept
> > > anything from this administration; not their policies nor their
> > > bullshit
> > > stories. What they are doing is very, very dangerous, and the time to
> > > fight
> > > back against them, openly, is right now, before they can consolidate
> > > their
> > > power and their agenda. Once they have done that, our job becomes
> > > much more
> > > difficult.
> > >
> > > The left, if it has the capacity to self-organize out of its
> > > oblivion, needs
> > > to understand its critical roles here. We have to play the role of
> > > credible,
> > > hard-working, and non-sectarian partners in a broader peace-movement.

> > > We
> > > have to study, synthesize, and describe our current historical
> > > conjuncture.
> > > And we have to prepare leadership for the decisive conflict that will
> > > emerge
> > > to
> > > first defeat fascism then take political power.
> > >
> > > Rosa Luxemburg's words are truer than ever right now. We are not
> > > faced with
> > > a choice between socialism and capitalism, but socialism or
> > > barbarism. And
> > > what we can least afford are denial and timidity.
> > >
> > > Stan Goff
> > >
> > > <http://www.narconews.com/goff1.html>
> > >
> > > I strongly recommend, for anyone who wants to find further background
> > > material on the issues herein check out the websites at dieoff.org,
> > > emperors-clothes.com, and globalcircle.net

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106. **e**

Will Alexander... THURSDAY Nov. 8

Tue 6 Nov 2001

UCSD New Writing Series presents...

THURSDAY, November 8, 4:30pm Performance Space, UCSD VisArts Facility
WILL ALEXANDER Poet, novelist, essayist and playwright, Will Alexander is teaching Experimental Writing at UCSD this fall. His most recent books include *Above the Human Nerve Domain* (Pavement Saw Press, 1999), *Towards the Primeval Lightning Field* (O Books 1999), *Alien Weaving* (Green Integer, 2002) as well as the novella, *The Sri Lankan Loxodrome* (Canopis Press, 2002). He has recently had poems published in *Fracture*, *Five Fingers Review*, and *Aufgabe*.

* * * * *

UPCOMING READINGS...

WEDNESDAY, November 14, 4:30pm Performance Space, UCSD VisArts Facility
BILL MOHR / PAUL NAYLOR

TUESDAY, November 20, 4:30pm Performance Space, UCSD VisArts Facility
ED FRIEDMAN

and new addition...

THURSDAY, November 29, 4pm, deCerteau Room (UCSD Literature Department)

ANNE CARSON

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107. **Alan Sondheim**
concepts organized by repeated sorts

Tue 6 Nov 2001

-

concepts organized by repeated sorts

annihilation translation naming enumeration form chaos being non-being associations bracketing demarcation information category set equality one causation particle wave field limit something identity stasis direction consciousness i difference creation self-awareness motion perception many cyclation concept referent order derivation substitution truth/tautology duration surface number origin membership/belonging space time constants entity dispersion change operation self inherency ontology non-identity falsehood/contradiction variables dimension inscription measure substance fundamentals void vector virtuality negation disorder non-equality nothing process state operator

-

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108. **George Bowering**
Re: The language of our times

Tue 6 Nov 2001

Anyway, you have your own achievements to brood upon. It's the 40th anniversary of TISH this month, which I see you-all are celebrating on my birthday. Gt Oaks from little acorns grow, & my blessings on the polls (& polis) of yr illustrious band of Merry Men (aka Tishites).. Where is the Sheriff of Norringham (Basil Rathbone) today? You rid the Greenwood of Canadian verse of him, praise be. And yet he was once so influential--noone at Court could pull strings w/o Knotting em.

Ah, that Sharif. He did get mentioned a few times during the three-day Tish bash; that is, David, if you are in your twisted way speaking of Monseignor Birney. If not, i dont know what to think, whom to dink or when to sink.

humanities
university of virginia

[REDACTED]

>>>>>>>>>>>>>>>>>>>

--- End Forwarded Message ---

<<<<<<<<<<<<<<<<<<<
damian judge rollison
department of english/
institute for advanced
technology in the
humanities
university of virginia

>>>>>>>>>>>>>>>>>>>

--- End Forwarded Message ---

<<<<<<<<<<<<<<<<<<<
damian judge rollison
department of english/
institute for advanced
 technology in the
 humanities
university of virginia

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110. **Ron Silliman**
No comment needed
Tue 6 Nov 2001

Published Tuesday, November 6, 2001, in the Herald-Leader

Bad time for Islam-themed stamp

Attacks hurt sale of issue backed by Kentuckian

By Tony Pugh

KNIGHT RIDDER WASHINGTON BUREAU

WASHINGTON -- On Sept. 1, well-wishers in Chicago surrounded Aminah As-silmi and praised her efforts to secure the nation's first postage stamp honoring the Muslim faith.

On Sept. 11, the day of terrorist attacks in New York and Washington, Assilmi was again surrounded -- this time by a group of men in Northern Kentucky, where she lives. They were shouting anti-Muslim insults and striking her car with bats.

The fallout from that day has shaken Assilmi, of Taylor Mill. She heads the International Union of Muslim Women and organized a national campaign that led to the stamp's creation.

But it might have had a greater impact on the stamp she worked five years to win.

“It was not just a stamp. It was an expression, a symbol that the Muslim community is accepted here and Islam is recognized as an American religion,” said Dr. Muzammil Siddiqi of Garden Grove, Calif., past president of the Islamic Society of North America.

In English, the stamp bears the words “EID Greetings.”

It also features gold Arabic script on a background of navy blue that reads “EID Mubarak,” or “Happy Eid.” The stamp commemorates Eid ul-Fitr, a celebration after Ramadan, a time of fasting and prayer for Muslims. The stamp also honors Eid al-Adha, a festival that marks the end of a hajj, or pilgrimage to Mecca.

In the weeks following Sept. 11, the EID stamp met with poor sales, and even provoked anger.

“People have gone into our post offices and said ‘We shouldn't be selling that stamp,’” said Dave Failor, a U.S. Postal Service spokesman.

A West Coast radio talk show host even suggested the stamp was rubbing America's nose in the events of Sept. 11 because EID backward spells “Die.”

“I must have gotten 19 calls from people who were upset about that,” Assilmi said. “There's a large-scale fear of Islam right now. People aren't sure, so they look at us with an added level of fear.”

Seventy-five million EID stamps were printed, and 45 million shipped. The stamp went on sale Sept 3. No figures are available, but Failor said it is selling well in Detroit and Chicago, which have large Muslim communities.

Elsewhere, it hasn't been popular.

“Not at all,” said Gail Miles, philatelic specialist at the National Postal Museum in Washington, D.C. “Everybody says, ‘If it had come out at any other time it would be doing well, because it's a pretty stamp.’”

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111. **austinwja**

Announcing publication

Tue 6 Nov 2001

It has come to my sober attention that American Poetry (free and how), by Igor Satanovsky, has just been published by Koja Press. And an absolutely fabulous collection it is, filled with visual poetries, collaborations, and Igor's own unique brand of re-cuts. Highly recommended. Koja Press specializes in authors who cannot easily be labeled -- neither traditional lyrical-narrative nor language/code. Can't fight the future!! Best, Bill

WilliamJamesAustin.com

KojaPress.com

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112. **Douglas Messerli**

Another excellent essay-review of PEDRA CANGA, published by Green Integer

Tue 6 Nov 2001

Enclosed is another review of Pedra Canga by Tereza Albues, this time in the form of a column-essay by Raleigh (North Carolina) News & Observer editor J. Peder Zane:

Why do they hate us? Why do ragged and raging mobs burn our flag while chanting "Death to America"? Why do so many of their governments and leading newspapers peddle outrageous conspiracy theories, including the idea that Israel carried out the September 11th attacks? Like many Americans, I have looked for answers in books about Islam and the Arab world. However, learning about their history and our policies only takes us so far. Bare facts and cold analysis tend to make human actions seem rational. But the blind hatred we are witnessing is not the product of reason. To deny this would be tantamount to casting the virulent racism that long gripped our nation as a sensible action--after all, slavery and the Indian wars did provide great benefits to white Americans. I mention our own terribly familiar history for two reasons. First, it reminds us that the madness we are witnessing in the Muslim world is not a new or peculiar phenomenon. More important, the interplay between delusion and self-interest that shaped our past highlights the paradox we now face: How do we comprehend the twisted logic that informs vast swaths of the Muslim world without raising it to the level of rationality? History and journalism can help us explore this question, but literature is also essential. For it revolves not so much around facts as around the stories people tell about those facts. Just as antebellum Americans created elaborate myths to justify slavery, many Muslims have concocted bizarre narratives to explain their world.

One of the best books I've read on the logic of irrationality is Tereza Albues' recently translated 1987 novel about a small Brazilian town, Pedra Canga (Green Integer, \$12.95, paper, 153 pages, translated from the Portuguese by Clifford E. Landers). It is a superb work of magic realism that reveals the especially strong role that false stories, superstition and myth play in the lives of the powerless, beleaguered and uninformed. Like William Faulkner and Gabriel Gracia Marquez, Albues shows us how essential storytelling is to the human experience, how the need for explanation is never deterred by the absence of knowledge. Pedra Canga is remote, yet its isolation and want would be achingly familiar to many in the undeveloped world. Its residents "came from extremely poor families, were undernourished, and lived in mud shacks--many people, little food, no comfort, great suffering, no future," Albues writes. "They learned at an early age to fend for themselves. No one told them what to do. They did as they pleased, pursuing fantasies. Whatever rules they followed were their own, created by themselves." Like many who share the common bond of poverty, the residents of Pedra Canga found unity in a common enemy: the rich and powerful family who dominates their world, the Vergares, and that family's estate, the Mangueiral. The estate was "surrounded by high walls topped with broken glass...thick barbed wire...[and] alligators.... The estate had plants of every kind: oranges, bananas, manioc, squash, potatoes, cashews... The fruits ripened, fell to the ground, rotted without being touched. An insult! Especially [since]...the majority of people in Pedra Canga...[had] barely enough for their daily rice and beans."

Pedra Canga is a literary detective story. Our narrator, Tereza, is inquiring about the death of the Vergares' patriarch, Mr. V., 17 years ago. Instead of moving ever closer to the truth, Tereza learns that rumor, fable and fact are interchangeable in Pedra Canga. As she interviews the townspeople--including Smoking Snakes, Ezekiel the Hermit and Marcola, the town's mystic--she learns not only of the Vergares' dark past but she also hears spine-tingling tales of murder, torture and screams in the night, of a virgin pig that became pregnant and a man who was slave to his own father. Most of all she learns of the Evil One, the spirit who fills the air of Pedra Canga. Like the townspeople's other confabulations, the might Evil One embodies the deepest truth of their lives--their powerlessness, the sense that forces far stronger than they rule their world. As Tereza delves deeper into her mystery, another character tells her that she will never find the truth she seeks because only myth can provide reasonable explanations to the people of Pedra Canga: "[They] always looked upon that house as a symbol of hidden forces, arrogance, and evil-doing, both because of the Vergares' past and because no one had access to the Mangueiral. ...The Vergares were very powerful. It's natural that...they create myths and attribute to the supernatural any fact that, in different circumstances, would be nothing but a commonplace. It's a way of their feeling avenged, or compensated, if you prefer."

As we confront a world gone

mad, Pedra Canga may guide us toward the answers we seek. It reminds us that storytelling is both an essential vehicle of human understanding and a profoundly neutral phenomena--it is shaped as easily by falsehood as by truth. As we try to decode the tales that many Muslims are telling themselves, we should remember that stories can thrive in the clearest light and the darkest night, that hatred and fear possess a logic which is not reason. --Raleigh News and Observer

Book review editor J. Peder Zane can be reached at [REDACTED] or [REDACTED]

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113. **Wanda Phipps**
BOOG 10TH ANNIVERSARY PARTY
Tue 6 Nov 2001

Hey come on down:

BOOG 10TH ANNIVERSARY PARTY

Friday November 9, 2001, 7pm

C-Note
157 Avenue C
NYC

music and poetry performances by:

Andrea Ascah
Anselm Berrigan
Edmund Berrigan
Lee Ann Brown
Ruth Gordon (Aaron Kiely and Sean Cole)
Wanda Phipps
Ed Sanders
Jessica Stein
Ian Wilder

and Olive Juice recording artists:

Major Matt Mason
and Schwervon

We'll also have available that night a limited edition chapbook, with linoleum block covers, of the introduction to Ed's forthcoming *America a History in Verse* Volume 3 (Black Sparrow Press) and more Boog printed matter.

email [REDACTED] or call [REDACTED] for further information

hosted by Boog Literature editor David Kirschenbaum

--

Wanda Phipps

Hey, don't forget to check out

my website MIND HONEY

<http://users.rcn.com/wanda.interport>

(and if you have already try it again)

poetry, music and more!

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114. **Robert Corbett**

Re: The So-Called Evidence Is a Farce

Tue 6 Nov 2001

Gwyn, Jennifer, Pam,

My point was not to deny abuses of human rights by the Taliban and others, nor to deny that attention has been paid in such outlets as the ad-free Ms. and elsewhere. My point was that the mainstream media attention is being paid to them now (and previous to 9/11, since bin Laden was on our enemies list before) because of a concrete policy objective on the part of the US. Human rights, in and of themselves, are rarely covered by our isolationist mass media. So when they are, be sure that what is intended is manipulation--yes, even by the facts--and not information. (And Jennifer, I think you make exactly this point...except I would not say that it was "ironic" but rather expected.)

Robert

On Fri, 2 Nov 2001, Jennifer Ley wrote:

Robert Corbett wrote:

you

may think you aren't being manipulated when you makes such observations, but in reality when we start paying attention to human rights as a culture, be sure that there is a cui bono behind such attention.

Robert

vis a vis the Taliban and Women ... not so. Western and Middle Eastern feminists and human rights activists have been campaigning on behalf of women in Afghanistan for years ... for instance, hundreds of email petitions have circulated around the world -- the first I received was forwarded by a dear male friend of mine in the UK ... long before most of us knew very much about what was going on in Afghanistan. Afghanistan didn't figure much on anyone's international map at that time. The irony is that it took what it did to get the West interested in women's rights in Afghanistan.

*Those are the facts. Are people being manipulated by other information?
Most likely, most definitely, they are. But no one is inventing the
information about women.*

Jennifer

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115. **Dodie Bellamy**

contact info

Tue 6 Nov 2001

Hi does anybody have Joel Kuszai's latest email address?

Thanks.

Dodie

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116. **Alan Sondheim**

and

Tue 6 Nov 2001

-

concepts organized by repeated sorts

annihilation translation naming enumeration form chaos being non-being asso-
ciations bracketing demarcation information category set equality one causa-
tion particle wave field limit something identity stasis direction consciousness i
difference creation self-awareness motion perception many cyclation concept
referent order derivation substitution truth/tautology duration surface number
origin membership/belonging space time constants entity dispersion change op-
eration self inherency ontology non-identity falsehood/contradiction variables
dimension inscription measure substance fundamentals void vector virtuality
negation disorder non-equality nothing process state operator

analysis

a repeated sort in this instance is made by sort file1 > file2 - at which point file2
is justified; then file2 > file1 - at which point file1 is justified. this repeats - not
indefinitely (although i have no proof of this) - until stasis is achieved - i.e. file1
= file2.

the sort is alphabetic; therefore the concepts - which are similar to kantian or
aristotelian categories - are organized accordingly in alphabetic order. this

transforms the concepts - which presumably have their own, implicit, order - into associations based on explicit happen-stance. the result is an apparent relativization of conception, based on nothing more than english (in this sense it is similar to some of the logical paradoxes of the early 20th-century which 'resolved' in terms of one or another language).

further, if the concepts are indeed foundational in any sense whatsoever - then any ordering is as good as any other, since they would be intrinsically independent. the associative complexes formed by repeated sorting would be the result of a dialectic of perception between the reader and the text, which is more a collocation or inscriptive apparatus - a search engine in the sense of a spider, across and throughout the real and all its appurtenances.

finally, a certain biologism is apparent in the list - ranging from 'i' and consciousness through 'self' and 'self-awareness'; this brings to light a certain reduction or veering of conception towards an organic reading - i.e. heuristics or methodologies for making sense of the world, ranging from retinal processing through naming, inscription, referent, and truth. this is also at variance with a classical condition of independence - in this case, the variance is from within the list, intrinsic to it (the list at this point conjuring up classical cybernetics as well), not extrinsic - a deeper waywardness, redolent of desire, than alphabetic ordering would create.

analysis²

meta-analysis or the need for compensation, sublimation exacting an equivalence somewhere down the line or loosely across the plane. all of these are open moments - 'well, i'll explain myself,' 'well, i meant such and such' - and in relation to legitimacy. see analysis² as a thwarted series; the idea, that of recursion as in gnu - gnu not unix - and hack - tends either towards the asymptotic - 'well, i don't know,' 'well, it might have been' - or towards a foreclosure or basin - 'well, you've got enough to go on,' 'well, you don't care anyway.' then in any case, an apologetics of writing, writing in an n-dimensional space, writing to oneself, extending the skein or membrane, trapping others -

—

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117. **whitebox**

Human Formed | Representations of the Body 7- 9pm Wednesday 7 November dialogue @White Box

Tue 6 Nov 2001

CrossPathCulture Ltd. presents
7- 9pm Wednesday 7 November 2001

Human Formed | Representations of the Body
the first fall 2001 CPC dialogue series featuring
Huang Chih -Yang (Taiwan), Emiko Kasahara (Japan), Gerard Pas
(Netherlands/Canada), and Asya Reznikov (Russia) on the panel.

This dialogue will take place at WHITE BOX 525 West 26th Street (10 -11 Ave.) Artists and the public will interact in a discussion about interpretations of the human body in art. The artist's unique backgrounds provide an exciting opportunity to question and examine the process by which life becomes art. The dialogue is open to the public, and will be filmed for inclusion in the documentation of our fall 2001 exhibition series "Identities."

also.....don't miss

opening Saturday 10 November 2001 7-9pm

ALL ACCESS

(through 9 December)

135 West 50th Street, Ground Floor Gallery

ALL ACCESS explores cultural stereotypes and global identity. Albert Depas(Haiti), Satch Hoyt(Jamaica/UK), Mihail(Bulgaria), Rudzani Nemasetoni(So. Africa), Olabaya Olaniyi(Nigeria), Asya Reznikov(Russia), Jorge Salazar(Mexico), Dinkies Sithole(So. Africa), Zhang Hongtu(China).

The installations and sculptures presented reflect immediate political and cultural concerns as well as the long standing issues of identity and alienation, attempting to position the individual within the context of both modern and ancient forms of tribalism, nationalism, and globalism. ALL ACCESS challenges participants to reconsider regional, race-based and religious assumptions.

If you have any questions about our programming, feel free to contact [REDACTED] or our offices at [REDACTED] / 9784

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118. **david antin**

Kazakh Oil

Tue 6 Nov 2001

Dear Cris -- I think your oil pipeline information is out of date and no longer relevant. Check out these two much more recent reports from the New York Times. It seems that the pipeline passage of Kazakh oil through Russia is imminent and through Turkey a possibility. An Afghanistan-Indian Ocean route has no backing and is not part of the picture. It's absurd to imagine that Bush would go up against Chevron for Kazakh oil, since Chevron is already committed to a

pipeline through Russia to Novorossiysk on the Black Sea and has been committed to it \$2.6 billion worth for the last 9 years.

Oil is not the reason for the attack on Afghanistan. You underestimate the stupidity of the US government and its commitment to domestic public relations.

David

Business/Financial Desk; Section W
A Breakthrough for Kazakhstan's Oil
By BIRGIT BRAUER

10/02/2001 The New York Times Page 1, Column 3 c. 2001 New York Times Company ALMATY, Kazakhstan, Oct. 1 -- Nine long years after a consortium was formed to build it, a \$2.6 billion pipeline from the Tengiz oil field in western Kazakhstan to Novorossiysk, a Russian port on the Black Sea, is finally ready to begin operating. Oil will start flowing in the next few days, bound for customers in the Mediterranean and Western Europe. Although the timing is awkward, the pipeline is a major breakthrough for the country, where immense reserves of oil have been found, but in remote locations far from a pipeline or seaport that could bring the oil to market efficiently. And it is a breakthrough for Tengizchevroil, a joint venture led by Chevron that is developing the giant Tengiz field. Before the pipeline, the only ways to ship bulk oil exports from Kazakhstan to customer nations were in rail cars through the creaky Russian railway system or by boat across the Caspian Sea to Azerbaijan. These were expensive and a logistical headache. And they limited the amount of oil that could be produced by Tengizchevroil and rival oil operators. With the new pipeline and other development projects like the Kashagan offshore field, Kazakhstan hopes to more than double its output, to 2 million barrels a day in 2010, from 840,000 barrels a day this year, furthering its ambition to become one of the world's top five oil producers. Although there is short-term concern about an oil glut as most big economies around the world slow, most analysts agree that in the long term, Kazakhstan will find demand for all that oil and more. The pipeline promises to be a big cost saver for Tengizchevroil, which has grown since its creation in 1993 to become Kazakhstan's largest single producer at 260,000 barrels a day, or 12 million tons a year. "The savings of the pipeline will be about \$25 per ton," said Tom Winterton, general director of the Tengizchevroil venture. "At a million tons a month, you can see pretty substantial savings." Tengizchevroil is mainly American-owned; Chevron has half; Exxon Mobil has one-quarter; a Russian partnership, LukArco, holds another 5 percent; and the Kazakhstan government owns the other 20 percent. It is one of the largest employers in the region, with 3,200 workers. The latest phase of expansion, undertaken to take advantage of the pipeline, will raise its total investment to \$4

billion. The 980-mile pipeline was built by the Caspian Pipeline Consortium, which originally included the governments of Russia, Kazakhstan and Oman. The group quickly fell to infighting, and it was restructured in 1996 to include foreign oil companies. But the project made little headway until 1999, when the Russian prime minister, Yevgeny Primakov, decided to back it as furthering Russia's national interest. Red tape and squabbling within the consortium, and efforts by Russian regional governments to enlarge their cut of the pipeline's revenue, have repeatedly held up completion. Even now there is not yet a firm start date. Still, all concerned say oil will flow in October, and once it does, many say the intramural wrangling will fade. "This is a high-profile project," said Laurent Ruseckas, director of Caspian research at Cambridge Energy Research Associates, a consulting firm. "It's really going to be in Russia's interest to see it work smoothly." Central Asia is a tense and uncertain region in the wake of the terrorist attacks in the United States. Though Iran has scuffled with its neighbors over offshore rights in the Caspian Sea, and Afghanistan is not very far off, oil executives in the area say they see little added threat to the safety of oil operations after Sept. 11. "The most impact, in all honesty, is going to be that it has accelerated this move into recessionary pressures," Mr. Winterton said. "That, undoubtedly, will have some longer-term impact on growth." For the moment, though, engineering work will go ahead on Tengizchevroil's expansion plans even if economic conditions sour in the short term, he said, with a decision to be made about a year from now on how quickly to proceed with construction.

Business/Financial Desk; Section W

World Business Briefing Europe: Kazakhstan: Pipeline Needs Supply

By Birgit Brauer (NYT)

10/04/2001 The New York Times Page 1, Column 3 c. 2001 New York Times Company The head of Kazakhstan's national oil company Kazakhoil, Nurlan Balgimbayev, left, says a 1,040-mile pipeline to be built from Baku, the capital of Azerbaijan, to the Turkish port city of Ceyhan on the Mediterranean will not be viable without the addition of Kazakh oil. While investors in the proposed one-million-barrel-a-day pipeline project, supported by the United States, have started a \$120 million detailed engineering study, the Kazakh government has been working since this spring on putting together a sponsors' group of local and foreign oil companies operating in Kazakhstan. Birgit Brauer (NYT)

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119. **Elizabeth Treadwell Jackson**

women of the think tank (to poetix)

Tue 6 Nov 2001

"I cut out tiny cardboard Christians and threw them to my collection of stuffed lions." -- Perdita Schaffner

Last August I spent a camping trip reading **Women of the Left Bank** (which I would highly recommend to anyone interested in same, tho you may want to skip some parts, as when plots of books you haven't read are given away, in my case H.D.'s **Hermione**). Toward the end, it's all about everyone's reaction (practical & literary) to the beginning of WWII and I remember lazily thinking under some big tree in Washington state, it's so strange to imagine being that truly **caught** in history. And now, here we are (tho of course I am not nearly as **caught** as a no doubt wide variety of folks in NYC, Pennsylvania, Washington DC, & Afghanistan).

beerlike the ocean
spitting emails back at you
my Jean Rhys moments at the corner store

I like a slogan Rachel Levitsky sent me: "a life is not abstract just because it's far away" -- she may have phrased it better.

Paula Gunn Allen came and spoke at Small Press Traffic on Oct. 19. She talked about lots of things, including Indigenous nations' reactions to current events. She talked about how the earth is going through some kind of menopause which sounds ludicrous coming from me but you should read her essay "Growing Up Sacred" which she wrote for a book of photographs of sacred places in the US just published (she couldn't remember the title of the book, a coffee table sort I imagine, which charmed me being deeply marked by her work as a critic and as a teacher of mine at UCB). She was lucky enough to grow up with a Scots-Irish Laguna Pueblo mother who read the kids Gertrude Stein aloud and told them to look at the mountain. Also a Lebanese father, which gives some twists to her take on the events. She read some updated transliterations of Rumi poems which pleased the crowd. MP3s of her talk and also some other great recent SPT readings by Stephanie Williams and Lily James should be up at our website (<http://www.sptraffic.org>) fairly soon. Right now there is a lovely poem by Mei Mei Berssenbrugge you can listen to there if you have the right equipment.

any less deafening cry
(for Carol Mirakove)

the last glass ceiling, broken leap
fanny alright, these tidy ladies

that won't keep, the commercial,
not the military, side

antelope prescription supplier,
that makes it hard to figure,
miles of back-country connoisseur

lodgings vary
from spartan to less spartan,
slaved queensrust way

tarried nightly
wishingpot
into the policy bingo

How lucky am I to be writing anything at all and to have an evening in which to read poems sent to me by Sarah Anne Cox and Carol Mirakove.

Thank you Dan and Taylor for your sentiments, and tho I haven't yet gone back in the archive to read them, I am sure I will also be thankful for Geraldine's.

Love and hope,

Elizabeth

Elizabeth Treadwell

<http://www.poetrypress.com/avec/populace.html>

Get your FREE
download of MSN Explorer at <http://explorer.msn.com/intl.asp>

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120. **derek beaulieu**

ImPOSTures: Call for Papers

Tue 6 Nov 2001

Call for Papers

The Department of English at the University of Calgary invites abstracts for papers to be presented at the 2002 Graduate Free Exchange Conference:

imPOSTures

March 8-10, 2002

University of Calgary

Post is so ingrained as a prefix in the cultural exchange of information that it risks being divested of significance by its very pervasiveness. Post announces the death of totality and yet it has recently emerged victorious as cultural and intellectual hegemony, engaging several disciplines as a dominating prefix. So

what does post signify? Has it become meaningless? How does it continue to be useful? And what survives past post?

The title of this conference is intended to suggest a wide range of postures, non-postures & impostures, as well as critical performances, related to the idea of post-ism. We welcome both papers that make use of post-isms and those that criticize them. Interdisciplinary papers are more than welcome. Possible themes could include, but are not limited to:

- . specific post-isms such as post-modernism, post-colonialism, post-feminism, post-humanism.
- . trans- and neo- identities and -isms
- . transgressions and border crossings
- . emerging identities
- . postscripts that challenge the authority of grand narratives or that become newly authoritative narratives in their own right
- . post-ism as an empty signifier
- . the body, cyborgs, technology and simulation / simulacra
- . post as a means of creating art (post-isms, postcards, internet postings.)
- . post as identity: what does it mean to come after?

Proceedings from the University of Calgary Free Exchange Conference may be published. Please submit a 250-word abstract by January 8, 2002, to:

Graduate Free Exchange Committee
Department of English
University of Calgary
2500 University Dr. N.W.
Calgary, AB
T2N 1N4

or by e-mail to: [REDACTED]

The submissions will be vetted blind, so please include your name on the covering letter only.

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121. **UGA Lanier Speakers Series**

JOHANNA DRUCKER Thursday, November 8, 4:00 ROOM 265 PARK HALL

Tue 6 Nov 2001

The University of Georgia English department,
represented by Jed Rasula, would like to announce

the next reader in the 2001 Lanier Speakers Series,
University of Virginia Robertson Professor of Media Studies, Johanna Drucker
Lecture by

Johanna drucker

Thursday, November 8, 4:00 265 Park Hall

Johanna Drucker is author of two scholarly monographs: *The Visible Word: Experimental Typography and Modern Art, 1909-1923* (1994) and *Theorizing Modernism: Visual Art and The Critical Tradition* (1994). Drucker's other books include *Alphabetic Labyrinth: The Letters in History and Imagination* (1995), *Figuring the Word: Essays on Books, Writing, and Visual Poetics* (1998), and several exhibition catalogues including *The Dual Muse* (1997) and *Next Word* (1998). She has had a long and productive career as a typographer and writer, widely known for lively letterpress books like *Martian Ty/ography* and many others. Johanna Drucker is Robertson Professor of Media Studies at the University of Virginia, having previously taught at Columbia and Yale.

For work by Johanna Drucker and further information, please visit:

<http://writing.upenn.edu/epc/authors/drucker/>

Do You Yahoo!?

Find a job, post your resume on Yahoo! Careers.

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122. **Elizabeth Treadwell Jackson**

Re: What the world needs now

Tue 6 Nov 2001

LRSN, you crack me up. Filmmakers & Jennifer Jason Leigh drive me crazy, especially when interviewed by Mary Gaitskill, but I tend to love them anyhow.

FYI all, Mr. LRSN will be reading at SPT on Dec 14 with Lauren Gudath and I'm told there will be a Muppet component (details as ever are at <http://www.sptraffic.org>).

Well it's 7:36 locally and I really ought to be watching Entertainment Tonight, but while I'm at it I'll add that in Dec SPT is also hosting these events, so mark ye calendars:

Dec 1 Sat 4 pm panel 8 pm reading

SERIES X: On Translation with Norma Cole, Jen Hofer, Pierre Joris, Walter K. Lew, and Diane Weipert

Dec 2 Sun 2 pm

CROSSTOWN TRAFFIC: Interdisciplinary Series with Tanya Hollis and Amanda Huguen, hosted by Yedda Morrison

Dec 7 Fri 7 pm

Chax Press Reading & Celebration (& Fundraiser)

with Chax Press authors including but not limited to Beverly Dahlen, Lyn Hejinian, Benjamin Hollander, Myung Mi Kim, yrs true.

Dec 14 7 pm

reading by the above mentioned Lauren Gudath & David Larsen, rescheduled from Sept 14

Hope to see you at one or two or hey, all,
Elizabeth Treadwell

<http://www.poetrypress.com/avec/populace.html>

Get your FREE
download of MSN Explorer at <http://explorer.msn.com/intl.asp>

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123. **Wanda Phipps**

[Fwd: international gathering of hope]

Tue 6 Nov 2001

Thought you might like to know about this:

International Gathering of Hope

November 11

As we recover from the tragic events of September 11th and ponder the widening war, we have a unique opportunity to break this vicious cycle of violence and inspire the world with a message of unity, healing, and peace.

On November 11, the two-month anniversary of the tragedy at the World Trade Center, and the 83rd anniversary of the end of WW1, New York City will come together in a Gathering of Hope, to begin at 4:00pm at the Hope Garden in BATTERY PARK.

We will first gather in the park with music and performance, dance, festivity, and free food; a showing of unity and hope in the face of adversity. After, we will proceed uptown along the footpath, a

sea of light collecting at the base of the fallen towers.

As symbols of compassion for victims of violence and poverty the world over we ask that people wear an element of white as a symbol of peace, and bring flowers, candles, and hand-made lanterns to lay beside the ashes of the World Trade Center.

This is a global issue. Communities the world over are joining in this powerful symbolic act.

ANOTHER WORLD IS POSSIBLE.

<http://www.gatheringofhope.org>
800/ [REDACTED]

-- This is an international event. Across the planet people are claiming November 11 as a day of hope, a day to celebrate our belief that peace and justice can heal our wounded world.

-- The effort is led by artists seeking creative ways to inspire and educate.

-- We welcome artists and people the world over to do something in their own communities on this day.

-- The event is in concert with worldwide demonstrations that week calling for global economic justice.

In New York City on November 11th:

-- Participants are making hundreds of hand-made lanterns to be laid at the foot of the fallen towers in the shape of the word "HOPE"

-- Scores of dancers, performers and musicians will hold a festival of hope and possibility in Battery Park.

-- We will be distributing literature detailing positive, sustainable alternatives to military and economic violence.

-- Our promotional and informational materials are available for distribution to anyone in the world.

<http://www.gatheringofhope.org/>

visit website to:

- get more details
- download materials
- tell us what you're planning to do in your community
(or find out what might already be happening there)
- join the network
- learn how to make your own lanterns...etc.

--

Andrew Boyd

██████████

718/██████████ h/o

<http://www.postersforpeace.org>

<http://www.gatheringofhope.org>

--

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124. **Alan Sondheim**

endurance

Wed 7 Nov 2001

-

endurance

test

for seven and a half years i've typed at least one work a day, well that's not true, there have been several period, the longest three days without incoming

my mind continues to function in this obsessive-compulsive fashion - addiction to writing/inscribing: attacking the very body that sustains it

there are most likely seven-hundred texts a year, five-thousand two-hundred fifty texts to date, almost all titled, arranged or arraigned in numerous files

produced on perhaps forty computers, a massive edifice or alphabetic substance or continuous lettering which is almost on the order of a family squabble

there are orders and orderings, and there are viral disruptions pro-
duced by the same, there is a tendency to construct genre and collapse it,
abjectly

these are letters coming out of mouth, anus, penis, streaming from
pores, letters spewed from eyes and ears, nostril-letters barely upright,
struggling

at night i'm never left alone - they regroup, gather again, begin an-
other attack - i wake with phrases forgotten in the morning, damning my-
self

awake, i attempt the long or philosophic form, fleeing the aphoris-
tic, drawn back into the maw, writing on the run, in exile, sickness or
flight

taking on other genders, identities, lives, subjectivities, running
through reals and virtuals, breaking down even self- referentiality, recur-
sivity

the production of texts which carry the body into states of
incessant trembling, the fingers broken on the keys, keys
broken against the furious assault of language

irrelevance of the body, enormous sheaves of texts, files
and circulations, routings of collapsed desire, outlines
and articulations

careful display and explication of theoretical work in
every state of development, ultimately the style of
letters, their massif

intellectual manque in spite of it all, the hunger for
brilliance, recognition, for the specificity of worlds
under or beneath construction

continuous maintenance of worlds, worlding through text
and distribution, the skein of subjectivity just be-
neath the surface

seven and a half years of scratching the surface of
surface, riemannian folds collapsed chaotically, one
or more placements daily

the carriage of the real

—

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125. **Nate and Jane Dorward**

Address query

Wed 7 Nov 2001

Could someone backchannel me Ron Padgett's address? -- Thanks. --N

Nate & Jane Dorward

██████████

THE GIG magazine: <http://www.geocities.com/ndorward/>

109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada

ph: ██████████

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126. **Kevin Killian**

"The American Objectivists" and our auction

Wed 7 Nov 2001

Forgive the double announcement! I want to write a little bit about our upcoming play, "The American Objectivists," written by myself & Brian Kim Stefans. We have been rehearsing this week and I am quite confident you've never seen anything exactly like it! Our cast is divided into two groups, one half knew all about the Objectivists already, and the others I think believed that they were going to be acting out the life of Ayn Rand and her circle. But now, we're all on the same page.

Please try to come to its premiere (if you're in San Francisco) this Sunday, November 11th. It will be part of "LUCKY 7," the annual benefit for Small Press Traffic, from 1 to 5 p.m. at CCAC (California College of Arts and Crafts), 1111 Eighth Street at Wisconsin off 16th Street in the Mission. First we will have a nice cocktail type hour thing with Wayne Smith performing his own music. Then I will be the auctioneer for this year's exciting crop of literary memorabilia and manuscripts. As usual we have everything under the sun, the bad and the beautiful, including material from Edward Albee, John Ashbery, Paul Auster, Bjork, Joe Brainard, John Cage, Anne Carson, Clark Coolidge, Agnes de Mille, Jerome Robbins, Vaclav Havel, Tippi Hedren, James Merrill, Henry Miller, Czeslaw Milosz, Marianne Moore, Alice Notley, Doug Oliver, Carl Rakosi, Adrienne Rich, Laura (Riding) Jackson, James Schuyler, May Sinclair, Zadie Smith, Steven Soderbergh, Derek Walcott, John Waters, Jeanette Winterson, Slavoj Zizek, and tons more. (Catalogue on request as usual.)

And then, our play! So, the benefit starts at 1, around 2:30 we'll have the auction, and the play will start around 3:45 or 4. It will all be over around 5 and it costs only TEN DOLLARS! Hope to see you all there! For more information call ██████████.

Thank you everybody, hope to see you on November 11th (this Sunday), help support a good cause and have lots of fun!! -- Kevin Killian.

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127. **David Baratier**

Our listserve

Wed 7 Nov 2001

After a few months of laying low
from the listbot removal
the pavement saw listserve is back up
and on the air according to John W
our preflight tekkie--

Forthcoming items include
interviews with John M Bennett,
Ivan Arguelles, Mark DuCharme,
Julie Otten, a re-tooling of the swop list,
new titles, the humeric value of monkeys,
the best dirt sent in, a monthly question,
our favorite current poetic hoax, and so on

If you were not a member previously
I invite you to join
all I need is a backchannel to



with the subject line
I love you

and the rest of the box blank.
No attachments please.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus OH 43206
USA

<http://pavementsaw.org>

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128. **Kathy Lou Schultz**
Teaching: books for freshmen?

Wed 7 Nov 2001

Hello,

My philosophy when teaching introductory creative writing courses is to run them as reading/writing seminars, i.e. I have the students read a lot of literature and respond to it rather than just "workshopping." All the creative writing textbooks I have are either dull or ridiculous, but I'm wondering if there are any "How to" books -- for either poetry or prose -- that you have found useful for young college writers.

Also, of the books on poetics, versification, form, etc. which have you found useful in the classroom?

Thanks in advance for your recommendations,
Kathy Lou

--

^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^

Kathy Lou Schultz
<http://www.english.upenn.edu/~klou>

Lipstick Eleven/Duck Press
<http://www.duckpress.net>

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129. **Michael Magee**
A Completed Portrait of Lee Greenwood
Wed 7 Nov 2001

A COMPLETED PORTRAIT OF LEE GREENWOOD (After Stein and Johns)

If I scold him would he like it. Would he like it if I scold him.

Would he like it would a soldier would a soldier would would
he like it.

If I scold him if I sold it if I scold him like a soldier. Would he
like it if I scold him if I sold him to a soldier. If I sold him would
he like it would he like it if I scold him.

Then.

Not then.

And then.

Then.

Specifically operating.

Exactly specifically operating.

Exactly operative.

Exacting operatives.
Exact specs exactly suspect of an operative.
Wheat waves and whistles so do we. Wheat waves and so waves
and so sways and so weighs its sways and waves in so ways.
One I'm proud.
Two I'm proud.
One aloud.
Two I'm proud.
Two aloud.
One is aloud.
One aloud.
One aloud to be a aloud.
To be proud.
Two be proud.
Two be proud to be aloud to be aloud.
To be aloud to be loudly proud loudly proudly aloud.
A patriot.
A pat riot.
A pater riot.
A laugh riot a rootin tootin laugh riot.
Pater and pater. Who starts a riot. Mater and mater.
Who cries at a riot.
Play patriotism. Play material. Play material well.
Missile and thistle.
Was a king a groom.
Mistle epistle.
Has a carpet broom.
Pistol and pistol.
Has a whip a tomb.
Is a mosque an ashram and so it is. A mosque is an ashram and
so it is and also. A mosque is a mosque is a mosque and so it is.
Ashram and ashram ashram and has ram and has it ram and as it
ram and has it ram. And as it ran and has it ran and as has it ran
and ran. And as it ran an ashram and ashcroft and has it croft as
as it croft and is it aloft. And aircraft and is it aloft and is it soft
and ashcroft. And this is so because.
Free free free free free free and free and free and free and the
free. Free free free and least I'm free and lease the free and the
least free and the free and so the free.
Me and gave his life.
Me and gave a life.
Me and gave of his life.

Me and a life.
Me and life.
Me for a life.
He for a life for me and a life for a life.
Let me recite what Lee preaches. Lee preaches.

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130. **derek beaulieu**

a fundraiser for Talonbooks: "Voices: poems for Karl & Talon"

Wed 7 Nov 2001

"Voices: poems for Karl & Talon"

As a fundraiser for Vancouver's Talonbooks, which is suffering under Canadian publishing's financial strain, housepress has organized a special series of broad-sheets.

This collection includes work from:

Doug Barbour,
bill bissett,
Robin Blaser,
George Bowering,
Louis Cabri,
Dennis Cooley,
Frank Davey,
Robert Hogg,
Ryan Knighton,
Nicole Markotic,
Daphne Marlatt,
Ashok Mathur,
Erin Moure,
bpNichol,
Jamie Reid,
Sharon Thesen.

each piece is lettered & sold only as a complete set with handprinted covers on archival grade cardstock - artwork by derek beaulieu.

printed in a strictly limited edition of 52 lettered copies (A-Z, AA-ZZ)

****ALL PROCEEDS from this release will go to supporting Talonbooks. ****

\$30 per set.

to order copies or for more information,
please contact derek beaulieu @ housepress:

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Wed 7 Nov 2001

Poetry at <http://members.tripod.com/~trbell/lifedesigns/publicat.html>

Gallery - Metaphor/Metonym for Health at
<http://members.tripod.com/~trbell/metaphor/metapho.htm>
Health articles at <http://psychology.healingwell.com/>
Reviews at <http://members.tripod.com/~trbell/lifedesigns/reviews.htm>

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132. **Damian Judge Rollison**

eight bells

Wed 7 Nov 2001

Eight bells
and all is wrong. "That man
not only threatened my life
but has defied the law."

"I've brought my poor
father bread."

"Throw both him and the bread out."

"I'll just wait around
until he's
famished."

"I guess I better go."

"I've changed my mind --
I want
the bread."

"No, I don't think you do."

"Come my boy,
I was only
foolin'."

"I know what it is -- you're
ashamed of my
baking."

"Talk to him, Sheriff."

"The old bum is
your father."

"That must of happened
when the dough fell
in the tool chest."

Weather Conditions -- cloudy
and wet.
Storm clouds in the
Offing.

[illegible]

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133. **Mister Kazim Ali**
Anthology of Afghan Writings

Wed 7 Nov 2001

Zohra Saed, an Afghan poet and editor and doctoral student at CUNY, has been editing over the past year an anthology of Afghan-American writings. Though the book was finished, they are now adding additional writings dealing with 9/11.

She's actually now trying to find a publisher for the book quickly. It's amazing writing, and I hope anyone with leads for her to query will e-mail me, or her at [REDACTED].

Thanks,

Kazim Ali

=====

"all histories are fabulous.
ours stinks with genius."

--Cleopatra Mathis, from *Guardian* , Sheep's Meadow Press

Do You Yahoo!?

Find a job, post your resume.

<http://careers.yahoo.com>

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134. **Lowther, John**

APG at Tasty World (11.15.1)

Wed 7 Nov 2001

Luddites, Start Your Engines! the atlanta poets group will perform at tasty world in athens ga on thursday november 15th. show starts at 7 ends by 9. expect a number of polyphonic performances, individual readings, a play, live improvization and an art giveaway, free copies of the magazine 108 and much else. and i am pleased to announce that joining the a.p.g. on stage during the course of the evening will be heidi peppermint and jed rasula. no admission for the poetry (obviously))ohnLowther

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135. **Andrew Maxwell**

Roberto Tejada & Kristen Gallagher @ Dawsons, Sunday 4pm!

Wed 7 Nov 2001

The Germ & the Poetic Research Bureau

present

Roberto Tejada and Kristen Gallagher

at Dawsons Book Shop, Sunday November 11 @ 4pm!

Where the hell is Buffalo? What the hell is LA? Between the Bills and the Billions, between the Destroyers and the Dream Factory, there's the open road and a video projector on stun! From grey to grey and sprawl to sprawl, a light shines through. There's a connexion. Why do you think Frank Lloyd Wright scattered his huts in both haunts? The hardest homes are the ones that stick.

Roberto Tejada, sharp shutterbug and author of this many Sleepless Sonnets, makes a swooping return to his old Larchmont neighborhood on the flash wave of his latest bang-up exhibition at the Getty. Joining him is Our Lady of Kickass Industry, Kristen Gallagher, who has of late been kicking around in punk clubs and wookie workshops with video underlord Tony Conrad, erecting screens on this many stages next to the beer bottles and the bass guitars to float that shimmying ghost across the airspace again. She brings a few of her recent video nasties to Dawsons this Sunday!

Geez mom, do I have to yell...how can you miss!?

Roberto Tejada is a poet, art critic and curator from Los Angeles. He has written on contemporary art and photography for Aperture, Afterimage,

Camerawork, Art Nexus, Luna córnea, and Third Text. He was executive editor at Artes de México and founding editor of the magazine of cultural criticism and the language arts Mandorla: New Writing from the Americas, both in Mexico City. His poems and translations have appeared in The Best American Poetry 1996, Conjunctions, Grand Street, La jornada semanal, Sulfur, Talisman, and Vuelta. He has curated exhibitions at the Museo de las Artes (Guadalajara, Mexico) and the Blue Star Art Space (San Antonio, Texas) and he is currently co-curating an exhibition of photographs by Manuel Álvarez Bravo at the J. Paul Getty Museum in Los Angeles. He is the author of Gift + Verdict (Leroy, 1999) and--in collaboration with artist Thomas Glassford--the forthcoming Amulet Anatomy (Phylum, 2001). He lives in Buffalo, New York.

Kristen Gallagher is a poet and editor from Buffalo, New York. She is also the founder of Handwritten Books (<http://handwritten.org/>), an online and real-world press, responsible for among other things putting out form of our uncertainty: a tribute to gil ott, which she edited. She also curates Rust Talks, interviews and dialogues with writers on literary works and art. Her own work has appeared in many journals, including ixnay, Combo and Tripwire among others.

Dawsons is located at 535 N. Larchmont Blvd between Beverly Blvd and Melrose Blvd.
Tel: [REDACTED]

Readings are open to all. \$3 donation requested for poets/venue.

Call Andrew at [REDACTED] x233 for more info.

The season finishes:

Nov. 11: Roberto Tejada, Kristen Gallagher

Dec. 9: Charles Alexander, Kathleen Fraser

Andrew Maxwell, gaslighter
The Germ/Poetic Research Bureau
1417 Nolden St
Los Angeles, CA 90042
"a dead romantic is a falsification" --Stevens

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136. **Reuven BenYuhmin**

Big Oil & Afghanistan

Wed 7 Nov 2001

Ever since the fall of the former Soviet Union ten years ago, Exxon, Mobil, Chevron and the other big oil monopolies have been scheming to get their hands on the vast oil and gas wealth around the Caspian Sea, just north of Afghanistan. This region's oil reserves may reach more than 60 billion barrels, enough to service Europe's oil needs for 11 years. Some estimates are as high as 200 billion barrels. The Caspian Sea reserves are 10 percent of the world's known supply, worth about \$5 trillion at today's prices.

In February 1998, Unocal Corporation testified to the House Committee on Internal Relations Subcommittee on Asia and the Pacific that the Taliban government in Afghanistan is an obstacle to having an oil pipeline from the Caspian region to the Indian Ocean, that is, through Afghanistan. In 1997, Unocal even tried to woo the Taliban with billions of dollars to support the proposed pipeline through their country. The unrecognized Taliban government, however, was a set back to their plans.

Having a government in Afghanistan that is beholden to U.S. interests, along with stationing U.S. troops in the former Soviet Republics of Kazakhstan, Uzbekistan, and Turkmenistan, would secure the region and allow this project to proceed. And just in time, as far as the U.S. oil companies are concerned, because there is international competition for the Caspian Sea oil resources.

Russia and German companies had been trying to establish a pipeline from the Caspian Sea through Eastern Europe, but U.S. bombing of Yugoslavia blocked this plan. Russia, however, also brokered a treaty with Iran for a pipeline route. China also began negotiating to build oil and gas pipelines from Kazakhstan. In January 2001, oil industry journals lamented that any chance the U.S. had of cementing alliances in the region seemed doomed. They noted, however, that the incoming Bush administration, heavy in oil and related interests, would likely try to reverse this trend (www.caucasuswatch.com).

_____:

Moreover, the Taliban itself is a creation of the Americans and the British.

In the 1980s, the tribal army that produced them was funded by the CIA and trained by the SAS to fight the Russians.

The hypocrisy does not stop there. When the Taliban took Kabul in 1996, Washington said nothing. Why? Because Taliban leaders were soon on their way to Houston, Texas, to be entertained by executives of the oil company, Unocal.

With secret US government approval, the company offered them a generous cut of the profits of the oil and gas pumped through a pipeline that the Americans wanted to build from Soviet central Asia through Afghanistan.

A US diplomat said: "The Taliban will probably develop like the Saudis did." He explained that Afghanistan would become an American oil colony, there would be huge profits for the West, no democracy and the legal persecution of women. "We can live with that," he said.

Although the deal fell through, it remains an urgent priority of the administration of George W. Bush, which is steeped in the oil industry. Bush's concealed agenda is to exploit the oil and gas reserves in the Caspian basin, the greatest source of untapped fossil fuel on earth and enough, according to one estimate, to meet America's voracious energy needs for a generation. Only if the pipeline runs through Afghanistan can the Americans hope to control it.

So, not surprisingly, US Secretary of State Colin Powell is now referring to "moderate" Taliban, who will join an American-sponsored "loose federation" to run Afghanistan. The "war on terrorism" is a cover for this: a means of achieving American strategic aims that lie behind the flag-waving facade of great power.

The Royal Marines, who will do the real dirty work, will be little more than mercenaries for Washington's imperial ambitions, not to mention the extraordinary pretensions of Blair himself. Having made Britain a target for terrorism with his bellicose "shoulder to shoulder" with Bush nonsense, he is now prepared to send troops to a battlefield where the goals are so uncertain that even the Chief of the Defence Staff says the conflict "could last 50 years".

The irresponsibility of this is breathtaking; the pressure on Pakistan alone could ignite an unprecedented crisis across the Indian sub-continent. Having reported many wars, I am always struck by the absurdity of effete politicians eager to wave farewell to young soldiers, but who themselves would not say boo to a Taliban goose.

In the days of gunboats, our imperial leaders covered their violence in the "morality" of their actions. Blair is no different. Like them, his selective moralising omits the most basic truth. Nothing justified the killing of innocent people in America on September 11, and nothing justifies the killing of innocent people anywhere else.

By killing innocents in Afghanistan, Blair and Bush stoop to the level of the criminal outrage in New York. Once you cluster bomb, "mistakes" and "blunders" are a pretence. Murder is murder, regardless of whether you crash a plane into a building or order and collude with it from the Oval Office and Downing Street.

If Blair was really opposed to all forms of terrorism, he would get Britain out of the arms trade. On the day of the twin towers attack, an "arms fair", selling weapons of terror (like cluster bombs and missiles) to assorted tyrants and human rights abusers, opened in London's Docklands with the full backing of the Blair government.

If he really wanted to demonstrate "the moral fibre of Britain", Blair would do everything in his power to lift the threat of violence in those parts of the world where there is great and justifiable grievance and anger.

He would do more than make gestures; he would demand that Israel ends its illegal occupation of Palestine and withdraw to its borders prior to the 1967 war, as ordered by the Security Council, of which Britain is a permanent member.

He would call for an end to the genocidal blockade which the UN - in reality, America and Britain - has imposed on the suffering people of Iraq for more than a decade, causing the deaths of half a million children under the age of five.

That's more deaths of infants every month than the number killed in the World Trade Center.

There are signs that Washington is about to extend its current "war" to Iraq; yet unknown to most of us, almost every day RAF and American aircraft already bomb Iraq. There are no headlines. There is nothing on the TV news. This terror is the longest-running Anglo-American bombing campaign since World War Two.

The Wall Street Journal reported that the US and Britain faced a "dilemma" in Iraq, because "few targets remain". "We're down to the last outhouse," said a US official. That was two years ago, and they're still bombing. The cost to the British taxpayer? 800 million pounds so far.

According to an internal UN report, covering a five-month period, 41 per cent of the casualties are civilians. In northern Iraq, I met a woman whose husband and four children were among the deaths listed in the report. He was a shepherd, who was tending his sheep with his elderly father and his children when two planes attacked them, each making a sweep. It was an open valley; there were no military targets nearby.

"I want to see the pilot who did this," said the widow at the graveside of her entire family. For them, there was no service in St Paul's Cathedral with the Queen in attendance; no rock concert with Paul McCartney.

The tragedy of the Iraqis, and the Palestinians, and the Afghans is a truth that is the very opposite of their caricatures in much of the Western media.

Far from being the terrorists of the world, the overwhelming majority of the Islamic peoples of the Middle East and south Asia have been its victims - victims largely of the West's exploitation of precious natural resources in or near their countries.

There is no war on terrorism. If there was, the Royal Marines and the SAS would be storming the beaches of Florida, where more CIA-funded terrorists, ex-Latin American dictators and torturers, are given refuge than anywhere on earth. . .

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137. **Andrew Maxwell**
new address for west coast Germ

Wed 7 Nov 2001

Hey folks,

I moved in September and the mail's been slow to re-route. Correspondence can be sent to the Germ or to me here:

Andrew Maxwell
1417 Nolden St
Los Angeles, CA 90042

It's nice here. Real hawks, the kind w/o glasses and defense briefs.

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138. **Ram Devineni**
Glyn Maxwell and Stephanos Papadopoulos

Thu 8 Nov 2001

The reading featuring Glyn Maxwell and Stephanos Papadopoulos has been moved to:

Poets for a Cause
The Knitting Factory
Main Stage, 8 PM
Monday, November 12th
74 Leonard Street
Admission: \$6-\$8

Located four blocks south of Canal,
between Broadway and Church St.

Take the 1 or 9 train to Franklin Street, walk one block south to Leonard,
turn left and walk a block & a half to the club. XXXXXXXXXX

<http://www.knittingfactory.com/>

<http://www.rattapallax.com>

Glyn Maxwell received the Somerset Maugham Prize and the E. M. Forster Prize, which he was awarded in 1997 by the American Academy of Arts and Letters. He is author of *The Boys at Twilight: Poems 1990-1995*, *The Breakage*, and *Time's Fool*. He is Poetry Editor of *The New Republic*.

Stephanos Papadopoulos was born in 1976 in North Carolina and raised in Paris and Athens. Educated in the US and Edinburgh, he holds a degree in classical archaeology from the University of North Carolina at Chapel Hill. His poetry has been published in major periodicals on both sides of the Atlantic, and attracted the attention of Nobel Laureate, Derek Walcott, who invited him to attend the Rat Island Foundation's first program on St. Lucia. In March 2001 he was invited to read in an international lineup at Oxford University for the United Nation's Dialogue Among Civilizations poetry festival. *Lost Days*, his first collection is published by Leviathan in London and Rattapallax Press in New York.

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139. **Joe Brennan**

The Politics of Oil

Thu 8 Nov 2001

What bin Laden and Bush Don't Talk About: The Politics of Oil Michael T. Klare, <http://www.alternet.org/> AlterNet November 5, 2001

Osama bin Laden does not talk about oil when he calls for a holy war against the enemies of Islam. Neither does George Bush, when he calls for a global war against terrorism. Both major protagonists in the current conflict stress moral and religious themes in their public pronouncements, claiming that this is a struggle between good and evil. But both bin Laden and Bush are well aware that the conflict also represents a struggle for control over the greater Persian Gulf region -- the location of about two-thirds of the world's known petroleum reserves. One can view the current conflict between the United States and Osama bin Laden's global terror network on a number of levels: as a struggle over the role of Islam in the modern world; as a fight between Islamic fundamentalists and less doctrinaire, Western-backed governments in the region; and as an inevitable consequence of America's continuing support for Israel. But however useful these strands of analysis, it is not possible to fully appreciate the origins and significance of the conflict without considering the historic role of oil politics. The greater Gulf area (encompassing Iran, Iraq, Kuwait, Oman, Saudi Arabia, the United Arab Emirates and several adjacent countries) has been a major international battleground ever since oil was discovered there in

the early years of the 20th century. At first it was Great Britain that fought to gain control over the area's petroleum wealth, with a particular focus on the oil reserves of Persia (renamed Iran in 1935). Later France moved into the area, seeking control over the reserves in Iraq. Further north, in the Caspian Sea basin, Czarist Russia and then the Soviet Union established a significant foothold in the oil-rich Baku area (now a part of Azerbaijan). Since World War II, the United States has been the dominant outside power in the greater Gulf area, with a significant presence in Kuwait, Oman, Saudi Arabia and the United Arab Emirates. American involvement started in March 1945, when President Franklin D. Roosevelt met with King Abdel Aziz ibn Saud, the founder of the modern Saudi regime, and forged a long-lasting strategic partnership. Although details of the Roosevelt-Abdel Aziz agreement have never been made public, the basic outlines of the deal are widely known: in return for privileged U.S. access to Saudi oil, the United States agreed to protect the royal family against both external and internal threats. To fulfill its side of the bargain, the United States has provided Saudi Arabia with billions of dollars worth of modern weapons, has trained and advised the Saudi army and paramilitary police, and, since 1990, has deployed large numbers of American combat personnel in the kingdom. This relationship has provided both parties with multiple benefits. The United States has enjoyed favored access to Saudi Arabia's immense oil reserves and earned many billions of dollars from the sale of advanced weapons and other high-tech systems to the Saudi government. The Saudi monarchy, for its part, has accumulated immense wealth from the sale of oil and enjoyed relative immunity from foreign or domestic attack. In recent years, however, both sides have attracted considerable hostility from militant Islamists because of their close relationship with one another. The royal family has attracted hostility because it is so closely tied with the United States, which in turn is associated with Israel and the repression of the Palestinians, and because it has allowed non-Muslim American soldiers -- infidels, as seen by their detractors -- to reside in the country (which is viewed as the Muslim holy land because of its historic role in the life of Mohammed). The United States, for its part, is condemned for aiding Israel and for helping to keep the Saudi monarchy in power. It is from this cauldron of contending forces that Osama bin Laden's network has emerged. Once a privileged member of the Saudi elite, bin Laden has become its most dedicated opponent. (Fifteen of the 19 terrorists involved in the Sept. 11 attacks were also recruited in Saudi Arabia.) Ultimately, bin Laden seeks to drive the United States out of the kingdom and replace the monarchy with a Taliban-like fundamentalist regime. And because he lacks the armies to accomplish this aim, he has relied on recurring acts of sabotage and terrorism. The United States has been fighting this threat since the early 1990s, when bin Laden first announced a jihad against America and initiated his first acts of terrorism. This has involved stepped-up security procedures at American

embassies and military bases in the Middle East and elsewhere, and often secret efforts to track down and arrest bin Laden's associates. The Clinton administration also launched missile attacks against bin Laden's Afghan headquarters following the 1998 terrorist strikes at U.S. embassies in Kenya and Tanzania. Through all of this, the United States has sought to preserve friendly ties with the Saudi monarchy, now headed by King Fahd. (Day-to-day control is exercised by Crown Prince Abdullah, however, because Fahd is seriously ill.) But friendly ties have become increasingly difficult, because the royal family faces growing opposition at home and thus seeks to distance itself from Washington. As a result, Riyadh (the Saudi capital) has been slow to provide U.S. investigators with information on the terrorists involved in the Sept. 11 attacks and to cut off funds to religious charities linked to bin Laden's terror network. At no point, however, has the United States considered reducing its dependence on Middle Eastern oil or in altering its relationship with Saudi Arabia. Indeed, the national energy policy released by the Bush administration last spring called for a steady increase in U.S. petroleum imports from Saudi Arabia and the other Gulf suppliers. For this reason, the report notes, "The Gulf will be a primary focus of U.S. international energy policy." But U.S. officials also seek to diversify the sources of imported energy, so as to compensate for any future interruption in the delivery of Gulf oil. This has led to growing U.S. interest in the oil and natural gas reserves of the Caspian Sea basin, especially those of Azerbaijan, Kazakhstan, Turkmenistan and Uzbekistan. (All told, these countries are believed to possess some 200 billion barrels of oil, or about one-third the amount found in the Persian Gulf area.) These countries, too, face a threat from Islamic extremists supported by Osama bin Laden and his Al Qaeda terror network. It is not surprising, then, that U.S. troops have conducted joint military exercises with forces from many of these countries. It is against this backdrop that the events of Sept. 11 and thereafter must be viewed. Although Osama bin Laden is not directly concerned with the flow of oil from the Gulf and the Caspian Sea area, his determination to drive the United States out of the area and replace existing governments with militant Islamic regimes represents a direct threat to American oil interests in the region. Thus, in fighting Al Qaeda, the United States has two sets of objectives: first, to capture and punish those responsible for the Sept. 11 attacks, and to prevent further acts of terrorism; and second, to consolidate American power in the Persian Gulf and Caspian Sea area and to ensure the continued flow of oil. And while the second set may get far less public attention than the first, this does not mean that it is any less important. What are the implications of this for future U.S. policy? The American public rightfully wants to see Osama bin Laden brought to justice and his worldwide terror network eradicated. This must be the immediate goal of American foreign policy. But once this has been accomplished, the United States should reassess the risks and benefits of growing U.S. oil dependence from greater Gulf area, and

consider whether it might be appropriate to, in time, reduce U.S. military presence there. Surely, the last thing we need is an endless series of wars over access to Persian Gulf oil. Michael T. Klare is a professor of peace and world security studies at Hampshire College in Amherst, Mass., and the author of "Resource Wars: The New Landscape of Global Conflict" (Metropolitan Books, 2001).

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140. **Harry Nudel**
m&r..Hot Girls & Wild Horses!

Thu 8 Nov 2001

See the brrruhahahA at Academy of American Poets...i'll be a wild horses'
A...Drn...

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141. **R.Gancie/C.Parcelli**
Re: The Politics of Oil

Thu 8 Nov 2001

Thanks, Joe for the more on the Oil connection. I would just add an addendum about Latin American, particularly the oil reserves in Mexico and Venezuela.

Even though U.S. foreign policy makers had hoped that with the election of Vincente Fox that Pemex, the huge national Mexican oil combine, would move rapidly toward privatization e.g. more economic and political control by the international oil companies and the U.S. for the most part this has not occurred.

More ominous is Venezuela, where the populist Hugo Chavez has launched policies designed to help the people of Venezuela (see article below) rather the usual constituents of greed there and in western capital markets all over the world. Toward disrupting this "threat of a good example", the U.S. has thrown tens of millions of U.S. taxpayer money at Venezuela's historically corrupt oligarchy. Much of that money simply disappears into private bank accounts. Our home town, Washington DC, which is referred to as "Hollywood for the ugly", is full of these corrupt stooges either living out their days or waiting to return when the U.S. needs another puppet regime.

Also, pressure is being applied on Venezuela through Colombia. U.S. funding of 'death squads' and paramilitaries in Colombia parallels traditional modes of 'legal' and illegal support. The little facilitating firms run mostly by retired U.S. military across the river in Northern Virginia are burning the midnight oil forging end user certificates and lining up weapons, transport and high tech surveillance equipment for the more brutal elements in the Colombian military and the

right wing death squads. Meanwhile, the Washington Post continues to insist that the financial support is coming from 'wealthy' ranchers in Colombia. Do the math. This threat from Colombia is being held over the head of the Chavez government. Go to far with reform especially as regards oil and we'll press our case that you are harboring the FARC and create a conflagration that will make Nicaragua (and Iran contra) look like the dress rehearsal it was. Even with widespread malnutrition and starvation, the Sandinistas cannot win an election against a corrupt oligarchy, that's how brutalized that country's people were by the U.S.'s proxy war. Think how more violent Washington's fury is where their largest supplier of oil, Venezuela, is concerned. And we haven't even mentioned the "other oil", another market coveted by U.S. and international business and banking interests. Just ask Citibank. CP

In the Shadow of the Liberator: Hugo Chavez
and the Transformation of Venezuela

Richard Gott

Heather Rogers

Thursday, July 12 2001, 2:20 PM

There is a huge social experiment underway in Venezuela and few on the American left seem to be paying attention. The military is buying fresh vegetables and meat in the countryside and trucking it to poor neighborhoods for sale at subsidized markets. New state run pharmacies are selling medicine at a 30% discount. The government now provides breakfast and lunch to children at school, which helped boost enrollment by one million over the last year. These are just a few of the social reforms began two years ago with the election of the left-leaning president, Hugo Chavez. The new leader is also trying to trim the fat of corruption and graft within the government by restructuring bodies ranging from the Judiciary to the Constituent Assembly. And Chavez initiated the recent rewriting of the Constitution which now includes such provisions as civil rights for Venezuela's indigenous population.

Hugo Chavez, a former military colonel, has been criticized by Washington as

dangerous and undemocratic largely because he attempted a coup in 1992.

After his prison sentence was commuted in 1994, he continued working with

both military and civilians to build a new political party, the Fifth Republic

Movement (MVR) inspired by Simon Bolivar, the 19th century liberator of

South America. In the 1998 general election Chavez won the presidency and

his allies in the MVR took a majority in Congress.

Anyone interested in this still unfolding drama should read Richard Gott's new

book, *In the Shadow of the Liberator*. This engaging, detailed but fast paced

book explains the rise of Chavismo in Venezuela. The story opens with the

insane 1989 Caracazo -- city-wide riots and looting by the urban poor

triggered by IMF required price increases. The rage behind this eruption had

been brewing for generations and it signaled a chance to implement changes

Chavez and his people had been working on for years. Gott goes on to

investigate the popular unrest -- mostly amongst poor civilians and the lower

ranks of the military -- and the key players that help fuel Chavez's eventual

electoral landslide. Most impressive are Gott's up to date reporting and

interviews with Chavez and many of the president's closest allies and critics.

Contrary to popular belief, the central figures in the new government are not all

from the military. Take for example the compelling character of Ali Rodriguez.

A former Marxist guerrilla who fought in the hills of Falcon state in the sixties,

he later became a labor lawyer in the densely industrialized Ciudad Guyana.

Rodriguez now serves as Chavez's Minister of Energy and Mines, in charge of

the nation's enormous oil industry. By reorganizing Petroleos de Venezuela,

Rodriguez has been able to flip the trend away from increased privatization

toward stronger state control. With rents from oil being Venezuela's main

revenue source – they are the US's number one supplier – petroleum earnings

are crucial for the economic survival of this unevenly developed country.

Rodriguez has also reinvigorated OPEC during his two years as its president. In

that time oil prices have jumped from \$8 a barrel to \$27 – substantially

increasing the country's income and spotlighting Venezuela's power on the global stage.

According to Gott, Venezuela is now cultivating a fundamentally different

relationship to its oil: "More than fifty years ago, people talked of 'sowing the

oil', using the oil rent to improve agriculture. This never happened, and Chavez

now plans that it will." Oil revenue is the main source of funds for Chavez's

"Bolivarian" development projects. Jorge Giordani, Minister of Development in

charge of Cordiplan, is responsible for planning the revitalization of the

country's rural economy. The development minister, once Chavez's economics

tutor, worked as a radical economist and University professor before joining the

new government. Giordani's Cordiplan is creating a "revolution in agriculture"

by focusing development across the depopulated countryside. To provide

affordable housing and sustainable jobs, the government is constructing cooperative farming communities for families. After the mudslides of 1999 which killed 15,000 people living in shanty towns on the steep hills surrounding Caracas, such options are desperately needed. Chavez and his crew are taking on the inequities in Venezuela's system. With 80% of the population living in poverty, that's no small feat. Richard Gott's book is one of the only places readers concerned with social justice can find out about the hopeful experiments underway in Venezuela. In the Shadow of the Liberator is available from Verso Heather Rogers has just returned from Venezuela where she was investigating politics, beaches, fruit bats and rum.

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█ wrote:

What bin Laden and Bush Don't Talk About: The Politics of Oil
Michael T. Klare, AlterNet
November 5, 2001

Osama bin Laden does not talk about oil when he calls for a holy war against the enemies of Islam. Neither does George Bush, when he calls for a global war against terrorism. Both major protagonists in the current conflict stress moral and religious themes in their public pronouncements, claiming that this is a struggle between good and evil. But both bin Laden and Bush are well aware that the conflict also represents a struggle for control over the greater Persian Gulf region -- the location of about two-thirds of the world's known petroleum reserves. One can view the current conflict between the United States and Osama bin Laden's global terror network on a number of levels: as a struggle over the role of Islam in the modern world; as a fight between Islamic fundamentalists and less doctrinaire, Western-backed governments in the region; and as an inevitable

consequence of America's continuing support for Israel. But however useful these strands of analysis, it is not possible to fully appreciate the origins and significance of the conflict without considering the historic role of oil politics. The greater Gulf area (encompassing Iran, Iraq, Kuwait, Oman, Saudi Arabia, the United Arab Emirates and several adjacent countries) has been a major international battleground ever since oil was discovered there in the early years of the 20th century. At first it was Great Britain that fought to gain control over the area's petroleum wealth, with a particular focus on the oil reserves of Persia (renamed Iran in 1935). Later France moved into the area, seeking control over the reserves in Iraq. Further north, in the Caspian Sea basin, Czarist Russia and then the Soviet Union established a significant foothold in the oil-rich Baku area (now a part of Azerbaijan). Since World War II, the United States has been the dominant outside power in the greater Gulf area, with a significant presence in Kuwait, Oman, Saudi Arabia and the United Arab Emirates. American involvement started in March 1945, when President Franklin D. Roosevelt met with King Abdel Aziz ibn Saud, the founder of the modern Saudi regime, and forged a long-lasting strategic partnership. Although details of the Roosevelt-Abdel Aziz agreement have never been made public, the basic outlines of the deal are widely known: in return for privileged U.S. access to Saudi oil, the United States agreed to protect the royal family against both external and internal threats. To fulfill its side of the bargain, the United States has provided Saudi Arabia with billions of dollars worth of modern weapons, has trained and advised the Saudi army and paramilitary police, and, since 1990, has deployed large numbers of American combat personnel in the kingdom. This relationship has provided both parties with multiple benefits. The United States has enjoyed favored access to Saudi Arabia's immense oil reserves and earned many billions of dollars from the sale of advanced weapons and other high-tech systems to the Saudi government. The Saudi monarchy, for its part, has accumulated immense wealth from the sale of oil and enjoyed relative immunity from foreign or domestic attack. In recent years, however, both sides have attracted considerable hostility from militant Islamists because of their close relationship with one another. The royal family has attracted hostility because it is so closely tied with the United States, which in turn is associated with Israel and the repression of the Palestinians, and because it has allowed non-Muslim American soldiers -- infidels, as seen by their detractors -- to reside in the country (which is viewed as the Muslim holy land because of its historic role in the life of Mohammed). The United States, for its part, is condemned for aiding Israel and for helping to keep the Saudi monarchy in power. It is from this cauldron of contending forces that Osama bin Laden's network has emerged. Once a privileged member of the Saudi elite, bin Laden has become its most dedicated opponent. (Fifteen of the 19 terrorists involved in the Sept. 11 attacks were also recruited in Saudi Arabia.) Ultimately, bin

Laden seeks to drive the United States out of the kingdom and replace the monarchy with a Taliban-like fundamentalist regime. And because he lacks the armies to accomplish this aim, he has relied on recurring acts of sabotage and terrorism. The United States has been fighting this threat since the early 1990s, when bin Laden first announced a jihad against America and initiated his first acts of terrorism. This has involved stepped-up security procedures at American embassies and military bases in the Middle East and elsewhere, and often secret efforts to track down and arrest bin Laden's associates. The Clinton administration also launched missile attacks against bin Laden's Afghan headquarters following the 1998 terrorist strikes at U.S. embassies in Kenya and Tanzania. Through all of this, the United States has sought to preserve friendly ties with the Saudi monarchy, now headed by King Fahd. (Day-to-day control is exercised by Crown Prince Abdullah, however, because Fahd is seriously ill.) But friendly ties have become increasingly difficult, because the royal family faces growing opposition at home and thus seeks to distance itself from Washington. As a result, Riyadh (the Saudi capital) has been slow to provide U.S. investigators with information on the terrorists involved in the Sept. 11 attacks and to cut off funds to religious charities linked to bin Laden's terror network. At no point, however, has the United States considered reducing its dependence on Middle Eastern oil or in altering its relationship with Saudi Arabia. Indeed, the national energy policy released by the Bush administration last spring called for a steady increase in U.S. petroleum imports from Saudi Arabia and the other Gulf suppliers. For this reason, the report notes, "The Gulf will be a primary focus of U.S. international energy policy." But U.S. officials also seek to diversify the sources of imported energy, so as to compensate for any future interruption in the delivery of Gulf oil. This has led to growing U.S. interest in the oil and natural gas reserves of the Caspian Sea basin, especially those of Azerbaijan, Kazakhstan, Turkmenistan and Uzbekistan. (All told, these countries are believed to possess some 200 billion barrels of oil, or about one-third the amount found in the Persian Gulf area.) These countries, too, face a threat from Islamic extremists supported by Osama bin Laden and his Al Qaeda terror network. It is not surprising, then, that U.S. troops have conducted joint military exercises with forces from many of these countries. It is against this backdrop that the events of Sept. 11 and thereafter must be viewed. Although Osama bin Laden is not directly concerned with the flow of oil from the Gulf and the Caspian Sea area, his determination to drive the United States out of the area and replace existing governments with militant Islamic regimes represents a direct threat to American oil interests in the region. Thus, in fighting Al Qaeda, the United States has two sets of objectives: first, to capture and punish those responsible for the Sept. 11 attacks, and to prevent further acts of terrorism; and second, to consolidate American power in the Persian Gulf and Caspian Sea area and to ensure the continued flow of oil. And

while the second set may get far less public attention than the first, this does not mean that it is any less important. What are the implications of this for future U.S. policy? The American public rightfully wants to see Osama bin Laden brought to justice and his worldwide terror network eradicated. This must be the immediate goal of American foreign policy. But once this has been accomplished, the United States should reassess the risks and benefits of growing U.S. oil dependence from greater Gulf area, and consider whether it might be appropriate to, in time, reduce U.S. military presence there. Surely, the last thing we need is an endless series of wars over access to Persian Gulf oil. Michael T. Klare is a professor of peace and world security studies at Hampshire College in Amherst, Mass., and the author of "Resource Wars: The New Landscape of Global Conflict" (Metropolitan Books, 2001).

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142. **R.Gancie/C.Parcelli**

Israel (and the Palestinians) in Oil's pecking order

Thu 8 Nov 2001

"To Saddam Hussein, [Mubarak] was a friend and a weapons source. It didn't matter that Saddam had led the world in condemning the Camp David Accords between Israel and Egypt; there were other realities for Mubarak, such as his need for OIL and money and political allies in the Middle East." from Spider's Web: The Secret History of How the White House Illegally Armed Iraq by Alan Friedman

CP

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143. **R.Gancie/C.Parcelli**

And these guys want to takeover the Department of Defense's intelligence responsibilities?

Thu 8 Nov 2001

Never mind that they armed Osama bin Laden, the Taliban, Saddam Hussein, Khomeini etal...

CIA tried to listen to Soviets with
eavesdropping feline

November 6, 2001

BY CHARLOTTE EDWARDES

LONDON--The CIA tried to uncover the Kremlin's deepest secrets during the 1960s by turning cats into walking bugging devices, recently declassified documents show.

In one experiment during the Cold War, a cat, dubbed "Acoustic Kitty," was wired up for use as an eavesdropping platform.

It was hoped that the animal, which was surgically altered to accommodate transmitting and control devices, could listen to secret conversations from window sills, park benches or dustbins.

Victor Marchetti, a former CIA officer, said that Project Acoustic Kitty was a gruesome creation.

"They slit the cat open, put batteries in him, wired him up. The tail was used as an antenna. They made a monstrosity. They tested him and tested him. They found he would walk off the job when he got hungry, so they put another wire in to override that," he said.

Marchetti said that the first live trial was an expensive disaster. The technology is thought to have cost more than \$14 million.

He said: "They took it out to a park and put him out of the van, and a taxi comes and runs him over. There they were, sitting in the van with all those dials, and the cat was dead."

The document, which was one of 40 to be declassified from the CIA's closely guarded Science and Technology Directorate, where spying techniques are refined, is still partly censored.

This implies that the CIA was embarrassed about disclosing all the details of Acoustic Kitty, which took five years to design.

The memo ends by congratulating the team who worked on the Acoustic Kitty project for its hard work.

It says: "The work done on this problem over the years reflects great credit on the personnel who guided it . . . whose energy and imagination could be models for scientific pioneers."

By coincidence, in 1966, a British film called "Spy With a Cold Nose" featured a dog wired up to eavesdrop on the Russians.

It was the same year as the Acoustic Kitty was tested.

Sunday Telegraph

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Michael T. Klare, AlterNet
November 5, 2001

Osama bin Laden does not talk about oil when he calls for a holy war against the enemies of Islam. Neither does George Bush, when he calls for a global war against terrorism. Both major protagonists in the current conflict stress moral and religious themes in their public pronouncements, claiming that this is a struggle between good and evil. But both bin Laden and Bush are well aware that the conflict also represents a struggle for control over the greater Persian Gulf region -- the location of about two-thirds of the world's known petroleum reserves. One can view the current conflict between the United States and Osama bin Laden's global terror network on a number of levels: as a struggle over the role of Islam in the modern world; as a fight between Islamic fundamentalists and less doctrinaire, Western-backed governments in the region; and as an inevitable consequence of America's continuing support for Israel. But however useful these strands of analysis, it is not possible to fully

appreciate the origins and significance of the conflict without considering the historic role of oil politics. The greater Gulf area (encompassing Iran, Iraq, Kuwait, Oman, Saudi Arabia, the United Arab Emirates and several adjacent countries) has been a major international battleground ever since oil was discovered there in the early years of the 20th century. At first it was Great Britain that fought to gain control over the area's petroleum wealth, with a particular focus on the oil reserves of Persia (renamed Iran in 1935). Later France moved into the area, seeking control over the reserves in Iraq. Further north, in the Caspian Sea basin, Czarist Russia and then the Soviet Union established a significant foothold in the oil-rich Baku area (now a part of Azerbaijan). Since World War II, the United States has been the dominant outside power in the greater Gulf area, with a significant presence in Kuwait, Oman, Saudi Arabia and the United Arab Emirates. American involvement started in March 1945, when President Franklin D. Roosevelt met with King Abdel Aziz ibn Saud, the founder of the modern Saudi regime, and forged a long-lasting strategic partnership. Although details of the Roosevelt-Abdel Aziz agreement have never been made public, the basic outlines of the deal are widely known: in return for privileged U.S. access to Saudi oil, the United States agreed to protect the royal family against both external and internal threats. To fulfill its side of the bargain, the United States has provided Saudi Arabia with billions of dollars worth of modern weapons, has trained and advised the Saudi army and paramilitary police, and, since 1990, has deployed large numbers of American combat personnel in the kingdom. This relationship has provided both parties with multiple benefits. The United States has enjoyed favored access to Saudi Arabia's immense oil reserves and earned many billions of dollars from the sale of advanced weapons and other high-tech systems to the Saudi government. The Saudi monarchy, for its part, has accumulated immense wealth from the sale of oil and enjoyed relative immunity from foreign or domestic attack. In recent years, however, both sides have attracted considerable hostility from militant Islamists because of their close relationship with one another. The royal family has attracted hostility because it is so closely tied with the United States, which in turn is associated with Israel and the repression of the Palestinians, and because it has allowed non-Muslim American soldiers -- infidels, as seen by their detractors -- to reside in the country (which is viewed as the Muslim holy land because of its historic role in the life of Mohammed). The United States, for its part, is condemned for aiding Israel and for helping to keep the Saudi monarchy in power. It is from this cauldron of contending forces that Osama bin Laden's network has emerged. Once a privileged member of the Saudi elite, bin Laden has become its most dedicated opponent. (Fifteen of the 19 terrorists involved in the Sept. 11 attacks were also recruited in Saudi Arabia.) Ultimately, bin Laden seeks to drive the United States out of the kingdom and replace the monarchy with a Taliban-like fundamentalist regime. And because he

lacks the armies to accomplish this aim, he has relied on recurring acts of sabotage and terrorism. The United States has been fighting this threat since the early 1990s, when bin Laden first announced a jihad against America and initiated his first acts of terrorism. This has involved stepped-up security procedures at American embassies and military bases in the Middle East and elsewhere, and often secret efforts to track down and arrest bin Laden's associates. The Clinton administration also launched missile attacks against bin Laden's Afghan headquarters following the 1998 terrorist strikes at U.S. embassies in Kenya and Tanzania. Through all of this, the United States has sought to preserve friendly ties with the Saudi monarchy, now headed by King Fahd. (Day-to-day control is exercised by Crown Prince Abdullah, however, because Fahd is seriously ill.) But friendly ties have become increasingly difficult, because the royal family faces growing opposition at home and thus seeks to distance itself from Washington. As a result, Riyadh (the Saudi capital) has been slow to provide U.S. investigators with information on the terrorists involved in the Sept. 11 attacks and to cut off funds to religious charities linked to bin Laden's terror network. At no point, however, has the United States considered reducing its dependence on Middle Eastern oil or in altering its relationship with Saudi Arabia. Indeed, the national energy policy released by the Bush administration last spring called for a steady increase in U.S. petroleum imports from Saudi Arabia and the other Gulf suppliers. For this reason, the report notes, "The Gulf will be a primary focus of U.S. international energy policy." But U.S. officials also seek to diversify the sources of imported energy, so as to compensate for any future interruption in the delivery of Gulf oil. This has led to growing U.S. interest in the oil and natural gas reserves of the Caspian Sea basin, especially those of Azerbaijan, Kazakhstan, Turkmenistan and Uzbekistan. (All told, these countries are believed to possess some 200 billion barrels of oil, or about one-third the amount found in the Persian Gulf area.) These countries, too, face a threat from Islamic extremists supported by Osama bin Laden and his Al Qaeda terror network. It is not surprising, then, that U.S. troops have conducted joint military exercises with forces from many of these countries. It is against this backdrop that the events of Sept. 11 and thereafter must be viewed. Although Osama bin Laden is not directly concerned with the flow of oil from the Gulf and the Caspian Sea area, his determination to drive the United States out of the area and replace existing governments with militant Islamic regimes represents a direct threat to American oil interests in the region. Thus, in fighting Al Qaeda, the United States has two sets of objectives: first, to capture and punish those responsible for the Sept. 11 attacks, and to prevent further acts of terrorism; and second, to consolidate American power in the Persian Gulf and Caspian Sea area and to ensure the continued flow of oil. And while the second set may get far less public attention than the first, this does not mean that it is any less important. What are the

implications of this for future U.S. policy? The American public rightfully wants to see Osama bin Laden brought to justice and his worldwide terror network eradicated. This must be the immediate goal of American foreign policy. But once this has been accomplished, the United States should reassess the risks and benefits of growing U.S. oil dependence from greater Gulf area, and consider whether it might be appropriate to, in time, reduce U.S. military presence there. Surely, the last thing we need is an endless series of wars over access to Persian Gulf oil. Michael T. Klare is a professor of peace and world security studies at Hampshire College in Amherst, Mass., and the author of "Resource Wars: The New Landscape of Global Conflict" (Metropolitan Books, 2001).

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144. **K.Silem Mohammad**
question about "low residence" MFA programs

Thu 8 Nov 2001

I have a friend who is curious how possible it is to get a job teaching college-level creative writing with an MFA gained through one of those "low residence" programs offered by various schools (where you take classes over a couple of summers or whatever). She mainly writes fiction, but she asked me if I would send the question out to the poetics list in hopes that some people might have a broad familiarity with the CW industry.

If anyone out there is knowledgeable about this stuff (what combination of publications/educational background etc. is minimally requisite on average, what some typical hiring statistics are in the field, and so on), I'd appreciate a b/c reply.

Thanks,

Kasey

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K. Silem Mohammad  
Visiting Asst. Prof. of British & Anglophone Lit  
University of California Santa Cruz

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145. **Gary Sullivan**  
***A Lot We Don't Know***  
*Thu 8 Nov 2001*

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A Lot We Don't Know

"There is a lot we don't know," someone, speaking on condition of anonymity, told an unknown source at some point within the last several days or weeks. This is the third, fourth, or perhaps even the dozenth--or two-dozenth--time someone has spoken on condition of anonymity, or whose name wasn't quite caught by this or that reporter.

"It's not always clear," someone else, also speaking on condition of anonymity, said, "whether someone is speaking on condition of anonymity, or whether our source wasn't sure who the speaker was ... or what."

"All we know," an alleged third speaker is reported to have suggested--authorities were not in a position to name him or her--"is that there really is an awful lot that we just don't know. It's like--it's not really all that surprising, I guess. We don't know everything. I mean, I *\*am\** surprised, but--maybe that's just me? Is it? I really don't know."

One thing many people speaking on condition of anonymity do know is that it might--or might not--be what we don't know that we need to worry about most. Or, perhaps the fact that we don't really know should put us at ease.

"That's a tough call," an unidentified caller admitted. "You can't spend your life worrying about what you don't know. I mean, you *\*can\**, but--"

"These are murky, confusing times," one official--who asked not to be identified--is reported to have said, possibly at a press conference or maybe in passing--"and it's just, you know ..." his or her voice trailed off.

Another unidentified official agreed, "I guess what this all adds up to--I mean, if what we're seeing here is an accurate depiction--is that we simply can't afford to jump to conclusions at this point. Or, no--is that right? We just don't know enough. I mean, maybe we can never afford to jump to conclusions, I'm not sure. I would have to have more facts at my disposal to really be clearer about that aspect."

Many people have expressed frustration with the more-or-less recent lack of conclusive information. "It's frustrating," one person said. "I mean, it can be. It's not necessarily frustrating. But I can see how it might be. You know? I mean, I dunno. I can see both sides of this, and actually other sides--many other sides." When pressed on the number of sides, the unidentified person admitted that he--or she--was "at a loss to say how many sides, if any, actually even exist."

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146. **John Tranter**  
***Jacket #15 announcement***  
*Thu 8 Nov 2001*

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Jacket # 15 is under construction, and will be complete in December 2001. In the meantime you can read these items (...together with dozens of poems and reviews) , at

<http://www.jacket.zip.com.au/jacket15/index.html>

"Kenneth Koch Tribute" -- A special tribute to New York poet Kenneth Koch -- 23 items from over twenty writers, including an audio recording of "Popeye and William Blake Fight to the Death" — a hilarious public rhyming contest between Koch and Allen Ginsberg at St Mark's Poetry Project, New York City, 9 May 1979

and

"Words to Comfort" -- A selection of poems and photographs from the benefit readings to support the World Trade Center Relief Fund on Wednesday October 17, 2001. Many of the poems being read were selected from the enormous public outpouring of poetry after the terrorist attack, posted at New York City fire stations, Union Square, and numerous other memorial sites around the city.

...and of course Jacket 13 and 14 are still available:

-- Jacket 13, the special co-production with New American Writing magazine, at

<http://www.jacket.zip.com.au/jacket13/> and

-- Jacket 14, another special co-production

<http://www.jacket.zip.com.au/jacket14/>

with Cambridge UK magazine SALT, including a French writing supplement.

... Jacket magazine, free as the breeze. Enjoy!

(If you'd like to be taken off this mailing list, please just ask.)

-- John Tranter, Editor, Jacket magazine

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147. **Steve Dickison**

**\*\* Alice NOTLEY, Saturday November 10, 7:30 pm**

*Thu 8 Nov 2001*

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P O E T R Y   C E N T E R   2 0 0 1

The Poetry Center & American Poetry Archives  
presents

A special evening with  
ALICE NOTLEY

Saturday November 10

7:30 pm, free

@ The Ira & Lenore S. Gershwin Theater  
2350 Turk Boulevard (near Masonic)

presented in collaboration with Readings at Lone Mountain, the M.F.A. Writing Program at the University of San Francisco

ALICE NOTLEY returns to San Francisco for a solo reading at the beautiful Gershwin Theater (admission is free). Ms. Notley's work as a poet over the past three decades presents one of the great adventures of contemporary American poetry. Her newest book, *Disobedience*, just out from Penguin, follows *Mysteries of Small Houses*, *Close to me...& Closer* (The Language of Heaven) and *Désamère*, and *The Descent of Alette*, in its radical breaking loose from conventions and presumptive practices, opening poetry to its possibilities for unforeseen vision. "The first sentence (of my poem) must be "I left it." (from "Change the Forms in Dreams," *Disobedience*). Please join us for this truly special evening of poetry in the American grain, as Ms. Notley visits from her present home in Paris, France.

"I seem to start with my poem *The Descent of Alette* these days, whatever it is that I am now seems to start there. It was for me an immense act of rebellion against dominant social forces, against the fragmented forms of modern poetry, against the way a poem was supposed to look according to both past and contemporary practice. It begins in pieces and ends whole, narrated by an I who doesn't know her name and whose name when she finds it means appendage of a male name; her important name is I. I stand with this, and with the urgency that saying I creates, a facing up to sheer presence, death and responsibility, the potential for blowing away all the gauze."

Writings and more at <http://www.epc.buffalo.edu/authors/notley/>

THE IRA & LENORE S. GERSHWIN THEATER  
is located at 2350 Turk Boulevard  
(west of Masonic)  
paid off-street parking is available

ask at kiosk, entrance to Lone Mountain campus at 2800 Turk  
for MUNI bus schedule call [REDACTED]

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COMING UP:

November 29: Pierre Joris @ The Poetry Center, 4:30 pm, free

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All Poetry Center events are videotaped and made available to the public through our American Poetry Archives collection. The first Complete Catalog in over a decade detailing available Archives tapes will be published in late 2001, including videos from 1974 forward, and audiotapes dating from the early years of The Poetry Center, from its founding in 1954 through the early 70s.

MEMBERS WILL BE MAILED A FREE COPY OF THE CATALOG ON PUBLICATION.

The Poetry Center's programs are supported by funding from Grants for the Arts-Hotel Tax Fund of the City of San Francisco, the California Arts Council, the National Endowment for the Arts, Poets & Writers, Inc., as well as by the College of Humanities at San Francisco State University, and by donations from our members. Join us!

=====

Steve Dickison, Director

The Poetry Center & American Poetry Archives

San Francisco State University

1600 Holloway Avenue ~ San Francisco CA 94132

~ vox [REDACTED] ~ fax [REDACTED]

<http://www.sfsu.edu/~newlit>

~ ~ ~

Lâ taltazim hâlatan, walâkin  
durn bî-llyâyly kamâ tadûwru

Don't cling to one state  
turn with the Nights,  
as they turn

~Maqâmat al-Hamadhâni (tenth century; tr Stefania Pandolfo)

~ ~ ~

Bring all the art and  
science of the world, and  
baffle and humble it with  
one spear of grass.

~Walt Whitman's notebook

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148. **derek beaulieu**

***Submissions on grief and war***

Thu 8 Nov 2001

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Hi all,

*Please share this with your respective networks.*

*The Capilano Review is currently interested in submissions for our next issue, due out in January. We are looking for work that has linkages to, or are realized in a/the post Sept 11 context, particularly on grief, "war", and poetics.*

*Due to the short time frame we would like to receive this material by December 15 -- please take into account potential mail delays because of Christmas. Make sure you refer to this call on your cover letter.*

*Please mail a hard copy and SASE to:  
The Capilano Review  
2055 Purcell Way  
North Vancouver, BC V7J 3H5*

*or query by email to [REDACTED]*

*Thanks.*

--

*Carol L. Hamshaw  
Managing Editor  
The Capilano Review  
[REDACTED]*

*<http://www.capcollege.bc.ca/dept/TCR>*

*For submission guidelines, please see*

*<http://www.capcollege.bc.ca/dept/TCR/submit.html>*

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149. **Patrick Herron**

***FW: 100 Questions and Answers about Arab Americans***

*Thu 8 Nov 2001*

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100 Questions and Answers about Arab Americans:

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Overview

1. Who are Arab Americans? Arab Americans are U.S. citizens and permanent residents who trace their ancestry to or who immigrated from Arabic-speaking places in southwestern Asia and northern Africa, a region known as the Middle East. Not all people in this region are Arabs. Most Arab Americans were born in the United States.
2. How many Arab Americans are there? This is the subject of some debate. Estimates vary because the U.S. Census Bureau does not use an Arab American classification and because people identify themselves in various ways. Some Arab Americans identify themselves as Middle Eastern, for example. Recent immigrants from many countries are reluctant to give personal and confidential information to the government, and an increasing number of people have more than one ethnicity. Estimates of Arab Americans living in the United States are about 3 million.
3. Where do Arab Americans live? Arab Americans live in all 50 states, but about a third are concentrated in California, Michigan and New York. Another third are in these seven states: Illinois, Maryland, Massachusetts, New Jersey, Ohio, Texas and Virginia.
4. What are the population centers for Arab Americans? About half of Arab Americans live in 20 metropolitan areas. The top four are Los Angeles County in California; Wayne and Oakland counties in Michigan; Brooklyn, N.Y., and Cook County, Ill.
5. Do Arabs have a shared language? The Arabic language is one of the great unifying and distinguishing characteristics of Arab people. Even so, colloquial Arabic differs from place to place. There are several categories: Levantine dialect (Jordan, Syria, Palestine, Lebanon), Egyptian and North African dialect, and Khalijji, or Gulf, dialect. Modern Standard Arabic (MSA) is a pan-Arabic language used in formal letters, books and newspapers. It is also spoken at Middle East peace conferences and on television news. Quranic Arabic, like MSA, also is a widely spoken form of the language, but it differs in style and lexicon from MSA. Not all Arab Americans know Arabic, of course, as many are second-, third- and fourth-generation Americans.
6. Do Arabs have a shared religion? No. Arabs belong to many religions, including Islam, Christianity, Druze, Judaism and others. There are further

distinctions within each of these, and some religious groups have evolved new identities and faith practices in the United States. Be careful to distinguish religion from culture. Although Arabs are connected by culture, they have different faiths. Common misperceptions are to think that Arab traditions are Islamic, or that Islam unifies all Arabs. Most Arab Americans are Catholic or Orthodox Christians, but this is not true in all parts of the United States. In some areas most Arab Americans are Muslim.

7. What is the Middle East conflict all about? This handbook cannot adequately answer that question. The largest conflict in the Middle East is the Arab-Israeli conflict and the struggle over Palestine. In addition to conflicts between Arab countries and Israel, there is disagreement between and within Arab countries. The roots of these conflicts are in some of the world's oldest religions, ethnic differences and boundaries drawn during 20th Century colonialism. For more detailed answers, read some of the books listed in the back of this guide.

8. How does conflict in the Middle East affect Arab Americans? Because Arabs maintain close family ties, even when separated, and because many Arab-American communities include recent immigrants, most people have a keen interest in news from the Middle East. Remember, too, that one reason many Arab American families immigrated was to escape the very conflicts that continue today. Mideast issues can unify the Arab vote in America. News coverage, including wire stories and headlines, must be balanced, accurate, detailed and fair. Reporters and editors must work to understand the issues.

### Origins

9. To which places do Arab Americans trace their ancestry? Arab Americans trace their roots to many places, including parts or all of Algeria, Bahrain, Djibouti, Egypt, Iraq, Jordan, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Palestine, Qatar, Saudi Arabia, Somalia, Sudan, Syria, Tunisia, United Arab Emirates and Yemen. Some Arabs are Israeli citizens.

10. Is Palestine a country? Historically, Palestine was a country east of the Mediterranean Sea that includes Israel and parts of Jordan. As a distinct region, Palestine was under Ottoman control (a Turkish empire) and then British control until 1948, when the nation of Israel was created. Areas of Palestine became Israel and part of Jordan. Today, Palestinians share a collective national identity and are moving back toward independence and self-rule as a country. The Palestinian National Council, acts as the government.

11. Shouldn't Iran be in that list? No. Iran is not an Arab country. Although Iran borders Iraq, it is descended from the Persian empire and has a different language and cultural history than the Arab countries. The dominant language in Iran is Farsi, not Arabic, although other languages are spoken there as well. Persian is sometimes used to describe either the language or the ethnicity, but

Farsi and Iranian are not interchangeable. Iran's location, the fact that it is an Islamic country and the similarity of its name to Iraq may confuse people.

12. So, not all people from the Middle East are Arabs? That is correct. The four main language groups in the Middle East are Arabic, Hebrew, Persian and Turkish. Other significant language groups are Kurdish and Berber. Arabs are largest in terms of population and land holdings, and this handbook focuses on people who have emigrated from or who are descended from people in those areas.

13. Are there other groups from the Arab region? Yes. Assyrians, Berbers, Chaldeans and Kurds have languages rooted in pre-Arabic times. There also are religious differences. The Chaldeans are the largest of these groups in the United States.

14. Who are Chaldeans? Chaldeans are Catholics from Iraq. A religious and ethnic minority there, Chaldeans have some large communities in the United States, the largest in Detroit. The Chaldean Catholic Church has had connections with the Roman Catholic Church since 1551, and has been affiliated since 1830. The Chaldean Diocese of the Catholic Church in the United States has parishes in Michigan, California, Chicago and Arizona. It also has several missions. Churches offer Chaldean language services. Chaldeans and Assyrians, along with Arabs, are Semite people. The cultural foundation is similar, but the religious affiliation is different.

15. So, are Chaldeans Arabs, or not? Chaldeans and Arabs share some issues, but they have different identities. The Chaldean language is different from Arabic and, in Iraq, Chaldeans are religiously distinct from the Muslim majority. While Chaldeans foster a separate identity, they also have an Iraqi nationality and some shared concerns with Arabs. These nuances are lost by federal classifications, which sometimes reclassify Chaldeans as Arab or Iraqi. It is best to ask people how they would like to be identified, to be specific and, when relevant, to explain.

## Language

16. Is Arabic the only language spoken within the Arab world? No. For example, Assyrian and Chaldean services use a dialect of the original Aramaic. Berber and Kurdish are other non-Arabic languages of the Middle East.

17. So, do all Arab Americans speak one of these languages? No. Remember that many Arab-American families have been in the United States for generations. Do not assume that an Arab American should know Arabic, any more than any other American should speak the language of his or her ethnic group.

18. Many recently immigrated Arab Americans also know French. Why is that? Part of the recent history of Arab people is colonization by the French and



British. In colonized countries, people in business and government had to know one or more European languages.

19. Do Arab schools teach other languages? Definitely. It is much more common for Arab Americans to speak more than one language than it is for non-Arab Americans. Many countries place more emphasis on language than the United States does. Many immigrants come to the United States having learned two or three languages in their country of origin. Arab countries emphasize the importance of knowing a foreign language, and they are very familiar with Western media.

20. Is there any advice on pronouncing Arabic names? Not really. It can be quite difficult to transliterate Arabic words into English, a language that uses different sounds and fewer letters. Unless you know the Arabic alphabet, it's hard to know how to pronounce words correctly. The "r" sound is rolled, and there are characters for three different pronunciations of the "th" sound. If you are unsure, respectfully ask a source to explain. Write down the pronunciation and the spelling, so you can give readers both. Be aware that, for these reasons, spellings vary.

21. Is there any trick to spelling Arabic words? There are so many variations that it is crucial to ask, as you would with any word. Because Arabic and English characters and sounds are different, there is more than one way to transliterate the words. The Associated Press, for example, recently changed its style for the spelling of Mohammed to Muhammad, and it has changed its style for Koran to Quran.

22. How is Arabic written? Arabic is one of several languages written from right to left. It would be narrow-minded to think of this as backwards writing. Think how you might feel if someone thought that you were reading this sentence backwards.

23. Are characters in Arabic different than those we use to write English? Yes. English is written in Latin characters. Arabic is written in the 28-character Arabic alphabet. In Arabic, a character may change depending on its placement in the word or sentence. Arabic letters are connected like script. Fine writing is called calligraphy and is held in high regard and appreciated as an art form in the Arabic culture.

#### Demographics

24. When did Arab people come to the United States? Today, most Arab Americans are native-born Americans. The first significant wave of immigration began around 1875. It lasted until about 1920. After a period in which the United States restricted immigration, a second wave began in the 1940s.

25. Why did Arabs first come to the United States? Like many peoples who came to the United States, Arabs were seeking opportunity. Factors in the first immigration were Japanese competition that hurt the Lebanese silk market and a disease that hurt Lebanese vineyards. Most early Arab immigrants were from Lebanon and Syria, and most were Christian.

26. What prompted the second wave? After 1940, immigration to the United States was not for economic reasons as much as because of the Arab-Israeli conflict and civil war. This meant that people came from many more places. The second immigration also had many more people who practiced Islam, a religion that was not as familiar in the United States. Immigrants in this group tended to be more financially secure when they arrived than people who had come earlier for economic opportunity. Many people in the second wave were students.

27. What race are Arab Americans? Arabs may have white skin and blue eyes, olive or dark skin and brown eyes. Hair textures differ. The United States has, at different times, classified Arab immigrants as African, Asian, white, European or as belonging to a separate group. Most Arab Americans identify more closely with nationality than with ethnic group.

28. Are Arabs a minority group? This depends, in part, on your definition of minority. The U.S. government does not classify Arabs as a minority group for purposes of employment and housing. Arabs are not defined specifically by race, like some minority groups, but are united by culture and language. Some Arab Americans see minority classification as an impediment to full participation in American life. Others are asking for protection from the same issues affecting people in minority groups, such as profiling, stereotyping and exclusion.

29. Are Arab Americans more closely tied to their country of origin, or to America? This need not be an either-or issue. Arab Americans have dual loyalties. While they may be closely tied to their countries of origin, most Arab Americans were born in the United States, and an even larger majority have U.S. citizenship. This is reflected in the expression, "Truly Arab and fully American."

30. Who are some well-known Arab Americans? Christa McAuliffe, the teacher/astronaut who died aboard the space shuttle Challenger; Indy 500 winner Bobby Rahal; Heisman Trophy winner and NFL quarterback Doug Flutie; creators of radio's American Top 40 Casey Kasem and Don Bustany; Mothers Against Drunk Driving founder Candy Lightner; Jacques Nasser, president and chief executive officer of Ford Motor Co., and Helen Thomas, former dean of the White House press corps.

31. Does the U.S. Census Bureau collect data on Arab Americans? While the census does not specifically classify Arab Americans, it does collect enough data to present some population characteristics. Some of that information is on

the U.S. Census Bureau's Web site at [www.census.gov](http://www.census.gov), and is reflected in this guide.

32. What is the educational level of Arab Americans? Arab Americans are, on average, better educated than non-Arab Americans. The proportion of Arab Americans who attend college is higher than the national average. Compared to the norm, about twice as many Arab Americans, in percentage terms, earn degrees beyond the bachelor's degree. Key factors in this question are country of origin, length of time in the United States and gender.

33. What occupations do Arab Americans pursue? Arab Americans work in all occupations. Collectively, they are more likely to be self-employed or to be entrepreneurs or to work in sales. About 60 percent of working Arab Americans are executives, professionals, office and sales staff. At the local level, Arab Americans are most likely to be executives in Washington, D.C., and Anaheim, Calif.; sales people in Cleveland and Anaheim, and manufacturing workers in Detroit. As with all people, employment choices may be influenced by nationality, religion, education, socio-economic status and gender.

34. How do Arab Americans fare economically? Individually, Arab Americans are at every economic strata of American life. Nationally, Arab-American households have a higher than average median income. Like occupational patterns, this varies by location. Arab-American earnings are below the overall average income in Detroit and Anaheim.

#### Family

35. What is the role of the family in Arab culture? The variety of family types among Arab Americans is vast, and influenced by the same factors mentioned in the answer to Question 33. Generally, family is more important than the individual and more influential than nationality. People draw much of their identity from their role in the family. Historically, this has fostered immigration in which members of an extended family or clan help one another immigrate.

36. Do Arab Americans maintain ties with their home countries? Many do. They are very proud of their home countries and may maintain regular contact with relatives or friends there, as many Americans do. Arab Americans will sometimes joke with one another over which of their home countries is the best, but it is perfectly consistent to have loyalties both to their place of origin and their country of citizenship.

37. What are gender roles like for Arab Americans? These vary tremendously. Some of the variables are country of origin, whether the family came from a rural or urban area and how long the person's family has been in the United States. It is more accurate to ask the subject of the story about his or her own experience than to apply a stereotype.

38. Do Arab Americans have large families? Arab-American families are, on average, larger than non-Arab-American families and smaller than families in Arab countries. Traditionally, more children meant more pride and economic contributors for the family. The cost of having large families in the United States, however, and adaptation to American customs seem to encourage smaller families.

39. What kind of relationship does cousin mean to Arab Americans? The same as for other Americans, though Arabs may differentiate between maternal and paternal cousins when they refer to them.

40. Do generations of Arab Americans live together? Sometimes, especially with people who have more recently arrived in the United States, but this can be true of non-Arabs as well and is not a distinguishing characteristic of Arab Americans.

41. Do Arab Americans typically get married at a younger age than non-Arabs? Yes, though this is changing. As women follow careers, they are not expected to marry so young. Arab women might also marry older men who can provide greater financial security.

42. Are marriages arranged? This is very rare, except among the most recent immigrants. Remember that most Arab Americans were born here, and that they frequently marry people from other cultures. In the case where a marriage is arranged, a parent may recommend someone from another family or from the country of origin, but the child is not forced to marry that person. More typically, couples meet and ask their families' approval before getting engaged, or make their own decision and then tell their families.

43. Do Arab Americans prefer to marry each other? As with many people, in-group marriage may be encouraged as a way to preserve heritage, but Arabs and non-Arabs frequently marry one other. Religious differences among Arab Americans, in fact, may make it more desirable to marry a non-Arab of similar religious background than an Arab of a different religion.

44. Are there any Arab conventions for naming children? Muslims often name their children after prophets in the Quran. Shi'ite Muslims sometimes use Ali as a middle name. Christians often name their children after people in the Bible. Although names can give an indication of a person's religion, don't assume. Arab tradition may call for the father's name to be the middle name of sons and daughters.

45. What does the title Umm or Abu mean as part of a name? It is a common way of calling someone using their oldest son's name. Umm means mother of. Abu means father of. "Umm Muhammad" is "mother of Muhammad." This is what friends might call her, as a sign of respect.

46. What do Arabs mean when they refer to someone as Auntie? It is a sign of respect, not necessarily family relationship. An Arab American might call any older Arab male or female "auntie" or "uncle." Many Arab Americans do not use these terms at all. Journalists can show respect by using courtesy titles.

#### Customs

47. Why do some Arab women wear garments that cover their faces or heads? This is a religious practice, not a cultural practice. It is rooted in Islamic teachings about hijab, or modesty. While some say that veiling denigrates women, some women say that it liberates them. Covering is not universally observed by Muslim women and varies by region and class. Some Arab governments have, at times, banned or required veiling. In American families, a mother or daughter may cover her head while the other does not.

48. What garments might a woman wear to practice hijab? One interpretation is that everything should be covered except hands, face and feet. Long clothing and a scarf would accomplish this and the head scarf might be called a hijab or chador. The long, robe-like garment is called an abayah, jilbab, or chador. In Iraq and Saudi Arabia especially, a woman may wear a cloak that covers her head. Beneath a robe, a woman may be wearing a traditional dress, casual clothes or a business suit. The veil, in particular, has been made controversial by governments, gender politics and religious biases. Most Muslim women in the United States do not wear veils.

49. Some Arab men wear a checked garment on their heads. What is that? It is called a kafiyyeh and it is traditional, not religious. Wearing the kafiyyeh is similar to an African American wearing traditional African attire, or an Indian wearing a sari. The kafiyyeh shows identity and pride in one's culture.

50. Why do some Arab women dress in black? Remember that black is a popular color in contemporary American fashion and may not have any special significance. When it does, it may be a sign of mourning. Black, when worn in mourning, may be worn for a few days to many years.

51. What is an appropriate way to greet an Arab American? This is not difficult or tricky. Remember that most Arab Americans grew up here and do not require special greetings. Be yourself, and let them be themselves. If they are practicing Muslims or recent immigrants, watch for cues. A smile, a nod and a word of greeting are appropriate in most situations. Some Muslims feel it is inappropriate for unrelated men and women to shake hands. Wait until the other person extends his or her hand before you extend your own.

52. What are the customs for paying compliments? Again, be yourself and be observant. In most cases, there is no reason to behave differently than you would with anyone else. For some recent immigrants, be a little more reserved.

Complimenting a possession may be misunderstood and the person, out of generosity and hospitality, may feel compelled to offer you the object. There can be a lot of difference between one person and another, even a parent and child, so don't assume one way is always best.

53. What about gift-giving? The giving of token gifts is a polite practice in many cultures and American businesses. A gift, then, can put journalistic integrity and cultural sensitivity into conflict. You will have to balance your journalistic ethics against the risk of offending someone by refusing a gift. Consider your ethics policy, the giver's intention, the effects of acceptance or denial, as well as the value of the gift. You may need to consult with your supervisor or explain yourself to the giver.

54. What is Middle-Eastern food like? Tasty! It is varied, but has some staples. Wheat is used in bread, pastries, salads and main dishes. Rice is often cooked with vegetables, lamb, chicken or beef. Lamb and mutton are more common than other meats. Arab recipes use many beans and vegetables, including eggplant, zucchini, cauliflower, spinach, onions, parsley and chickpeas.

55. What is that pipe I sometimes see people smoking? It is a water pipe that filters and cools tobacco smoke, which often is flavored with apple, honey, strawberry, mint, mango or apricot. Such pipes are used in several parts of the world and are not an exclusively Arab apparatus. They are known by several names, including sheesha, hookah and argilah, or argeelah.

## Religion

56. Do most Arab Americans belong to the same religion? Most Arab Americans are Christian, though this varies by region. In many communities, Muslim and Christian Arabs live side by side with each other and with non-Arab religious communities. Most Arab countries are predominantly Muslim.

57. Is Islam mostly an Arab religion, then? No. Only about 12 percent of Muslims worldwide are Arabs. There are more Muslims in Indonesia, for example, than in all Arab countries combined. Large populations of Muslims also live in India, Iran, other parts of East Asia and sub-Saharan Africa. Islam has a strong Arab flavor, though, as the religion's holiest places are in the Middle East, and the Quran was originally written in Arabic.

58. What is the Quran? The Quran is the holy book for Muslims, who believe it contains the word of God revealed to the prophet Muhammad. The Quran has many passages that are similar to those in the Bible, which Muslims also regard as a holy book. The Quran has been translated into many languages, including English, and is available on the Web. Quran is Associated Press style. Other spellings are Qur'an and Koran. Variations come from transliterating Arabic into English.



59. What is the difference between Islam and Muslim? Islam is the religion, and a Muslim is a follower of the religion. It is like the difference between Christianity and Christian. The adjective form is Islamic.

60. What are the five pillars of Islam? The five pillars are minimum sacred obligations for followers who are able to observe them. They are: belief in the shehada, the statement that "There is no god but God, and Muhammad is his prophet"; salat, or prayer five times a day; zakat, the sharing of alms with the poor; fasting during the holy month of Ramadan, and the hajj, or pilgrimage to Mecca in Saudi Arabia.

61. What is Ramadan? Ramadan, the ninth month of the Muslim calendar, is a month of fasting whose end is marked with the celebration of Eid al-Fitr. During this month of self-discipline and purification, Muslims abstain from food, drink and sex from before sunrise until sundown. At night, however, they may feast. The Islamic calendar is based on the cycles of the moon and has 354 days, so Ramadan does not always occur at the same time of year according to the 365-day civil calendar.

62. What is the proper greeting during Ramadan? You may say, "Ramadan Mubarrak." You could also say, "Salaam," which means "peace" and is useful at any time. If you are planning to meet with Muslims during Ramadan, be aware that they may be fasting and a meal-time meeting may be awkward.

63. Must Arabs make a journey to Mecca? This relates to Muslims, not all Arabs. Learn to keep that distinction in mind. Muslims who are financially and physically able to do so are expected to make the journey at least once in their lifetime.

64. What does hajj mean? Al hajj refers to the pilgrimage to Mecca by millions of Muslims once each year. It is a milestone event in a Muslim's life. A man who makes the trip is recognized with the title hajji, which means pilgrim. For women, the title is hajjah.

65. What is the difference between Sunni and Shi'a Muslims? Historically, these are the two main branches of Islam, and their distinction has to do with the successor of the prophet Muhammad. Sunnis believe his successors were elected religious leaders; Shi'a believe that the prophet appointed Ali ibn Abi Taleb. The answer is much more complicated than this, though, because there are other differences and new ones have arisen over the years. There also are separate groups and movements within each branch. In the United States, Muslim unity often overshadows the divisions. Most Muslims worldwide and in the United States are Sunni, though Shi'as dominate in some communities. Most Muslims in Iraq, Bahrain, Lebanon and the non-Arab country of Iran are Shi'a.

66. Are there restrictions on entering a mosque? One generally must enter without shoes. Look for a sign from your host, or for a place to leave your shoes. Women should dress modestly and may be asked to cover their heads. Men should wear long pants and shirts. Men and women generally pray in different areas.

67. Is it OK to take pictures there? Each mosque has its own rules. Ask in advance and do not assume it will be OK to photograph at will. Be prepared to make some accommodations if certain angles or parts of the mosque are off limits.

68. Who is an imam? The leader of prayer at a mosque. He might also be called a sheik. One of an imam's responsibilities is to give sermons on Friday, the holiest day of the typical Islamic week. In many American mosques, the imam is also the administrator. To journalists, an imam can be an important community leader and a good source of information about local Muslims.

69. What are important Islamic holidays? The most important Muslim observance each year is Ramadan. Muslims also celebrate Eid al-Adha on the last day of the hajj -- the pilgrimage to Mecca -- and Eid al-Fitr, at the end of Ramadan. Depending on the makeup of your area, these are worthy of consideration as news events. There are other holidays, as well, but do not assume that a holiday or practice observed at one mosque is observed by all.

70. Where is the headquarters for Islam? Islam does not have the same kind of hierarchy as some other religions. There is no top official or ruling board for Islam. Muslim mosques, or masjids, and associations are independent. Muslims are not required to be members of a mosque.

71. Why do some Arab men decline to shake hands with women? Some Muslim men, for religious reasons, avoid physical contact with women other than close relatives. This is not true for all Muslims and exceptions are made to help women who are injured, crossing the street, etc.

72. Is the Nation of Islam related to Islam? This African American religious group is closely related to Islam, but evolved in the 20th Century with some different practices than those followed by most Muslims. Most African-American Muslims in the United States are not part of the Nation of Islam.

73. What is Eastern rite or Eastern Orthodox? Be careful. These are designations for Christian churches that share some similarities, but that have different histories. Eastern rite churches are part of the Catholic church with roots in the Middle East and include Maronites, Melkites and Chaldeans. Eastern Orthodox churches, which are independent from Vatican authority, include the Syrian and Coptic churches.



74. Who are Coptics? The word Copt is derived from the Greek word for Egyptian and Coptic was the native language of Egypt before Arabic prevailed. Today, the word refers to Coptic Christians. Although linguistically and culturally classified as Arabs, many consider themselves to be ethnically distinct from other Egyptians.

75. What does Allah mean? Allah means God. The same word is used by Arabic-speaking Christians, Muslims and Jews. When translating Arabic expressions, translate all the words, for consistency. The translation of "Allahu Akbar," for example, would be "God is great," not "Allah is great."

76. Why do Muslims face east when they pray? They are facing Kaaba (the House of God) at Mecca, the holiest of the three cities of Islam. Muslims in other countries face different directions, depending on where they are in relation to Mecca.

77. What are the other two holy cities?  
Medina in Saudi Arabia and Jerusalem.

#### Politics

78. Are Arab Americans active in U.S. politics? Yes. For decades, Arab Americans have voted, run for office and been elected. According to John L. Zogby, a pollster who is Arab American, 86 percent of voting-age Arab Americans in early 2000 were registered voters. In 1996, exit polls said 54 percent of the Arab-American vote was for Bill Clinton, 38 percent went for Bob Dole and 7.7 percent went for independent candidate H. Ross Perot. The 2000 campaign was the first in which both major presidential candidates addressed Arab Americans.

79. Have Arab Americans won major political offices?  
Yes. In 1998, for example, 12 Arab Americans campaigned for the U.S. Congress in 10 states.

80. Who are some prominent Arab-American politicians?  
They have included U.S. Senate Majority Leader George Mitchell, D-Maine; Energy Secretary Spencer Abraham; former secretary of He

80. Who are some prominent Arab-American politicians? They have included U.S. Senate Majority Leader George Mitchell, D-Maine; Energy Secretary Spencer Abraham; former secretary of Health and Human Services Donna Shalala; former New Hampshire governor and White House chief of staff John Sununu, and 2000 presidential candidate Ralph Nader.

81. Is there an Arab lobby? There is not an Arab lobby in the sense of a monolithic, controlling body. There are several organizations that lobby in behalf of a variety of issues, including domestic and international concerns. One is the

Arab American Institute, which supports presidential and congressional candidates who are receptive to Arab-American concerns. Another is the American Arab Anti-Discrimination Committee, a civil rights group.

### Terminology

82. Should I say Arab, Arabic or Arabian? Arab is a noun for a person, and is used as an adjective, as in "Arab country." Arabic is the name of the language and generally is not used as an adjective. Arabian is an adjective that refers to Saudi Arabia, the Arabian Peninsula, or as in Arabian horse. When ethnicity or nationality are relevant, it is more precise and accurate to specify the country by using Lebanese, Yemeni or whatever is appropriate. We suggest that you hyphenate when using Arab-American as an adjective, as in Arab-American issues, but do not hyphenate when saying that someone is an Arab American.

83. Is Arab American, or American Arab preferred?

Arab American but, again, if you can be more specific, do so.

84. How should I refer to an Arab-American individual? Preferably by the country that person is from, for example, "of Lebanese heritage," or "of Jordanian descent," but only if ethnicity is relevant. Remember that Arab Americans come from many places, and you should include the relevant perspective. If the story is about an issue that affects Yemenis, for example, don't treat other Arabic perspectives as interchangeable.

85. What if the story is about Arab Americans whose ethnicity is not relevant to the story? Then there is no need to identify their ethnicity. It is important to include Arab Americans even when the story is about issues unrelated to heritage or culture. Arab Americans are teachers, lawyers, grocers, executives and students. Their views are important to many stories. If journalists confine Arab Americans to stories about Arab issues, other facets of their experience are ignored and the overall portrayal is one-dimensional.

86. What does Mohammedanism mean? Do not use Mohammedan and its derivatives. Instead, use Islam for the religion, Muslim for a follower of the religion and derivatives of these words.

87. Is it Muslim or Moslem?

Muslim.

88. Who is a sheik? A sheik can be the leader of a family, a village, a tribe or a mosque. Press accounts popularized the term "oil-rich sheik." This contributed to the misconception that the people who became wealthy from oil were sheiks, and that sheiks had oil money. Neither is true.

### Stereotypes

89. Are Arabs oil-rich? Some are, most aren't. The area around the Persian Gulf is one of several oil-producing areas in the world, but not all Arab countries produce oil, and very few Arabs are rich from oil.

90. Are Arabs mostly a nomadic people? No. Most live in urban areas, but portrayals of Arabs as desert dwellers have distorted the picture. Bedouins, nomadic people depicted in movies, make up only about 2 percent of Arab people. One of the largest Arab cities is Cairo, with a population of more than 6 million.

91. Do Arabs come from the desert? Most do not. To begin with, most Arabs live in cities. Secondly, Arab countries have a range of climates. Many have coastal areas and some have mountainous areas that get snow. Arab people come from a variety of latitudes that extend from as far south as just below the equator to as far north as approximately Lexington, Ky.

92. Are Arabs frequently involved in terrorism? No more so than other groups of people. Many types of people have committed acts of terror. However, news accounts seem to more often stress Arab connections than they do for terrorism committed by other groups. In addition, there have been highly publicized cases when Arabs were singled out, early on and erroneously, as suspects. The Oklahoma City federal building bombing in 1995 was one such case.

93. What is meant by the phrase "Islamic fundamentalist"? This is complex. The term fundamentalist, whether applied to Muslims or Christians, is a largely American construct that has been used to imply political conservatism and, sometimes, extremism. The term "Islamic fundamentalist" has been used to refer to people who use Islam to justify political actions. This has blurred the distinction between religion and politics. Because of this, acts carried out for political reasons are sometimes attributed to religion. Fairness and accuracy mean attributing political actions to the group, government or party responsible, and not to a religion, which may have millions of followers around the world. Avoid constructions like "Muslim bomb."

94. Is Islam a violent religion? The Quran teaches nonviolence. Throughout history, political groups and leaders have used Islam and other religions to justify many things, including violence

95. Are Arab-American women subservient to men? No sweeping statement can reflect all the roles of Arab women. They range from leaders of matriarchal societies to independent businesswomen to extreme deference. Their roles are affected by their country of origin, whether they are from urban or rural areas, religion, degree of assimilation and, of course, their own, individual characteristics.

96. What is that charm with the eye or an eye on a hand? Often worn as jewelry, the hamsa is a non-religious symbol for protection or good luck. The eye,

usually blue when colored, wards off the evil eye or evil spirits. For example, the charm may be put on a baby to protect the child from harm. This cultural tradition is shared by many people of different religions.

### Coverage

97. How can I find Arab Americans in my community? In cities where there are large populations, this is easy. You can find restaurants, stores, markets and other businesses with Arabic names or writing on them. Look for organizations, community centers, churches and mosques that might be Arab-related. Use these as beginning points, and don't keep going back to the same people, or focus only on recent immigrants. To find Arab Americans in places where they are less prevalent, try some of the organizations in Resources.

98. Are there issues about the way Arab Americans are portrayed in the media? Yes. In some cases, journalists seem to prefer to publish or air images of people who look different, or exotic. In trying for a more interesting image, they may emphasize the difference between Arab Americans and non-Arab Americans. Most Arab Americans do not wear traditional clothing. News organizations whose collective reports give the impression that Arab Americans generally dress differently than non-Arab Americans are being inaccurate.

99. Is there a coverage pitfall that reporters should avoid? Like many groups, Arab Americans say that reporters stay away unless there is a problem to report, or if there is a national or international crisis for which they want reaction. This keeps people out of sight except when they are associated with trouble. The solution is to cover Arab Americans consistently and continuously. By paying attention to what communities say are significant news issues, reporters offer deeper and fuller coverage.

100. How can I learn more? We're glad you asked. This resource guide is just an introduction. Any one of the 100 questions in it has answers that would fill a book. We have listed some resources for further study in the following pages. We also encourage you to get out and talk to people, and to invite them to visit your newsroom.

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150. **Jeffrey Jullich**

***seeking exact citation for "bloodless war," please (Marx?)***

*Thu 8 Nov 2001*

---

. . . at least I've heard it was Marx.

Could someone please provide the exact citation for the phrase "bloodless war"? . . . which refers to

economics: "economics is bloodless war", or "money is bloodless war".

Will be much appreciated. Thanks.

---

Do You Yahoo!?

Find a job, post your resume.

<http://careers.yahoo.com>

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# 151. **][s][.Urge.Protect.][or][**

## ***Announcement regarding the new \_arc.hive\_ mailing list***

*Fri 9 Nov 2001*

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4 some time now, various hierarchically-dependant entities have been cauterizing net/web-based activities [ncluding email-lists] in an effort 2 streamline and contain the network in all its varied formulations. ][net.art][ lists that have previously m.braced x.pressive/communicative tendencies of all typ][o][es r now dying ][heavily][ moderated & flame-driven deaths, with the survivors either hanging on 4 dear text or abandoning the status-quo-seeking shells in s][tatic][warms.

\_arc[texture.eyes].hive\_ seeks to fill the gap][ing hole][ left by those lists previously d.voted 2 the e.volut][e][ion, discussion, practice, & slippage of all actions oriented around the net/web. \_arc[texture.eyes].hive\_ will try 2 jab ][@][ buttoned boundaries & ][re][create a space where x.perimentation & de.ba][i][t.e regarding any label u care 2 stick on/ova creative practices involving the network [ie new media art, code poetry, net.art, e.literature, content alteration poetry, web art, electronic art, hackerese, digital projects, net.wurks, programmer writing, spam art, incremental texts, theory/hybrid factions, software art, performative interactions, werdwurk, calls 4 applications & submissions, gamer rhetoric, technical info/details, net-linked announcements etc etc] is 2 b x.pected & n.couraged.

we [mez & ftr] c the \_arc[texture.eyes].hive\_ list as a dissemination/node point 4 all things geared 4/2wards/in the n][w][e][b][t, including the active creation of net.wurks via the list mechanism.

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## 152. **Alan Sondheim**

### ***Announcement regarding new \_arc.hive\_ mailing list (fwd)***

*Fri 9 Nov 2001*

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----- Forwarded message -----

Date: Fri, 09 Nov 2001 16:46:03 +1100

From: "[s][.Urge.Protect.][or]" <[REDACTED]>

Subject: [7-11] Announcement regarding new \_arc.hive\_ mailing list

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4 some time now, various hierarchically-dependant entities have been cauterizing net/web-based activities [ncluding email-lists] in an effort 2 streamline and contain the network in all its varied formulations. ][net.art][ lists that have previously m.braced x.pressive/communicative tendencies of all typ][o][es r now dying ][heavily][ moderated & flame-driven deaths, with the survivors either hanging on 4 dear text or abandoning the status-quo-seeking shells in s][tatic][warms.

\_arc[texture.eyes].hive\_ seeks to fill the gap][ing hole][ left by those lists previously d.voted 2 the e.volut][e][ion, discussion, practice, & slippage of all actions oriented around the net/web. \_arc[texture.eyes].hive\_ will try 2 jab ][@][ buttoned boundaries & ][re][create a space where x.perimentation & de.ba][i][t.e regarding any label u care 2 stick on/ova creative practices involving the network [ie new media art, code poetry, net.art, e.literature, content alteration poetry, web art, electronic art, hackerese, digital projects, net.wurks, programmer writing, spam art, incremental texts, theory/hybrid factions, software art, performative interactions, werdwurk, calls 4 applications & submissions, gamer

rhetoric, technical info/details, net-linked announcements etc etc] is 2 b  
x.pected & n.couraged.

we [mez & ftr] c the \_arc[texture.eyes].hive\_ list as a  
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net.wurks via the list mechanism.

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www.hotkey.net.au/~netwurker

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### 153. **Poetics List Administration** ***Second Sundays reading 11/11, Oakland***

*Fri 9 Nov 2001*

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--On Wednesday, November 07, 2001, 2:08 PM -0500 "L-Soft list server at Uni-  
versity at Buffalo (1.8d)" <[REDACTED]> wrote:

" Date: Wed, 7 Nov 2001 10:48:31 -0800

" To: [REDACTED]

" From: Mary Burger <[REDACTED]>

" Subject: Second Sundays reading 11/11, Oakland

"

" After you bask in the wonders of the Small Press Traffic Lucky 7

" Soiree this Sunday <<http://www.sptraffic.org/html/events/nov.html>>,

" cross the Bay to complete your poetry day with ---

"

" JEAN DAY and LORI LUBESKI

" reading at

" The Stork Club, 2330 Telegraph Ave between 23rd and 24th St.

" Sunday, Nov. 11, 7:00 pm, \$2.00

"

" By BART: get off at 19th St, walk one block west to Telegraph, then up  
" about 5 blocks, just past 23rd. The Stork Club has a large and vivid  
sign.

" 21 AND OVER ONLY! (Sorry--The Stork cards everyone!)

"

" Jean Day's most recent book is The Literal World (Atelos Press).

" Selections from her current work in progress (Enthusiasm) has

" appeared in The Germ, Tongue to Boot, Crayon, and elsewhere, and she

" appears in a number of anthologies, including In the American Tree,

" From the Other Side of This Century: A New American Poetry, 1960-1990

" , and Moving Borders: Three Decades of Innovative Writing by Women.

" She lives in Berkeley.

"

" Lori Lubeski is the author of Dissuasion crowds the slow worker,

" Sweet Land, Stamina, and Attractions cf; distractions. She lives in

" Boston, MA.

"

"

" ++++++

" Also join us next month:

"

" DECEMBER 9, 7:00 p.m.

" SEAN FINNEY and LESLIE SCALAPINO

" Sean Finney earned an MFA in poetry from Brown University. His work

" has appeared in Oblek and Lingo. He lives in Oakland and works as a

" journalist.

"

" Leslie Scalapino is the author of over 20 books of poetry, fiction,

" essays, inter-genre writing, and plays. Her most recent books

" include R-hu (Atelos Press) and Zither (Wesleyan, forthcoming 2001).

" She teaches at Bard College and the San Francisco Art Institute, and

" has also taught at Mills College, The Naropa Institute, and

" elsewhere. She lives in Oakland.

"

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154. **Alicia Askenase**

***Naropa in Camden***

*Fri 9 Nov 2001*

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The Walt Whitman Cultural Arts Center  
is pleased to announce that the  
NAROPA FESTIVAL in WHITMAN'S CAMDEN  
begins tomorrow, Saturday, Nov 10!  
A gathering 14 amazing writers in one locale!  
Come and join us in this celebration of poetry.....

November 10-13, 2001

SATURDAY NOVEMBER 10, 3:30-5 pm

PANEL

A Noiseless, Patient Spider:  
Whitman's Web of Influence on Modern  
and Post-Modern Poetics  
FREE

PANELISTS

Jack Collom, Rachel Blau DuPlessis  
Anselm Hollo, Jena Osman  
Bob Perelman, Heather Thomas

RECEPTION 5-6:30 p.m.

READING 7:30 p.m.

Jack Collom  
Victor Hernandez Cruz  
Anselm Hollo

SUNDAY, NOVEMBER 11

WRITING WORKSHOP

Akilah Oliver 11a.m.-1p.m.  
at: Giovanni's Room, 1145 Pine Street  
Philadelphia, PA 19107 215/ [REDACTED]  
email: [REDACTED]

IN THE FIELD OF DESIRE: Queering the Text, Writing Your Body Mythography  
As Queer people, we are still writing ourselves into existence. We need spaces  
where we can create and bear witness to one another as we write ourselves into  
voice, into visibility, into imagination. Join writer, teacher and performer Akilah  
Oliver in a lively, interactive writing process. We will create the space to inves-  
tigate and celebrate the body queer. We will use journal writing, improvisation,

indeterminacy, and storytelling techniques to create new narratives. Come discover, unearth, and reinscribe your queer mythography through conscious engagement in the field of desire.

#### WHITMAN'S HOUSE AND GRAVESITE TOUR

1-2:30 PM      FREE

#### READING 3:00 PM

Rachel Blau DuPlessis, Bob Perelman

Heather Thomas, Akilah Oliver

#### MONDAY, NOVEMBER 12

#### WRITING WORKSHOPS

Anselm Hollo-10:00 a.m-12 noon

**YOUR WORKS!** This writing workshop will focus on the participants' own poems, their intentions and realizations, triumphs, disappointments, and creative mistakes. It will also attempt to examine and clarify the traditions of which these poems partake (consciously or not). Constructive advice on, and criticism of, the works produced by the participants will be given both by the instructor and by the participants themselves.

Laird Hunt-4-6 p.m.(class size limit: 6)

#### Hybrid Forms

Anne Carson, in the *Autobiography of Red*, Michael Ondaatje, in the *Collected Works of Billy the Kid*, W.G. Sebald, in *The Rings of Saturn*, David Markson, in *Wittgenstein's Mistress*, have written books that defy categorization. We will discuss such mongrel works and examine how blending genre and angle of attack can help us craft lively and challenging fiction.

#### READING 7:30 p.m.

Laird Hunt, Jena Osman

Deborah Richards, Edwin Torres

#### TUESDAY, NOVEMBER 13

#### WRITING WORKSHOP

Eleni Sikelianos-4-6 p.m.

#### How Do Poets Respond to Crisis?

The crisis might be personal, political or cultural-war, death, loss, madness, oppression, genocide, bombs. Poetry itself might be seen as a crisis of language; the crisis of any era embodied in words. In this workshop, we will consider how language might be used in times of trouble. Poets (who have long been writing in the rift) we look to as models for our own poems might include Paul Celan, H.D., George Oppen, Walt Whitman, Amiri Baraka. Responses might include

joyful exuberance to counteract the darkness of the times, a disintegrating language that reflects a shredded "reality," poems of love as antidote or anodyne.

READING 7:30 p.m.

Anne Waldman

Samuel Delany

Eleni Sikelianos

About the WRITING WORKSHOPS:

The festival will include 4 writing workshops on Sunday, Monday and Tuesday, 11/11,12&13. Registration is on a first-come, first-served basis. Send up to 4

pages of writing, your payment, and a SASE if you want your work returned.

Updated Deadline: October 30, 2001.

Fees for the NAROPA FESTIVAL in WHITMAN'S CAMDEN

COMPLETE PACKAGE: Admission to all readings, and workshops. \$75 (includes membership) \$55 members

WRITING WORKSHOPS: \$30 (includes membership) \$20 members All workshops will run 2 hours, and are limited to 10 participants, excluding Laird Hunt's fiction class (6).

READINGS: General Admission \$6/Students & Seniors \$4/Members Free

Payments should be made to the Walt Whitman Cultural Arts Center by check or

money order. Visa, Master Card and American Express are also accepted.

Inquiries:



[www.waltwhitmancenter.org](http://www.waltwhitmancenter.org)

Alicia Askenase

Literary Program Director

Walt Whitman Cultural Arts Center

2nd and Cooper Sts.

Camden, NJ 08102

Keep the world safe for poetry

--Anne Waldman

Hope to see you there. Please spread the word, thanks!

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155. **Joe Brennan**  
**(no subject)**

Fri 9 Nov 2001

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**MILITARIZATION IN THE AGE OF GLOBALIZATION**

By John Feffer

*(Editor's Note: In the name of national security, governments intervene repeatedly in their economies to enhance the competitive edge of their military producers in the international marketplace. State-planned economies have largely disappeared in the post-cold war world, except for the subspecies known as the military-industrial complex. Multilateral economic institutions such as the WTO and IMF have helped sustain an environment in which this far-from-endangered species can flourish. The security exception enables governments to globalize their military production while largely bypassing the fiercely competitive forces of globalization. This investigative article by FPIF analyst John Feffer looks at the hidden links between globalization and militarization. Excerpted from a New Global Affairs Commentary available in its entirety at: <A HREF="http://www.fpif.org/commentary/0111mic.html">http://www.fpif.org/commentary/0111mic.html</A>.)*

Weapons, from handguns to fighter jets, are a profitable business. Generous government contracts, huge profit margins, and inevitable cost over-runs ensure spectacular dividends for weapons producers. Conflicts burning throughout the world guarantee plenty of buyers. After a post-cold war decline, global weapons purchases rose in 2000 to \$800 billion. In the aftermath of the September 11 tragedies, arms production and sales worldwide will likely continue their upward trajectory--encouraged by national policies and supported by multilateral economic institutions. Although most military contractors are neither "infant" industries in need of nurturing nor spent giants on the verge of bankruptcy, states continue to subsidize the production of arms. Even the most die-hard laissez-faire governments, committed on paper to maintaining a firewall between the state and the economy, are propping up their arms manufacturers. The United States, for instance, provided \$1.2 billion in tax relief when Lockheed merged with Martin Marietta to form the world's largest arms manufacturer, Lockheed Martin.

According to the logic of free trade, the cornerstone of globalization, such subsidies are "nontariff barriers to trade." They are, in other words, an unfair advantage enjoyed by a company doing business in the world market. And international financial institutions are committed to removing such advantages. Military Subsidies Treated Differently

But every trade accord treats military subsidies as different from all other subsidies. This is known as the "national security exception." Included in the original General Agreement on Tariffs and Trade (GATT) in 1947 and every trade accord since, this provision allows states to subsidize production, promote sales, and impose trade embargoes they deem necessary for the maintenance of national security. So, according to free trade rules, if the U.S. subsidizes the production for export of a Boeing 747, other countries can file grievances through the World Trade Organization (WTO). But the U.S. can subsidize the production of a Boeing F-15 fighter jet that is sold overseas, and no country will call foul. In some cases, this security exception channels money from the civilian to the military sector. The Canadian government subsidized civilian passenger jets produced by Bombardier Aerospace until other countries protested through the WTO. So Canada switched to subsidizing Bombardier's military production. Other countries view military production as the dangling rope that will pull them out of their current economic difficulties. The South African government continues to subsidize Denel, the state-owned weapons producer. As a hedge against Denel's eventual privatization and to boost industrial production, the government created the Industrial Participation Programme to solicit civilian investment from European arms manufacturers that offsets the costs of major weapons systems. In such cases, civil investment is held hostage to arms acquisitions. Government subsidies often result in cheaper weapons. For arms importing countries, the security exception means more bang for the bucks spent buying weapons abroad--and a heightened risk of regional conflict escalation.

Challenging the Militarization-Globalization Nexus

The Pentagon, the Commerce Department, and international financial and trade institutions make for a powerful trinity. At a global level, when this unholy trinity supports the spread of arms, the increase of defense budgets, and the dominance of arms manufacturers, the deck is stacked. Yet there are some ways to challenge this nexus of globalization and militarization. The chief dilemma, a variation on the "inside-outside" conundrum, is whether to challenge these institutions to play by the rules they have developed or to challenge the rules themselves. Let's consider the first tactic of using the rules to challenge militarization. Because of the criticisms of watchdog organizations and demonstrators in the streets, the IMF is now more willing to argue for reductions in defense budgets, as it has done in South Korea, Peru, and throughout Africa. Activists can challenge the institution to follow its own "best practices." According to this tactic, the IMF's budget-cutting zeal is turned back on itself in order to reduce military expenditures worldwide. By the same logic, the Bush administration could be pressed to extend to the military sector its well-known aversion to industrial policy (that is, government policies that foster development

through support for selected industries). The defense industry enjoys the advantages of corporate welfare through tax loopholes, export assistance, R & D, and various guarantees. Even a soupcon of laissez-faire would improve this toxic recipe. Moreover, the Defense Export Loan Guarantee program and the drug war exemption in the Export Import Bank charter are innovations of the Clinton administration. Republicans should be encouraged to play the partisan card and trim the Democratic pork in the military sector. Meanwhile, the Bush administration's aggressive diplomacy on behalf of domestic defense contractors could also be targeted as a nontariff barrier to trade. To persuade the South Korean government to buy F-16 fighter planes, the U.S. announced that it would not help integrate U.S. weapons and cryptographic systems should South Korea opt for the French fighter instead. Here again, activists could charge the Bush administration with blatant interference in the free market. Activists can similarly press the WTO to begin severing the ties that bind together the military-industrial complex. Although there is little support among WTO members for eliminating the WTO's security exception, WTO members may successfully challenge subsidized military programs whose primary purpose is to enhance civilian production. The various incentives that the U.S. government offers private cargo carriers to purchase Boeing's C-17 Globemaster military transport plane could, for example, be criticized on such grounds. Similarly, if transportation services are liberalized at the WTO level, there could be a successful WTO challenge to the Maritime Security Program in the United States. The second tactic is to challenge the rules themselves, because the rules are biased in favor of the powerful. One of the more powerful tools to be deployed against the military-industrial complex is transparency. By implementing registers of arms transfers and exposing corrupt deals such as the recent British-Saudi Arabian weapons-for-oil deal, journalists and activists can begin to build new systems of rules that will contain global arms trade in much the way that the Lilliputians used slender filaments to restrain the giant Gulliver. International codes of conduct, like the one proposed by former Costa Rican president Oscar Arias, could introduce minimum standards into a destructively liberalized environment. Such measures would pave the way for more radical steps. A military Tobin tax, levied on every cross-border military deal, would generate funds for destroying nuclear and other weapons as well as to convert defense industries to civilian production. More subversively, such a tax could throw sand in the cogs of the emerging global military-industrial complex just as economist James Tobin imagined his tax on financial transactions would slow the rapid-fire transfer of capital around the world. As a result of the September 11 attacks, the dangers of globalized militarism--the deregulation of weapons markets and the privatization of militaries--has become apparent even to the Bush administration. Weapons can end up anywhere; terrorists can raise funds in deregulated financial markets and unregulated black markets; private armies can rival state

militaries. State subsidies for military production, protected by the security exception, have only increased the number of weapons available. In this new era, international institutions should permit government subsidies, investments, and taxes that scale down arms production, redirect funds from the military to the civilian sector, and otherwise dismantle the economic motor of globalized militarism. This is the one type of security exception to free trade regulations and budget restrictions that makes sense in a world awash in weapons. (John Feffer <<A HREF="mailto:████████">████████</A>> is the author of *Shock Waves: Eastern Europe After the Revolutions*, the editor of the forthcoming *Living in Hope: Community Challenges to Globalization* (Zed, 2002), and recently returned from three years working on East Asian issues out of Tokyo.)

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156. **Ann Vickery**  
***Announcing HOW2 Issue 6!***

*Fri 9 Nov 2001*

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HOW2 Issue 6 is now online at:

[http://www.departments.bucknell.edu/stadler\\_center/how2/current/index.html](http://www.departments.bucknell.edu/stadler_center/how2/current/index.html)

Special feature sections:

- \* Collaborations
- \* New writing from Vancouver
- \* Forum on transnationalism in innovative women's writing
- \* Robin Hyde and New Zealand modernism
- \* The Politics of Presence: Re-reading the Writing Subject in "Live" and Electronic Performance, Theatre and Film Poetry
- \* The Poetics of Encounter
- \* Translations of Ito Hiromi, Lourdes Vázquez, and Véronique Vassiliou
- \* Multimedia: featuring "The X,Y,Z of It," a 4 way collaboration, and Odilia Jarman's "Positions in Space/Instants in Time"
- \* Work/book: Patricia Dienstfrey's "Love and Illustration"
- \* Interviews with Joan Retallack and interactive interview with Kim Rosenfield

Also check out our "postcard" section which has been featuring questions and comments regarding innovative women's writing in times of crisis, and networking with women (writers) from Afghanistan and Pakistan. We are continuing to invite discussion--informal, reflective, informative, & critical.

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157. **Lytle Shaw**

***Alcalay, Friedlander, Howe at Drawing Center, Nov 13th***

*Fri 9 Nov 2001*

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Tuesday, November 13 at 7pm: In conjunction with the exhibition Heavenly Visions: Shaker Gift Drawings and Gift Songs, Line Reading presents: Ammiel Alcalay, Benjamin Friedlander, Susan Howe

Ammiel Alcalay is author of two critical studies, *Memories of Our Future* (City Lights, 1999), and *After Jews and Arabs* (Minnesota, 1992) as well as a book of poetry, *Sarajevo Blues* (City Lights, 1998). Alcalay lives in New York City and teaches classical literature at CUNY.

Benjamin Friedlander's books of poetry include *Time Rations* (O, 1991), *Algebraic Melody* (Zasterle, 1998), and *A Knot is Not a Tangle* (Krupskaya, 2000). His critical essays have appeared in journals including *Qui Parle* and *American Literature*. Friedlander lives in Orono, Maine, where he teaches English at the University of Maine.

Susan Howe's many books of poetry include *Hinge Picture* (Telephone Books, 1974), *Pythagorean Silence* (Montemora, 1982), *Defenestration of Prague* (Kulchur, 1983). She is also author of several works of criticism, including *My Emily Dickinson* and *The Birth-Mark*. Howe teaches English at SUNY Buffalo.

The Drawing Center is located at 35 Wooster Street (between Grand and Broome) in Soho

Admission is \$5; free to Drawing Center Members

for more information contact Lytle Shaw, Line Reading Curator

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158. **gene**

***bush's first 100 days***

*Fri 9 Nov 2001*

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A while back one of the list members put out a volume of bush's first 100 days. I had an essay in it and would like to buy the book. Can anyone give me the address for that volume?

Thanks.

Gene

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159. **Maria Damon**

***Re: Teaching: books for freshmen?***

*Fri 9 Nov 2001*

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teachers and writers collaborative's Handbook of Poetic Forms has been a hit for me.

At 10:27 AM -0500 11/7/01, Kathy Lou Schultz wrote:

>Hello,

>

>My philosophy when teaching introductory creative writing courses is to run  
>them as reading/writing seminars, i.e. I have the students read a lot of  
>literature and respond to it rather than just "workshopping." All the  
>creative writing textbooks I have are either dull or ridiculous, but I'm  
>wondering if there are any "How to" books -- for either poetry or prose --  
>that you have found useful for young college writers.

>

>Also, of the books on poetics, versification, form, etc. which have you  
>found useful in the classroom?

>

>Thanks in advance for your recommendations,

>Kathy Lou

>--

>^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^

>Kathy Lou Schultz

><http://www.english.upenn.edu/~klou>

>

>Lipstick Eleven/Duck Press

><http://www.duckpress.net>

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160. **Geoffrey Gatza**

***Re: Teaching: books for freshmen?***

*Fri 9 Nov 2001*

---

the Transitive Vampire is a great book that demonstrates use of language in a spooky setting. its great.

Best, G

Geoffrey Gatza

editor BlazeVOX2k1

<http://vorplesword.com/>

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(\*)/ (\*)

-----Original Message-----

From: UB Poetics discussion group

[mailto: ]On Behalf Of Kathy Lou Schultz

Sent: Wednesday, November 07, 2001 10:27 AM

To:

Subject: Teaching: books for freshmen?

Hello,

My philosophy when teaching introductory creative writing courses is to run them as reading/writing seminars, i.e. I have the students read a lot of literature and respond to it rather than just "workshopping." All the creative writing textbooks I have are either dull or ridiculous, but I'm wondering if there are any "How to" books -- for either poetry or prose -- that you have found useful for young college writers.

Also, of the books on poetics, versification, form, etc. which have you found useful in the classroom?

Thanks in advance for your recommendations,

Kathy Lou

--

^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^

Kathy Lou Schultz

<http://www.english.upenn.edu/~klou>

Lipstick Eleven/Duck Press

<http://www.duckpress.net>

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161. **Eileen Tabios**

***Re: Teaching: books for freshmen?***

*Fri 9 Nov 2001*

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Dear Kathy Lou, I know I wrote it but would like to recommend BLACK LIGHTNING: POETRY IN PROGRESS (published by Asian American Writers Workshop and distributed through Temple University Press). It's a unique anthology that features 15 poets of varying styles. The poets gave me first drafts, begining drafts and final drafts of 1-3 subject poems. Then I interviewed them about their underlying process from both the standpoints of inspiration and craft. Questions ranged from what inspired this poem, who has influenced you as a poet, why did you add or delete this line-break in that stanza, why did you

delete the word "a"...so the questions ranged from large to small, from form to subject matter...

It's a great teaching tool (or so teachers have told me) because the actual drafts of poems are featured in the book, along with the interview about those featured drafts.

I began this book when I was just 3 months into writing poetry so I may not be that different from many college freshmen you would teach? (And so some of my questions, too, are really, ahem, innocent...). I did the project because I wanted to know what a poem is and how one writes it (and leapt into the deep end by "beginning" with Arthur Sze and Mei-mei Berssenbrugge...). Featured poets: Meena Alexander, Indran Amirthanayagam, Mei-mei, Luis Cabalquinto, Marilyn Chin, Sesshu Foster, Jessica Hagedorn, Kimiko Hahn, Li-Young Lee, Garrett Hongo, Timothy Liu, David Mura, Arthur Sze and John Yau.

It features Asian American poets but its nature has made the book be picked up by general creative writing courses in addition to various Asian American courses (though inevitably the student also learns about the extra dimension of Asian America). And if you are teaching in the Bay Area, I do free classroom visits to whoever uses this book as text (if there's interest in my visiting...). Last semester, I visited an introductory writing course for this purpose at SFSU.

More information about the book is at Temple University's website:

<A

HREF="http://srd.yahoo.com/go/%22Eileen+Tabios%22/6/\*http://www.temple.edu/tempess/titles/x062\_dis.html">Click here: TUP: Tabios, Eileen: Black Lightning</A>

or

[http://www.temple.edu/tempess/titles/x062\\_dis.html](http://www.temple.edu/tempess/titles/x062_dis.html)

Best,  
Eileen

In a message dated 11/9/2001 6:29:07 AM Pacific Standard Time, [REDACTED] writes:

*Hello,*

*My philosophy when teaching introductory creative writing courses is to run them as reading/writing seminars, i.e. I have the students read a lot of literature and respond to it rather than just "workshopping." All the creative writing textbooks I have are either dull or ridiculous, but I'm wondering if there are any "How to" books -- for either poetry or prose -- that you have found useful for young college writers.*

*Also, of the books on poetics, versification, form, etc. which have you found useful in the classroom?*

*Thanks in advance for your recommendations,*

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162. **Bob Grumman**  
***Re: Announcing publication***

*Fri 9 Nov 2001*

██████████ wrote:

>

> It has come to my sober attention that American Poetry (free and how), by  
> Igor Satanovsky, has just been published by Koja Press. And an absolutely  
> fabulous collection it is, filled with visual poetries, collaborations, and  
> Igor's own unique brand of re-cuts. Highly recommended. Koja Press  
> specializes in authors who cannot easily be labeled -- neither traditional  
> lyrical-narrative nor language/code. Can't fight the future!! Best, Bill

Hey, I just got my copy of this yesterday. Most excellent, indeed, for anyone interested in the really new. And first-rate.

--Bob G.

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163. **Laura Wright**  
***Deshell, Sheffield read Nov. 16 in Boulder***

*Fri 9 Nov 2001*

THE LEFT HAND READING SERIES

p r e s e n t s

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FRIDAY, NOVEMBER 16th @ 8pm  
at LEFT HAND BOOKS & RECORDS

1200 PEARL STREET #10  
(just east of Broadway, downstairs from street level)

BOULDER, COLORADO

The event is open to the public. Donations are requested.

§

JEFFREY DeSHELL is a novelist and literary critic who holds B.A. and M.A. degrees from the University of Colorado at Boulder and a PhD. from the State University of New York at Buffalo. He is the author of two novels, *S & M* and *In Heaven Everything is Fine*, and a critical book, *The Peculiarity of Literature: An Allegorical Approach to Poe's Fiction*. He has co-edited two collections of fiction by American women, *Chick-Lit I: Postfeminist Fiction* and *Chick-Lit II: No Chick Vics*, and is currently co-editor of the *Fiction Collective Two*. DeShell was a Fulbright Teaching Fellow in Budapest, Hungary, 1999-2000. His fiction has appeared in *Iowa Review* and *Between C & D*, and his criticism in *Review of Contemporary Fiction* and *Comparative Literature Studies*. He is currently teaching fiction writing and literature at the University of Colorado at Boulder, and is on the faculty of the Milton Avery Graduate School of the Arts at Bard College.

ELISABETH SHEFFIELD's first novel, *Gone*, will be published by the *Fiction Collective Two* in early 2003. Her short fiction has appeared in various literary journals, including *Gargoyle*, *Pretext*, *The Denver Quarterly*, *13th Moon*, *The Ledge*, *Southern Plains Review* and in the first volume of *Chick-Lit*, published by the *Fiction Collective Two*. Her publications also include a critical book on James Joyce. She has lived and taught on both coasts of the US, as well as in between and overseas. In 1995-1997 she was an assistant professor at Eastern Mediterranean University in North Cyprus, and in 1999-2000, a Fulbright lecturer at Christian Albrechts University in northern Germany.

§

There will be a short Open Reading immediately before the featured readings. Sign up for the Open Reading will take place promptly at 8:00 p.m.

§

The LEFT HAND READING SERIES is an independent series presenting readings of original literary works by emerging and established writers. Founded in 1996, the series is currently curated by poets MARK DuCHARME and LAURA WRIGHT. Readings in the series are presented monthly. Upcoming events in the series include:

DECEMBER: There will be NO LEFT HAND READING in December.

FRIDAY, JANUARY 18th: poets REED BYE & JOE AMATO.

For more information about the Left Hand Reading Series, call

██████████ or ██████████.

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164. **charles alexander**

**chax press raffle**

*Fri 9 Nov 2001*

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On the occasion of a special event in San Francisco on December 7, presenting writers from the San Francisco Bay Area that have been or will be published by Chax Press, we are holding a raffle, after which we will send to the winner more than \$500 worth (retail prices) of Chax Press books, including our two most recent hand printed volumes. Information is below. If you want to purchase a ticket for the raffle for \$5 (you may purchase as many as you wish), please send the money (cash or checks only) so that it arrives by December 4 to

Chax Press

101 W. Sixth St., no. 6

Tucson, AZ 85701-1000

We will hold a ticket in your name. A ticket stub will be sent back to you. Also, all purchasers of raffle tickets, whether you win or not, may send in their ticket stub by July 1, 2002, with a book order, to receive one trade paperback book (retail price under \$20) at half-price, or one of our deluxe handmade books (retail price generally \$25 to \$320) for a 20 per cent discount. To see lists of books please check our web site at <<http://alexwritdespub.com/chax>>.

If you have any questions, please send them via email directly to Chax Press at <██████████>

CHAX PRESS RAFFLE

Tickets: \$5 each

Date of Raffle: December 11, 2001 (after our return from San Francisco and Los Angeles to Tucson; it's possible we may change this and decide to have the raffle at the event in San Francisco on December 7, 2001)

Prize: More than \$500 (retail price) of Chax Press books, including: Chartings, a deluxe artist's book with poems by Lyn Hejinian and Ray DiPalma retail price: \$320

Levinas and the Police part 1, handprinted book, poem by Benjamin Hollander retail price: \$110

French Sonnets, handmade book, 20 poems by Jackson Mac Low, first book to be produced in Tucson by Charles Alexander

retail price: \$75

Your choice of two books from the following list, all with a retail price between \$8 and \$16.

Beverly Dahlen, A Reading 8-10

Lisa Cooper, & Calling It Home

Karen Mac Cormack, The Tongue Moves Talk

Karen Mac Cormack, Quirks & Quillets

Ron Silliman, Demo to Ink

Charles Alexander, Hopeful Buildings

Tom Mandel, Prospect of Release

Nathaniel Tarn, The Architextures

Eli Goldblatt, Sessions 1-62

Hank Lazer, 3 of 10

Gil Ott, Traffic

Sheila Murphy, Teth

Myung Mi Kim, The Bounty

Mary Margaret Sloan, The Said Lands, Islands, and Premises

Norman Fischer, Precisely the Point Being Made

bpNichol, Art Facts: A Book of Contexts

Kathleen Fraser, When New Time Folds Up

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## 165. **Harry Nudel**

### ***m&r 100 Answers to...***

*Fri 9 Nov 2001*

---

20th cent. po is full of deceit, lies, lies upon lies, voices, voices within voices, irony, violence, fictions, masks, crazies, disfunction, dreams, monotony, metonymy, disguises, dust, desire, self-hatred, patruition, pain, pastiche, phlegm, failure, foppery, fainted-heart, dumb, doubt, ddddick, entropy, evid, the devil, au-pair envy, dilation, disengagement, flear, phantasy, betrayal, bestiality, bigger breasts better buddhas, bombs, bombastically, booze, bimbo, bukowskis, dreck, carp, cavil, wombs, warps, wadis, wails, cant, slams, sorrows, sling, up 7 a, fiz-zles, guz, jello, lint, evol, cusp, busques, blindness, braille biz inc, johns, jim-mmy, jack jock jill, joans, stones, stoned coffins, raps, riffs, runoffs, rains, fried sweet-meats, mines, miffs, muftis, s(he), scarfed, seems to was, floss, envy, ez, ichs, ochs, offh ohs...did i gooot ot 100....

'Member this has NOTHING..000..ZERO...to do with Arabs...the most po kultur..they are the flag u. wrap u.self in...po/pol...'member till the next time of time....DRn...

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166. **MAXINE CHERNOFF**

***Joe Brainard***

*Fri 9 Nov 2001*

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Good review today of Joe Brainard's show in NYT (Friday).

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167. **Drunken Boat**

***November 18th Reading/Performance***

*Fri 9 Nov 2001*

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If you're in the NYC area:

Save the date!

Sunday, November 18th, 3:00 p.m.

Mark your calendar for this special event!

Drunken Boat, online journal of the arts

<http://www.drunkenboat.com>

invites you to a special benefit performance of sound and literature.

Organized by Michael Mills and Ravi Shankar, Editors  
Drunken Boat

Venue provided by Pixel Obsessive Studio

The performers are:

-Morgan Craft

A guitarist and improvisational experimentalist, Morgan Craft has performed at The Knitting Factory, The National Black Arts Festival in North Carolina and the 2001 Obie Awards held at Webster Hall. Morgan has gigged with M'shell Ndegeocello, and is a member of Burnt Sugar, the Carl Hancock Rux Revue, and Root Strata which features Guillermo E. Brown of the David S. Ware quartet.

-T'ai Freedom Ford

T'ai Freedom Ford is currently pursuing a Masters of Fine Arts in Creative Writing (fiction) at Brooklyn College. She has self-published two books of poetry: Ghetto Reflexes and Self Conscious. Her latest poetic endeavor is a spoken word CD entitled the "Raw Word Project." In 1999, T'ai won the Grand Mariner Speak Easy Poetry Slam. She has been published in The Fire



This Time, Kuumba, Red Clay, Georgia State Review, and Roots and Culture. In the future, she would like to conduct workshops in which creative writing can be used as therapy for battered women, prisoners, "at-risk" youth and all others on the verge of insanity.

-Daniela Gioseffi

One of SoHo's early performance poets, Daniela Giseffi has published many books of poetry and prose, has won the American Book Award, a World Peace Award, a PEN Syndicated Fiction Award and grants from the New York State Council for the Arts. Her newest book of poems is an e-book titled Symbiosis (Rattapallax Press, 2001). Her work will be engraved in marble on an artist's installation on a newly renovated wall in Penn Station, 2002.

-Tom Healy

Tom Healy, former owner of the Healy Gallery, has published work in the Paris Review, Drunken Boat and Salon.com. He has poems forthcoming in the anthology "Aroused," edited by Karen Finley, and in the Western Humanities Review. He studied at Harvard and Columbia, and lives in New York City and Miami.

-Andrew Levy

Andrew Levy's work has appeared in many magazines & anthologies, and he is the author of eight books of poetry, including Values Chauffeur You, Democracy Assemblages, Curve, Continuous Discontinuous (Curve 2), and Paper Head Last Lyrics (Roof Books, 2000). He is editor, with Bob Harrison, of the arts and poetry journal, Crayon.

-Richard Matthews

Richard Matthews was born and lives in New York City. He is a graduate of the writing program at Columbia University. His poems and reviews have appeared in The Paris Review, Drunken Boat, Western Humanities Review, PEN America, and Newsday. He is the editor of Translation magazine. He was awarded the 2001 PEN/Joyce Osterweil Award for Poetry, and his first

collection of poetry, *The Mill Is Burning*, is due out from Grove Press in April of 2002.

-Julie Sheehan

Julie Sheehan's work has appeared in *Ploughshares*, *Paris Review*, *Southwest Review*, *Texas Review* and *Western Humanities Review*. Her first book of poems, *Thaw*, won the Poets Out Loud Prize and was published by Fordham University Press this fall. Born in a small town in Iowa, she holds degrees from Yale and Columbia, and now lives on the East End of Long Island with her husband and son.

Enjoy refreshments before the performance, and feel free to stay for social interaction with the readers and other participants after the performance.

Event to be held from 3:00 p.m.-6:00 p.m

Floor seating

(please wear comfortable, informal attire, shoes to be removed.)

<sum> Please ring the bottom door bell outside the red door.

\* Drunken Boat, online journal of the arts, is a non-profit organization, created to showcase the best of more traditional forms of representation like poetry and prose, alongside works of art endemic to the medium of the web, like hypertext, sound, video and digital animation.

As Drunken Boat currently generates no revenue, your contributions for the performance will help defray the expenses for refreshments and help sustain the journal into the future. All contributions are tax deductible and a portion of the proceeds will be donated to the WTC Relief Fund.

The entryway to Pixel Obsessive Studio features an installation of text and drawings taken from a work in progress titled *The Silence of Noise*. To see a portion of *The Silence of Noise*, visit [OffCenter.com](http://OffCenter.com) starting November 18. The work comprises drawings by

Susanna Harwood Rubin, text by Mark Swartz, sound by Renick Bell, and Web design by May Lin.

Venue: 436 West 18th Street, 2nd Floor, New York, NY 10011  
(between 9th & 10th Avenues).

Directions:

Subways: A,C,E to 14th St & 8th Ave. Then walk north to 18th St & west towards 9th Ave.

Buses: M11/M14 to 18th St & 9th Ave. On 18th St, walk towards 10th Ave.

RSVP by Friday, November 16th, 2001

Phone: [REDACTED]

E-mail: [REDACTED]

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Do You Yahoo!?

Find a job, post your resume.

<http://careers.yahoo.com>

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168. **Patrick Herron**

**FW: [corp-focus] The Cipro Rip-Off and the Public Health**

Fri 9 Nov 2001

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From: Robert Weissman <[REDACTED]>

To: [REDACTED]

Subject: [corp-focus] The Cipro Rip-Off and the Public Health

Date: Thu, 08 Nov 2001 17:24:39 -0800

*The Cipro Rip-Off and the Public Health*

*By Russell Mokhiber and Robert Weissman*

*Confronted with the prospect of bioterrorism on a massive scale, the Bush administration and the pharmaceutical industry have colluded to protect patent monopolies rather than the public health.*

*When the anthrax scare first hit, Cipro was understood to be the drug of choice for treatment. Secretary of Health and Human Services Tommy Thompson said he wanted a stockpile adequate to treat 10 million exposed persons. That meant he needed 1.2 billion Cipro pills (the treatment regimen is two pills for 60 days). Bayer, which holds the disputed patent rights to Cipro in the United States, could not meet that demand in a timely fashion.*

*For the drugs it was able to supply, Bayer was charging the government \$1.89 per pill. The drugstore price was more than \$4.50. Indian companies sell a generic version of the same drug for less than 20 cents.*

*The U.S. government has authority, under existing law, to license generic companies to make on-patent drugs for sale to the government. Those companies could have met supply needs that Bayer was not and is not able to satisfy. Generic competition might also have helped bring prices down, though it is unclear exactly what the government would have to pay Bayer if it bought generic versions of Cipro.*

*But the Bush administration chose not to exercise this authority. Pharmaceutical industry monopolistic patent protections are so sacrosanct, the administration decided, that even urgent U.S. public health needs do not merit any limitation on patent monopolies.*

*The administration was motivated in significant part by fear that if it authorized generic production in the United States for Cipro, it would undermine its hand in negotiations at the World Trade Organization (WTO) meeting in Qatar. There, African and other poor countries are asking for a declaration that the WTO's intellectual property rules not be interpreted in ways that undermine efforts to advance public health. Above all, they want to clarify their existing right under WTO rules to authorize generic production of on-patent drugs (a practice known as compulsory licensing). The United States, pathetically, is opposing this effort.*

*With the spotlight shining on Bayer's price-gouging for Cipro, the Department of Health and Human Services had to take action. It cut a deal with the company to lower Cipro prices, agreeing on a price tag of 95 cents a pill. That supposedly cut-rate price turns out to be twice what the same government, indeed the same government agency, pays the same company for the same drug under another program.*

*But though inadequate, the price reduction did reflect the U.S. government's negotiating leverage -- leverage that was enhanced by the fact that the government had the authority to turn to generic manufacturers if Bayer refused to cut a deal.*

*What hypocrisy! At the same time as it leveraged the threat of a compulsory license, the administration is working feverishly in diverse fora -- including the WTO and the Free Trade Area of the Americas negotiations -- to limit poor countries' effective ability to do compulsory licensing.*

*It is time to reverse course, and for citizens to demand the government*

*prioritize public health over corporate profit.*

*In the United States, it is unclear how much Cipro the government should stockpile as a public health measure. Other, off-patent antibiotics may be superior and are cheaper. These other drugs may or may not be effective against all strains of anthrax. What is clear is that intellectual property issues should have no impact on public health judgments made in this context.*

*Representative Sherrod Brown has introduced legislation, H.R. 3235, the Public Health Emergency Medicines Act, that would reiterate the government's ability to do compulsory licensing in case of public health emergency (the government currently has this right, without regard to situation of national emergency) and establish that compensation paid to patent holders should be "reasonable." It lists a variety of criteria to determine reasonability, including how much the patent holder invested and risked in the drug's development, and how significant the government contribution was to the drug's research and development. It also would permit the government to authorize generic producers to manufacture on-patent drugs in the United States for export to countries undergoing public health emergencies. The Public Health Emergency Medicines Act should quickly become law.*

*In international treaty negotiations, it is time for the United States to stop identifying its interests only with those of the brand-name drug manufacturers. The government should immediately cease its shameful opposition to a declaration that the WTO intellectual property agreement should not hinder developing country measures to protect public health. It should agree to accept the few needed clarifications to WTO rules to make compulsory licensing workable in poor countries over the long haul. It should end its sneaky efforts in the Free Trade Area of the Americas and other negotiations to impose technical rules that would impede compulsory licensing. And Congress should deny the administration the fast-track authority it seeks to facilitate negotiation of more trade rules enhancing the brand-name drug companies' monopoly power.*

*Russell Mokhiber is editor of the Washington, D.C.-based Corporate Crime*

*Reporter. Robert Weissman is editor of the Washington, D.C.-based Multinational Monitor. They are co-authors of Corporate Predators: The Hunt for MegaProfits and the Attack on Democracy (Monroe, Maine: Common Courage Press, 1999).*

*(c) Russell Mokhiber and Robert Weissman*

*This article is posted at:*

<http://lists.essential.org/pipermail/corp-focus/2001/000092.html>

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*Focus on the Corporation is a weekly column written by Russell Mokhiber and Robert Weissman. Please feel free to forward the column to friends or repost the column on other lists. If you would like to post the column on a web site or publish it in print format, we ask that you first contact us (██████ or ██████).*

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## 169. **The Poetry Project** **POETRY PROJECT EVENTS**

*Fri 9 Nov 2001*

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### CALENDAR OF EVENTS

NOVEMBER 9 - NOVEMBER 19

FRI 11/9 IN THE PRESENT FUTURE TENSE: ELECTRONIC MUSIC AND PARAPSYCHOLOGY Music by MUATA 25 , Lecture Q&A and Demonstration of "The Mind Machine" by RAYMOND STRANO. Muata 25 a.k.a. THOMAS MURRAY, a guitarist turned electro-composer, and RAYMOND "COSMIC RAY" STRANO, director of the Higgins Center for Consciousness Research, collaboratively present a "multi-modal media meditation" by using video, computer music, sound and lights. [10:30 pm]

MON 11/12 DAVID HESS AND ALICE NOTLEY DAVID HESS's chapbook Cage Dances is just out by Skanky Possum Press. Essays, reviews and poems have appeared in Jacket, How2, 100 Days, Mungo vs Ranger, Flashpoint, Readme, Quid, The Baffler and Skanky Possum. He lives in St. Louis. ALICE NOTLEY, a major voice in contemporary American Poetry and force in the second-generation of New York School poetry, is the author of numerous books of

poetry, including *How Spring Comes*, *The Descent of Alette*, *Mysteries of Small Houses* and the new book *Disobedience*. She is the recipient of grants from the NEA, the Fund for Poetry and numerous others. [8:00 PM]

WED 11/14 THE ANGEL HAIR ANTHOLOGY READING, A celebration reading for *Angel Hair Sleeps with a Boy in My Head: The Angel Hair Anthology* (Granary Books, 2001). Edited by ANNE WALDMAN and LEWIS WARSH from the rare original magazines and books, this large and generous publication, Jerome Rothenberg has praised, "is not only an archival masterpiece-the best of a time that's now gone though scarce forgotten - but an incitement to keep their work alive for a still newer generation." With readings by JOHN WIENERS, ANNE WALDMAN, LEWIS WARSH, TONY TOWLE, MARY FERRARI, RON PADGET, MICHAEL BROWNSTEIN, BOB ROSENTHAL, WILLIAM CORBETT, JAMES KOLLER, LARRY FAGIN, and more! [8:00 PM]

FRI 11/16 THE FAST CALIFORNIANS Featuring MICHAEL MILLS' "Project Anubis 7" (a reconstruction of the Egyptian tree of life with poetry, electronic music composition, performance); author DONNELL ALEXANDER; and DJ MARINA ROSENFELD. [10:30 pm]

MON 11/19 ALAN GILBERT AND JOHN TIPTON ALAN GILBERT's writings on poetry, art, and politics have appeared in a number of publications, including *Xcp: Cross-Cultural Poetics*, *afterimage*, and *\_artbyte\_*. Recent poems have appeared in *The Baffler*, *The Germ*, and *The Hat*. JOHN TIPTON's poems explore the inherent pathos and humor in thinking seriously about the nature of language. His poems have appeared in *LVNG*, *Poetry NY*, *Nedge*, *Cello Entry*, and *House Organ*. His new chapbook, *clause automata*, is published by Cello Entry Press. [8:00 PM]

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Unless otherwise noted, admission to all events is \$7, \$4 for students and seniors, and \$3 for Poetry Project members. Schedule is subject to change.

The Poetry Project is located in St. Mark's Church in-the-Bowery at 131 E. 10th Street, the corner of 2nd Avenue and 10th Street in Manhattan. The Poetry Project is wheelchair accessible with assistance and advance notice. Please call [REDACTED] for more information, or visit our Web site at <http://www.poetryproject.com>.

If you are currently on our email list and would like to be on our regular mailing list (so you can receive a sample issue of *The Poetry Project Newsletter* for FREE), just reply to this email with your full name and address. Hope to hear from you soon!!!

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170. **Patrick Herron**

***FW: Justice Department will spy on attorney-client conversations***

*Fri 9 Nov 2001*

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<http://www.washingtonpost.com/wp-dyn/articles/A64663-2001Nov8.html>

By George Lardner Jr.  
Washington Post Staff Writer  
Friday, November 9, 2001; Page A01

The Justice Department has decided to listen in on the conversations of lawyers with clients in federal custody, including people who have been detained but not charged with any crime, whenever that is deemed necessary to prevent violence or terrorism.

Attorney General John D. Ashcroft approved the eavesdropping rule on an emergency basis last week, without the usual waiting period for public comment. It went into effect immediately, permitting the government to monitor conversations and intercept mail between people in custody and their attorneys for up to a year at a time.

The move, which the Justice Department said was necessary "in view of the immediacy of the dangers to the public," stunned defense lawyers and civil libertarians. They assailed it as an unconstitutional attack on the right to counsel and, in the words of American Civil Liberties Union official Laura W. Murphy, "a terrifying precedent."

The monitoring of attorney-client conversations is the latest in a series of extraordinary law enforcement measures the government has taken in response to the Sept. 11 terrorist attacks on New York and Washington.

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171. **komninos zervos**

***Re: Teaching: books for freshmen?***

*Fri 9 Nov 2001*

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<http://www.live-wirez.com/cyber/ultimate/index.html>

try this  
on-line how-to style manual produced by my CyberStudies major  
students from a manuscript of mine.

komninos  
best in ie on pc. - unfortunately

| Hello,

| My philosophy when teaching introductory creative writing courses is to run



*them as reading/writing seminars, i.e. I have the students read a lot of literature and respond to it rather than just "workshopping." All the creative writing textbooks I have are either dull or ridiculous, but I'm wondering if there are any "How to" books -- for either poetry or prose -- that you have found useful for young college writers.*

*Also, of the books on poetics, versification, form, etc. which have you found useful in the classroom?*

*Thanks in advance for your recommendations,  
Kathy Lou*

--

^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^

*Kathy Lou Schultz  
<http://www.english.upenn.edu/~klou>*

*Lipstick Eleven/Duck Press  
<http://www.duckpress.net>*

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## 172. **Prageeta Sharma**

### ***Come hang out and see Dale and Brian's work at Remote!***

*Fri 9 Nov 2001*

ICON! at Remote!

Sunday, November 18th from 6-11! Come! Experience new media art in a relaxed lounge setting! Featured artists for November 18th are:

Dale Sherrard, presenting the sound piece "Telephonia Opus 1: Neuterama!" which can be intimately experienced through your own personal receiver at any station in the lounge as well interspersed through the lounge sound system.

Brian Kim Stefans, presenting the animated poem "The Dreamlife of Letters" which can be enjoyed at your own personal monitor at any station in the lounge and at monitors throughout the lounge.

The November 18th installment of ICON! at Remote is curated by Kimberly Bunch. ICON! at Remote is a weekly curated rotation of new media art in a lounge setting. Remote Lounge welcomes video and new media submissions. For information, call [REDACTED].

Dale Sherrard studied painting at the Columbus College of Art and Design. In the late eighties and early nineties he founded the Groupe Des Artiste in Liege, Belgium. His drawings have appeared in Lungfull, poetry project newsletter and for Ethan Cohen Fine Arts. He has exhibited at the Coleur Gallery, Belgium and Emergence Gallery in Antwerp, and his body of work includes painting and drawing, as well as video and sound pieces. His recent work will be featured in

the February 2002 exhibition "Magnitude" at the Educational Alliance. He lives and works in Brooklyn, New York.

*Brian Kim Stefans is the author of several books of poetry, including Free Space Comix, Gulf and Angry Penguins. His internet works include the textual pieces "Alpha Betty's Chronicles," "The Naif and the Bluebells" and "The Truth Interview," which will be live in December 2001. Most of these internet works, along with "The Dreamlife of Letters," can be found at ubu.com. He has worked in non-textual digital art, mostly involving Director/Shockwave experiments in interactive based image making, and has produced several computer-assisted texts using programs he wrote in C++. He is a frequent contributor to the Boston Review and other periodicals, and is presently completing a book of essays titled "Fashionable Noise: On Digital Poetics." A homepage appears at [www.arras.net/stefans.html](http://www.arras.net/stefans.html).*

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173. **jena osman**

**addresses needed**

Fri 9 Nov 2001

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Hi, If anyone knows the addresses for these people, please backchannel me at [REDACTED]. Their copies of Chain were bounced back to us. Thanks, Jena

Robert Hunter

Joanne Wasserman

Rebecca Levi

David Kirschenbaum

Richard Roundy

Emily Anne Miller

John Patsynski

Gail Sher

Louise Landes-Levi

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174. **richard.tylr**

**Re: The So-Called Evidence Is a Farce**

Fri 9 Nov 2001

---

Gene. Not "picking on" he Jews: they, the Israeli Right actually: are picking on themselves with active US assistance. If you want to get rid of terrorists then the US should help the Isrealis to bomb the hell out of what's left of Palestine as terroism by Jews (supposedly its all caused by the Palestinians) and Palestinians (throwing handgrenades - or whatever hurts - at patrols etc) goes on daily and

worse...the British should bomb Ireland for harbouring terrorists: and NZ for that matter and America for harbouring pro Irish terrorists, the US should also bomb New Jersey ...better they should bomb themselves as they probably "jacked" up the whole thing. It went too smoothly. The speeches were all obviously rehearsed. No one in the Right was surprised.... and so it goes on and on. Richard ----- Original Message ----- From: "gene" <[REDACTED]> To: <[REDACTED]> Sent: Tuesday, November 06, 2001 5:55 PM Subject: Re: The So-Called Evidence Is a Farce

> now,now...even with irony, why pick on the Jews again? i thought u had no  
> class,

>  
>  
>

> At 09:37 PM 11/1/01 -0500, you wrote:

> >give me a break the CIA can't even find the bathroom in Langley do you  
> >really think they did this? maybe it was the masons or jews working with  
> >them come on?!

> >----- Original Message -----

> >From: "richard.tylr" <[REDACTED]>

> >To: <[REDACTED]>

> >Sent: Monday, October 29, 2001 8:34 PM

> >Subject: Re: The So-Called Evidence Is a Farce

> >  
> >

> > > Joe Etal. The chances of "terrorists" accomplishing the S11 attack are  
> >very

> > > low: I think it was organised by extreme right wing elements from  
inside

> >the

> > > CIA-military- and others: I think that the planes were flown by remote

> > > control with all passengers and the pilots dead by a radio controlled  
gas

> > > bombs: then using guidance methods and the auto pilot (switched on and  
off

> > > as needed) they were flown into the buidings. The Penslyvannia plane  
was

> > > deliberately sent away from the White house to make it look "real".

> >Phone

> > > calls could well have been pre recorded etc

> > > How to get 19 people who are both highly intelligent and also want  
to

> > > commit suicide: who are young...and having a good time in the US...and no  
> > > one "cracks"? The Muslims might be very religious but they are not that  
> > > dedicated so to speak....There has never been a high jack with 4  
> > > planes.(that number increases the probability of a "stuff up"). All others  
> > > have been outside the US (and most have been a protest against the  
> > situation  
> > > in Palestine) ... the whole op was undertaken with "military precision"  
> > and  
> > > there is still NO PROOF and NO EVIDENCE of who did it. Bin Laden denies it  
> > > (whereas for Kudos yo'd expect a boast)...  
> > > In fact I believe he has only said something like: "There will be no  
> > > peace in America while there is conflict in Palestine." That seems a good  
> > > and intelligent statement. And I dont see the Taleban as so terrible.  
> > They  
> > > have their phiosophy and ways of life. We should let them alone.  
> > > The buildings collapsed just too well: like a controlled demolition.  
> > > The US attacks Afghanistan - who have no significant ships or aircraft  
> > > steaming or flying toward the US (quite the reverse the Middle eastern  
> > > nations are surrounded by massive military ships, subs, and other of the  
> > > Western nations ) because they harbour terrorists. For that reason they  
> > > should attack about 2000 other countries: maybe they should bomb New  
> > Jersey  
> > > where the Anthrax (which was of a type apparently was only made by the US  
> > > Military).  
> > > Keep this war going and the US will experience some REAL terror.  
> > > Goff is clearly well informed. Its time to go and read Ginsberg's  
> > > "America" again. Richard.  
> > >  
> > >  
> > > ----- Original Message -----

> > > From: "Joe Brennan" <[REDACTED]>  
> > > To: <[REDACTED]>  
> > > Sent: Saturday, October 27, 2001 5:16 PM  
> > > Subject: The So-Called Evidence Is a Farce  
> > >  
> > >  
> > > > The So-Called Evidence Is a Farce  
> > > > By Stan Goff  
> > > >  
> > > > <http://www.narconews.com/goff1.html>  
> > > >  
> > > > I'm a retired Special Forces Master Sergeant. That doesn't cut much  
> > > > for  
> > > > those who will only accept the opinions of former officers on  
military  
> > > > matters, since we enlisted swine are assumed to be incapable of  
> > > > grasping the  
> > > > nuances of doctrine.  
> > > >  
> > > > But I wasn't just in the army. I studied and taught military science  
> > > > and  
> > > > doctrine. I was a tactics instructor at the Jungle Operations  
Training  
> > > > Center in Panama, and I taught Military Science at West Point.  
> > > >  
> > > > And contrary to the popular image of what Special Forces does, SF's  
> > > > mission  
> > > > is to teach. We offer advice and assistance to foreign forces.  
That's  
> > > > everything from teaching marksmanship to a private to instructing a  
> > > > Battalion staff on how to coordinate effective air operations with a  
> > > > sister  
> > > > service.  
> > > >  
> > > > Based on that experience, and operations in eight designated  
conflict  
> > > > area  
> > > > from Vietnam to Haiti, I have to say that the story we hear on the  
> > > > news and  
> > > > read in the newspapers is simply not believable. The most cursory  
> > > > glance at  
> > > > the verifiable facts, before, during, and after September 11th, does

> > > > not  
> > > > support the official line or conform to the current actions of the  
> > > > United  
> > > > States government.  
> > > >  
> > > > But the official line only works if they can get everyone to accept  
> > > > its  
> > > > underlying premises. I'm not at all surprised about the Republican  
and  
> > > > Democratic Parties repeating these premises. They are simply two  
> > > > factions  
> > > > within a single dominant political class, and both are financed by  
> > > > the same  
> > > > economic powerhouses. My biggest disappointment, as someone who  
> > > > identifies  
> > > > himself with the left, has been the tacit acceptance of those  
> > > > premises by  
> > > > others on the left, sometimes naively, and sometimes to score some  
> > > > morality  
> > > > points.  
> > > >  
> > > > Those premises are twofold. One, there is the premise that what this  
> > > > de  
> > > > facto administration is doing now is a "response" to September 11th.  
> > > > Two,  
> > > > there is the premise that this attack on the World Trade Center and  
> > > > the  
> > > > Pentagon was done by people based in Afghanistan. In my opinion,  
> > > > neither of  
> > > > these is sound. To put this in perspective we have to go back not  
to  
> > > > September 11th, but to last year or further.  
> > > >  
> > > > A man of limited intelligence, George W. Bush, with nothing more  
than  
> > > > his  
> > > > name and the behind-the-scenes pressure of his powerful father-a  
> > > > former  
> > > > President, ex-director of Central Intelligence, and an oil man-is  
> > > > systematically constructed as a candidate, at tremendous cost.  
> > > >  
> > > > Across the country, subtle and not-so-subtle mechanisms are put into

> > > > place  
> > > > to disfranchise a significant fraction of the Democrat's African-  
> > > > American  
> > > > voter base. This doesn't come out until Florida becomes a  
> > > > battleground for  
> > > > Electoral College votes, and the magnitude of the story has been  
> > > > suppressed  
> > > > by the corporate media to this day. In a decision so lacking in  
> > > > legitimacy,  
> > > > the Supreme Court will neither by-line the author of the decision  
nor  
> > > > allow  
> > > > the decision to ever be used as a precedent, Bush v. Gore awards the  
> > > > presidency of the United States to a man who loses the popular vote  
in  
> > > > Florida and loses the national popular vote by over 600,000.  
> > > >  
> > > > This de facto regime then organizes a very interesting cabinet. The  
> > > > Vice  
> > > > President is an oil executive and the former Secretary of Defense.  
The  
> > > > National Security Advisor is a director on the board of a  
> > > > transnational oil  
> > > > corporation and a Russia scholar. The Secretary of State is a man  
> > > > with no  
> > > > diplomatic experience whatsoever, and the former Chair of the Joint  
> > > > Chiefs  
> > > > of Staff. The other interesting appointment is Donald Rumsfeld as  
> > > > Secretary  
> > > > of Defense. Rumsfeld is the former CEO of Searle Pharmaceuticals. He  
> > > > and  
> > > > Cheney were featured as speakers at the May, 2000, Russian-Ameri-  
can  
> > > > Business  
> > > > Leaders Forum. So the consistent currents in this cabinet are  
> > > > petroleum, the  
> > > > former Soviet Union, and the military.  
> > > >  
> > > > Based on the record of Daddy Bush, in all his guises, and the  
general  
> > > > trajectory of US foreign policy as far back as the Carter  
> > > > Administration, I

> > > > feel I can reasonably conclude that Middle Eastern and South Asian  
> > > > fossil  
> > > > fuels are one of their major preoccupations. Not just because this  
> > > > klavern  
> > > > has some very direct financial interests in fossil fuel, but because  
> > > > they  
> > > > surely know that worldwide oil production is peaking as we speak,  
and  
> > > > will  
> > > > soon begin a permanent and precipitous decline that will completely  
> > > > change  
> > > > the character of civilization as we know it within 20 years.  
> > > >  
> > > > Even the left seems to be in deep denial about this, but the math is  
> > > > available. And, no, alternative energies and energy technologies  
will  
> > > > not  
> > > > save us. All the alternatives in the world can not begin to provide  
> > > > more  
> > > > than a tiny fraction of the energy base now provided by oil. This  
> > > > makes it  
> > > > more than a resource, and the drive to control what's left more than  
> > > > an  
> > > > economic  
> > > > competition.  
> > > >  
> > > > I further conclude that the economic colonization of the former  
> > > > Soviet Union  
> > > > is probably high on that agenda, and in fact has a powerful synergy  
> > > > with the  
> > > > issue of petroleum. Russia not only holds vast untapped resources  
that  
> > > > beckon to imperialism in crisis, it remains a credible military and  
> > > > nuclear  
> > > > challenger in the region.  
> > > >  
> > > > We have not one, but three members of the Bush de facto cabinet with  
> > > > military credentials, which makes the cabinet look quite a lot like  
a  
> > > > military General Staff. All this way before September 11th.  
> > > >  
> > > > Then there's the subject of the North Atlantic Treaty Organization.



> > > > NATO  
> > > > might have expected consignment to the dustbin of the Cold War after  
> > > > the  
> > > > Eastern Bloc shattered in 1991. Peace dividend and all that. But it  
> > > > didn't.  
> > > > It expanded directly into the former states of the Eastern Bloc  
> > > > toward the  
> > > > former Soviet Union, and contributed significant forces to the  
> > > > devastation  
> > > > of  
> > > > Iraq -a key country in the world oil market, over which control  
> > > > translates  
> > > > into the ability to manipulate oil prices. NATO is a military  
> > > > formation, and  
> > > > the United States exerts the controlling interest in it.  
> > > >  
> > > > It seemed like a form without a function, but it remedied that  
pretty  
> > > > quickly. Then when Yugoslavia refused to play ball with the  
> > > > International  
> > > > Monetary Fund, the US and Germany began a systematic campaign of  
> > > > destabilization there, even using some of the veterans of  
Afghanistan  
> > > > in  
> > > > that campaign.  
> > > >  
> > > > NATO became the military arm of that agenda-the break-up of  
> > > > Yugoslavia into  
> > > > compliant statelets, the further containment of the former Soviet  
> > > > Union, and  
> > > > the future pipeline easement for Caspian Sea oil to Western European  
> > > > markets  
> > > > through Kosovo.  
> > > > You see, this is important to understand, and people-even those  
> > > > against the  
> > > > war talk-are tending to overlook the significance of it. NATO is not  
a  
> > > > guarantor of international law, and it is not a humanitarian  
> > > > organization.  
> > > >  
> > > > It is a military alliance with one very dominant partner. And it can  
> > > > no

> > > > longer claim to be a defensive alliance against European socialists.  
> > > > It is  
> > > > an instrument of military aggression.  
> > > >  
> > > > NATO is the organization that is now going to thrust further along  
> > > > the 40th  
> > > > parallel from the Balkans through the Southern Asian Republics of  
the  
> > > > former  
> > > > Soviet Union. The US military has already taken control of a base in  
> > > > Uzbekistan. No one is talking about how what we are doing seems to  
be  
> > > > a very  
> > > > logical extension of a strategy that was already in motion, and has  
> > > > been in  
> > > > motion for two decades.  
> > > >  
> > > > Once we recognize the pattern of activity designed to simultaneously  
> > > > consolidate control over Middle Eastern and South Asian oil, and  
> > > > contain and  
> > > > colonize the former Soviet Union, Afghanistan is exactly where they  
> > > > need to  
> > > > go to pursue that agenda.  
> > > >  
> > > > Afghanistan borders Iran, Pakistan, and even China but, more  
> > > > importantly,  
> > > > the Central Asian Republics of the former Soviet Union, Uzbekistan,  
> > > > Turkmenistan and Tajikistan. These border Kazakhstan. Kazakhstan  
> > > > borders  
> > > > Russia. Turkmenistan sits on the Southeastern quadrant of the  
Caspian  
> > > > Sea,  
> > > > whose oil the Bush Administration dearly covets.  
> > > >  
> > > > Afghanistan is necessary for two things: as a base of operations to  
> > > > begin  
> > > > the process of destabilizing, breaking off, and establishing control  
> > > > over  
> > > > the South Asian Republics, which will begin within the next 18-24  
> > > > months in  
> > > > my opinion, and constructing a pipeline through Turkmenistan,  
> > > > Afghanistan,

> > > > and Pakistan to deliver petroleum to the Asian market.  
> > > >  
> > > > The BBC was recently told by Niaz Naik, a Pakistani Foreign  
> > > > Secretary, that  
> > > > senior American officials were warning them as early as mid-July  
that  
> > > > military action for mid-October was being planned for Afghanistan.  
In  
> > > > 1996,  
> > > > the Department of Energy was issuing reports on the desirability of  
a  
> > > > pipeline through Afghanistan, and in 1998, Unocal testified before  
> > > > the House  
> > > > Subcommittee on Asia and the Pacific that this pipeline was crucial  
to  
> > > > transport Caspian Basin oil to the Indian Ocean.  
> > > >  
> > > > Given this evidence that a military operation to secure at least a  
> > > > portion  
> > > > of Afghanistan has been on the table, possibly as early as five  
years  
> > > > ago, I  
> > > > can't help but conclude that the actions we are seeing put into  
> > > > motion now  
> > > > are part of a pre-September 11th agenda. I'm absolutely sure of  
that,  
> > > > in  
> > > > fact. The planning alone for operations, of this scale, that are now  
> > > > taking  
> > > > shape, would take many months. And we are seeing them take shape  
in  
> > > > mere  
> > > > weeks.  
> > > >  
> > > > It defies common sense. This administration is lying about this  
whole  
> > > > thing  
> > > > being a "reaction" to September 11th. That leads me, in short order,  
> > > > to be  
> > > > very suspicious of their yet-to-be-provided evidence that someone in  
> > > > Afghanistan is responsible. It's just too damn convenient. Which  
also

> > > > leads  
> > > > me to wonder-just for the sake of knowing-what actually did happen  
on  
> > > > September 11th, and who actually is responsible.  
> > > >  
> > > > The so-called evidence is a farce. The US presented Tony Blair's  
> > > > puppet  
> > > > government with the evidence, and of the 70 so-called points of  
> > > > evidence,  
> > > > only nine even referred to the attacks on the World Trade Center,  
and  
> > > > those  
> > > > points were conjectural. This is a bullshit story from beginning to  
> > > > end.  
> > > > Presented with the available facts, any 16-year old with a liking  
for  
> > > > courtroom dramas could tear this story apart like a two-dollar  
shirt.  
> > > >  
> > > > But our corporate press regurgitates it uncritically. But then, as  
we  
> > > > should  
> > > > know by now, their role is to legitimize. This cartoon heavy  
they've  
> > > > turned  
> > > > bin Laden into makes no sense, when you begin to appreciate the  
> > > > complexity  
> > > > and synchronicity of the attacks.  
> > > >  
> > > > As a former military person who's been involved in the development  
of  
> > > > countless operations orders over the years, I can tell you that this  
> > > > was a  
> > > > very sophisticated and costly enterprise that would have left what  
we  
> > > > call a  
> > > > huge "signature". In other words, it would be very hard to  
effectively  
> > > > conceal.  
> > > >  
> > > > So there's a real question about why there was no warning of this.  
> > > > That can

> > > > be a question about the efficacy of the government's intelligence  
> > > > apparatus.  
> > > > That can be a question about various policies in the various  
agencies  
> > > > that  
> > > > had to be duped to orchestrate this action. And it can also be a  
> > > > question  
> > > > about whether or not there was foreknowledge of the event, and that  
> > > > foreknowledge is being covered up.  
> > > >  
> > > > To dismiss this concern out of hand as the rantings of conspiracy  
> > > > nuts is  
> > > > premature. And there is a history of this kind of thing being done  
by  
> > > > national political bosses, including the darling of liberals,  
Franklin  
> > > > Roosevelt. The evidence is very compelling that the Roosevelt  
> > > > Administration  
> > > > deliberately failed to act to stop Pearl Harbor in order to mobilize  
> > > > enough  
> > > > national anger to enter the World War II.  
> > > >  
> > > > I have no idea why people aren't asking some very specific questions  
> > > > about  
> > > > the actions of Bush and company on the day of the attacks.  
> > > >  
> > > > Follow along:  
> > > > Four planes get hijacked and deviate from their flight plans, all  
the  
> > > > while  
> > > > on FAA radar. The planes are all hijacked between 7:45 and 8:10 AM  
> > > > Eastern  
> > > > Daylight Time.  
> > > > Who is notified?  
> > > > This is an event already that is unprecedented. But the President is  
> > > > not  
> > > > notified and going to a Florida elementary school to hear children  
> > > > read.  
> > > > By around 8:15 AM, it should be very apparent that something is  
> > > > terribly  
> > > > wrong. The President is glad-handing teachers.  
> > > > By 8:45, when American Airlines Flight 11 crashes into the World

Trade

> > > > Center, Bush is settling in with children for his photo ops at

Booker

> > > > Elementary. Four planes have obviously been hijacked simultaneously,

> > > > an

> > > > event never before seen in history, and one has just dived into the

> > > > worlds

> > > > best know twin towers, and still no one notifies the nominal

> > > > Commander in

> > > > Chief.

> > > > No one has apparently scrambled any Air Force interceptors either.

> > > >

> > > > At 9:03, United Flight 175 crashes into the remaining World Trade

> > > > Center

> > > > building.

> > > > At 9:05, Andrew Card, the Presidential Chief of Staff whispers to

> > > > George W.

> > > > Bush. Bush "briefly turns somber" according to reporters.

> > > > Does he cancel the school visit and convene an emergency meeting?

No.

> > > > He

> > > > resumes listening to second graders read about a little girl's pet

> > > > goat, and

> > > > continues this banality even as American Airlines Flight 77 conducts

> > > > an

> > > > unscheduled point turn over Ohio and heads in the direction of

> > > > Washington

> > > > DC.

> > > > Has he instructed Chief of Staff Card to scramble the Air Force? No.

> > > > An excruciating 25 minutes later, he finally deigns to give a public

> > > > statement telling the United States what they already have figured

> > > > out; that

> > > > there's been an attack by hijacked planes on the World Trade Center.

> > > > There's

> > > > a hijacked plane bee-lining to Washington, but has the Air Force

been

> > > > scrambled to defend anything yet? No.

> > > > At 9:30, when he makes his announcement, American Flight 77 is still

> > > > ten

> > > > minutes from its target, the Pentagon.

> > > >

> > > > The Administration will later claim they had no way of knowing that

> > > > the  
> > > > Pentagon might be a target, and that they thought Flight 77 was  
> > > > headed to  
> > > > the White House, but the fact is that the plane has already flown  
> > > > South and  
> > > > past the White House no-fly zone, and is in fact tearing through the  
> > > > sky at  
> > > > over 400 nauts.  
> > > >  
> > > > At 9:35, this plane conducts another turn, 360 degrees over the  
> > > > Pentagon,  
> > > > all the while being tracked by radar, and the Pentagon is not  
> > > > evacuated, and  
> > > > there are still no fast-movers from the Air Force in the sky over  
> > > > Alexandria  
> > > > and DC.  
> > > > Now, the real kicker: A pilot they want us to believe was trained at  
a  
> > > > Florida puddle-jumper school for Piper Cubs and Cessnas, conducts a  
> > > > well-controlled downward spiral, descending the last 7,000 feet in  
> > > > two-and-a-half minutes, brings the plane in so low and flat that it  
> > > > clips  
> > > > the electrical wires across the street from the Pentagon, and flies  
> > > > it with  
> > > > pinpoint accuracy into the side of this building at 460 nauts.  
> > > >  
> > > > When the theory about learning to fly this well at the puddle-jumper  
> > > > school  
> > > > began to lose ground, it was added that they received further  
> > > > training on a  
> > > > flight simulator.  
> > > > This is like saying you prepared your teenager for her first drive  
on  
> > > > I-40  
> > > > at rush hour by buying her a video driving game. It's horse shit!  
> > > >  
> > > > There is a story being constructed about these events. My crystal  
> > > > ball is  
> > > > not working today, so I can't say why.  
> > > >  
> > > > But at the least, this so-called Commander-in-Chief and his staff  
> > > > that we

> > > > are all supposed to follow blindly into some ill-defined war on  
> > > > terrorism is  
> > > > criminally negligent or unspeakably stupid. And at the worst, if  
more  
> > > > is  
> > > > known or was known, and there is an effort to conceal the facts,  
> > > > there is a  
> > > > criminal conspiracy going on.  
> > > >  
> > > > Certainly, the Bush de facto administration was facing a confluence  
of  
> > > > crises from which they were temporarily rescued by this event.  
> > > > Whether they  
> > > > played a sinister role or not, there is little doubt that they have  
> > > > at the  
> > > > very least opportunistically pounced on this attack:  
> > > > - - to overcome their lack of legitimacy,  
> > > > - - to shift the blame for the encroaching recession from  
capitalism  
> > > > to the  
> > > > September 11th terror attack,  
> > > > - - to legitimize their pre-existing foreign policy agenda,  
> > > > - - to establish and consolidate repressive measures domestically  
> > > > and silence  
> > > > dissent.  
> > > >  
> > > > In many ways, September 11th pulled the Bush cookies out of the  
> > > > fire. And  
> > > > gave the Bush team the green light to begin constructing a long-term  
> > > > scenario within which to establish fascistic control measures at  
home  
> > > > and  
> > > > abroad as a citadel for the ruling class in the catastrophic  
> > > > conjuncture  
> > > > that we are entering based on the end of oil.  
> > > >  
> > > > This elephant in the living room is being studiously ignored. In  
> > > > fact, the  
> > > > domestic repression has already begun, officially and unofficially.  
> > > > It's  
> > > > kind of a latter day McCarthyism. I participated in a teach-in at  
> > > > Chapel



> > > > Hill, North Carolina, on the 17th of September, and though not a  
> > > > single  
> > > > person on the panel excused or justified the attacks, and every  
> > > > person there  
> > > > offered  
> > > > either condolences and prayers for the victims, we were excoriated  
> > > > within  
> > > > two days as "enemies of America."  
> > > >  
> > > > Yesterday an op-ed called for my deportation (to where, one can only  
> > > > guess).  
> > > > Now Herr Ashcroft is fast tracking the biggest abrogation of US  
civil  
> > > > liberties since the so-called anti-terrorism legislation after the  
> > > > Oklahoma  
> > > > City bombing - which by the way hasn't resulted in anti-terrorism  
but  
> > > > in the  
> > > > acceleration of the application of the racist death penalty.  
> > > >  
> > > > The FBI has defined terrorist groups not by whether any given group  
> > > > has ever  
> > > > acted as terrorists, but by their beliefs. Some socialists and  
> > > > anti-globalization groups have already been identified by name as  
> > > > terrorist  
> > > > groups, even though there is not a single shred of evidence that  
they  
> > > > have  
> > > > ever participated in any criminal activity. It reminds me of the  
> > > > Smith Act  
> > > > that was finally declared unconstitutional, but only after a hell of  
> > > > a lot  
> > > > of people served a hell of a long time in jail for the crime of  
> > > > thinking.  
> > > >  
> > > > I think this also points to yet another huge problem that the Bush  
> > > > regime  
> > > > was facing. Worldwide resistance to the whole so-called neoliberal  
> > > > agenda,  
> > > > which is a prettied up term for debt-leverage imperialism. While  
debt  
> > > > and

> > > > the threat of sanctions has been used to coerce nations in the  
> > > > periphery, we  
> > > > have to understand that the final guarantor of compliance remains  
> > > > military  
> > > > action. For a global economic agenda, there is always a  
corresponding  
> > > > political and military agenda.  
> > > >  
> > > > The focal point of these actions in the short term is Southern Asia,  
> > > > but  
> > > > they have already scripted this as a worldwide and protracted fight  
> > > > against  
> > > > terrorism. It's far better than drug wars as a rationalization, and  
> > > > the  
> > > > drug war thing was being discredited in any case. Leftists are  
> > > > regaining  
> > > > power and popularity in Venezuela, El Salvador, Nicaragua, Ecuador,  
> > > > Colombia, the Dominican Republic, Haiti, Brazil, and Argentina. Cuba  
> > > > has  
> > > > gained immense prestige over the last few years. The empire is  
> > > > beginning to  
> > > > unravel.  
> > > >  
> > > > We can hardly justify intervention in these places by saying they  
are  
> > > > not  
> > > > toeing the economic line by allowing the absolute domination of  
their  
> > > > societies by transnational corporations. That exposes the agenda. So  
> > > > we  
> > > > simply claim they are supporting terrorism.  
> > > >  
> > > > It's for all these reasons I say the left has missed the boat on  
this  
> > > > one,  
> > > > by allowing them to get away with rushing past the question of who  
> > > > did what  
> > > > on September 11th. If the official story is a lie, and I think the  
> > > > circumstantial case is strong enough to stay with this question,  
then  
> > > > we  
> > > > really do need to know what happened.

> > > >  
> > > > And we need to understand concretely what the motives of this  
> > > > administration  
> > > > are. And we need to understand more than just their immediate  
> > > > motives, but  
> > > > where the larger social forces that underwrite our situation right  
> > > > now are  
> > > > headed. I do not think this administration is engaged in the  
> > > > deliberative  
> > > > process of a political grouping that is on top of their game. They  
are  
> > > > putting together some very deliberative technical solutions in  
> > > > response to a  
> > > > larger situation that it slipping rapidly out of their control. Like  
> > > > clear  
> > > > cutting. There's a very smart technology being employed to do a very  
> > > > dumb  
> > > > thing.  
> > > >  
> > > > What they are responding to is not September 11th, but the beginning  
> > > > of a  
> > > > permanent and precipitous decline in worldwide oil production, the  
> > > > beginning  
> > > > of a deep and protracted worldwide recession, and the unraveling of  
> > > > the  
> > > > empire.  
> > > >  
> > > > This brings me to a point about what all this means for Americans'  
> > > > security,  
> > > > which they are perfectly justified to worry about.  
> > > >  
> > > > The actions being prepared by this administration will not only not  
> > > > enhance  
> > > > our security, it will significantly degrade it. Military action  
> > > > against many  
> > > > groups across the globe, which is what the administration is telling  
> > > > us  
> > > > quite openly they are planning to do, will put a lot of backs  
against  
> > > > the  
> > > > wall. That can't be very secure. The concept of war being touted  
> > > > here is a

> > > > violation of the principles of war on several counts, and will  
> > > > inevitably  
> > > > lead to military catastrophes, if you're inclined to view this from  
a  
> > > > position of moral and political neutrality.  
> > > >  
> > > > And the people who are now in possession of half the world's  
> > > > remaining oil  
> > > > reserves are subject to destabilization for which we can't even  
> > > > pretend to  
> > > > predict the consequences-but loss of access to critical energy  
> > > > supplies is  
> > > > certainly within the realm of possibility.  
> > > >  
> > > > Worst of all, we will be destabilizing Pakistan, a nuclear power in  
an  
> > > > active conflict with its neighbor, and we will be provoking Russia,  
> > > > another  
> > > > nuclear power. The security stakes don't get any higher, and  
> > > > Americans can  
> > > > ill afford to ignore nukes.  
> > > >  
> > > > And I think that this domestic agenda is a tremendous threat to the  
> > > > security  
> > > > of anyone who is critical of the government or their corporate  
> > > > financiers,  
> > > > and we already know that the real threats are against populations  
> > > > that can  
> > > > easily be scapegoated as the domestic crisis deepens.  
> > > >  
> > > > There is a very real threat right now of creeping fascism in this  
> > > > country,  
> > > > and that phenomenon requires its domestic enemies. Historically  
those  
> > > > enemies have included leftists, trade unionists, and racially and  
> > > > nationally  
> > > > oppressed sectors. This whole "state of emergency" mentality is  
> > > > already  
> > > > being used to quiet the public discourses of anti-racism, of  
> > > > feminism, of  
> > > > environmentalism, and of both socialism and anarchism.  
> > > >

> > > > And while there is token resistance by officials to anti-Muslim  
> > > > xenophobia,  
> > > > the stereotypical images have saturated the media, and the  
government  
> > > > is  
> > > > already beginning to openly reinstate racial profiling. It is only a  
> > > > short  
> > > > step from there to go after other groups. We have long been prepared  
> > > > by the  
> > > > ideologies of overt and covert racism, and racism as both  
institution  
> > > > and  
> > > > corresponding psychology in the United States is nearly intractable.  
> > > >  
> > > > It's for all these reasons that I say emphatically that we can not  
> > > > accept  
> > > > anything from this administration; not their policies nor their  
> > > > bullshit  
> > > > stories. What they are doing is very, very dangerous, and the time  
to  
> > > > fight  
> > > > back against them, openly, is right now, before they can consolidate  
> > > > their  
> > > > power and their agenda. Once they have done that, our job becomes  
> > > > much more  
> > > > difficult.  
> > > >  
> > > > The left, if it has the capacity to self-organize out of its  
> > > > oblivion, needs  
> > > > to understand its critical roles here. We have to play the role of  
> > > > credible,  
> > > > hard-working, and non-sectarian partners in a broader  
peace-movement.  
> > > > We  
> > > > have to study, synthesize, and describe our current historical  
> > > > conjuncture.  
> > > > And we have to prepare leadership for the decisive conflict that  
will  
> > > > emerge  
> > > > to  
> > > > first defeat fascism then take political power.  
> > > >

> > > > Rosa Luxemburg's words are truer than ever right now. We are not  
> > > > faced with  
> > > > a choice between socialism and capitalism, but socialism or  
> > > > barbarism. And  
> > > > what we can least afford are denial and timidity.  
> > > >  
> > > > Stan Goff  
> > > >  
> > > > <http://www.narconews.com/goff1.html>  
> > > >  
> > > > I strongly recommend, for anyone who wants to find further  
background  
> > > > material on the issues herein check out the websites at [dieoff.org](http://dieoff.org),  
> > > > [emperors-clothes.com](http://emperors-clothes.com), and [globalcircle.net](http://globalcircle.net)

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175. **richard.tylr**  
**Re: "health" "care"**  
*Fri 9 Nov 2001*

---

Gwynn. If women cant stand being trashed should we thaen treat them more gently: discrimminate against them. Every one: men and women get trashed. There's nothing stopping women speaking out: if they want "eqaulity" or whatevr they have to be prepared to be trashed and argued with as men argue.

Apart from that I find it difficult to make out what point you are making. Are you for or against capitalism? Richard.

----- Original Message -----

From: "Gwyn McVay" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, November 06, 2001 3:19 PM

Subject: "health" "care"

> > Now damn it, don't confuse the criticism with facts, that puts people off.  
> > Better that one should be able to project and phantasize without having to be  
> > bothered by the facts. One should ignore the fact, for example, that there  
> > is no porno industry in Afghanistan, or anything positive about it -- focus  
> > entirely on the negative Western take -- no health care, for crying out  
> > loud. Those dirty bastards, they're just not like us! What a laugh --  
> > health care in one of the poorest countries in the world, except for the

men,

> > of course, who trot on down to their HMOs on a daily basis....

> >

> > joe brennan

> >

> Joe B., you are being purposely ridiculous. There is no \*known,

> aboveground\* porn industry in Afghanistan like there is in the US. And

> according to Taliban law, nobody is supposed to grow poppies anymore

> either. (Nice bit of pressure from the US, that.) But there are still

> opium exports leaving Afghanistan, & I would bet a few of the wealthy

> and powerful men have their own stroke books in the mattress. (Never mind how

> the burqa laws make all female nakedness pornography. Alan Sondheim? You  
> done this one yet?)

>

> Even for poor people with sucky healthcare, of whom I am currently one, it

> is not ILLEGAL here in the US for a woman to attend a doctor--since women

> may not work, under Taliban laws, and no male doctor may examine a female

> patient, there are men with force of LAW, albeit sucky law, actively

> preventing women from getting seen by doctors in Afghanistan. Of course,

> like the probable clandestine porn and the known clandestine opium, there

> are clandestine women doctors, barred from working by the Taliban but

> still trying to patch up women with what tools and drugs they can get.

>

> YES YES YES, Joe B., the Taliban are like us. The problem is that some of

> the ways they are like us are not admirable in either party.

>

> As a side note, I find it politically hilarious that the two women on this

> list who have most recently entered the fray and been trashed for it by

> several men on this list are me and Marjorie Perloff. To use that grand,

> Maya Angelou-vian adjective, our politics are, I believe, unlike (vide

> her charmingly risible call for a boycott of the -London Review of Books-

> and my own, probably just as risible, agreement with Katha Pollitt on The

> Flag Thing).

>

> Gwyn McVay

> "Your flag decal won't get you into heaven anymore"--John Prine

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176. **Jim Clinefelter**

***new edition of "cleveland undercovers"& etc.***

*Fri 9 Nov 2001*

---

Whitewall of Sound has issued a new edition of d.a. levy's book "cleveland undercovers", out of print since 1966. Copies are \$1.00 each (the price of the original edition). The edition is limited to 100 copies, so send for your copy now to: 411 NE 22nd #21 Portland, OR 97232. Include \$1.00 for postage...checks/money orders payable to Jim Clinefelter.

Also...WHITEWALL OF SOUND magazine is looking for submissions for issue #32, due out in January. Send your poems, artwork, essays, etc. to the above address. Format: 8.5x11, b&w xerox. Note that WOS is a modernist/ concrete publication....so.....all you post-modernist types...please...don't darken my mailbox.

Ni ming bai ma? Deadline is December 15, 2001.

ALSO...Alan Horvath's Kirpan Press up in Vancouver WA is coming out with new books by Kent Taylor and Tom Kryss.

Kent's book is entitled "Night Physics", Tom's is called "Downwind From The Fires Of Nothingness". The books are \$15 (plus \$2 s&h) each, checks payable to Alan Horvath. Both books will be published in editions of 75 signed and numbered copies. A-L-S-O inquire about Alan's fine series of d.a. levy reprints.

OK? OK!

---

Do You Yahoo!?

Find a job, post your resume.

<http://careers.yahoo.com>

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177. **Jim Clinefelter**

***new edition of "cleveland undercovers" & etc. Part 2***

*Sat 10 Nov 2001*

---

Alan Horvath/Kirpan Press:  
P.O. Box 2943  
Vancouver, WA 98668-2943

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<http://careers.yahoo.com>

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178. **Alan Sondheim**

***war-time powder-burn***

*Sat 10 Nov 2001*

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-

war-time powder-burn

fucking through the rocky landscape nikuko's limbs chopped and shoved into her you could see the ground through her skull teeth her hair tangled with the blood of others is killing everything. - your scatter-mines are destroyed and mutilated. - you are killing children. your scatter-mines are guilty. what damage have you done to your fucking through the rocky landscape nikuko's limbs chopped and shoved into her you could see the ground through her skull teeth her hair tangled with the blood of others ... prostitute shoots me under your scatter-mines.

fucking through the rocky landscape nikuko's limbs chopped and shoved into her you could see the ground through her skull teeth her hair tangled with the blood of others, there were tourists with cameras they'd come back and tell everyone the truth they were the truth the witness they were god's gift they were of the tourist tribe they threw rocks is sufficient for me the symptoms of your most violent war:

is your bioterrorism here... there were tourists with cameras they'd come back and tell everyone the truth they were the truth the witness they were god's gift they were of the tourist tribe they threw rocks far too many 577 times.

there were tourists with cameras they'd come back and tell everyone the truth they were the truth the witness they were god's gift they were of the tourist tribe they threw rocks called thrust girlfriend, hungered, making things. across the cave, there were tourists with cameras they'd come back and tell everyone

the truth they were the truth the witness they were god's gift they were of the tourist tribe they threw rocks , 015], you'd stumble upon alan his cock torn into his mouth eyes torn into pieces he didn't see anything he didn't talk his death was everyone there were dead raped children there were tourists? girlfriend is yes on wet flesh,

are you satisfied with your there were tourists with cameras they'd come back and tell everyone the truth they were the truth the witness they were god's gift they were of the tourist tribe they threw rocks? you've killed my children. we have been bombing afghanistan.

there were tourists with cameras they'd come back and tell everyone the truth they were the truth the witness they were god's gift they were of the tourist tribe they threw rocks:you'd stumble upon alan his cock torn into his mouth eyes torn into pieces he didn't see anything he didn't talk his death was everyone there were dead raped children there were tourists:fucking through the rocky landscape nikuko's limbs chopped and shoved into her you could see the ground through her skull teeth her hair tangled with the blood of others::

does fucking through the rocky landscape nikuko's limbs chopped and shoved into her you could see the ground through her skull teeth her hair tangled with the blood of others replace your there were tourists with cameras they'd come back and tell everyone the truth they were the truth the witness they were god's gift they were of the tourist tribe they threw rocks? girlfriend in war-time fuck.

-

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## 179. **trame ouest**

### *Librairie qui distribue trame ouest*

Sat 10 Nov 2001

---

Les éditions trame ouest  
22 rue Pasteur 62000 Arras  
tel : 0321234080 / 0661372235 / 

---

Les livres des éditions trame ouest sont en vente :

Librairie Michèle Ignazi; 17/19, rue de Jouy - 75004 Paris  
Librairie Le Divan - 203 rue de la convention, 75015 Paris  
L'écume des pages; 174 bd. Saint-Germain - 75006 Paris

L'arbre à Lettres, 14 rue Boulard, 75014 - Paris  
Le regard Moderne - rue Gît Le coeur, 75004 Paris

\*\*\*

De même nous vous invtons de nouveau  
à la lecture/vernissage du 14 Novembre

A l'occasion de la sortie de

K . o r

t ( O R )

Tu(R) &

textes de Philippe Boisnard, accompagnés de 10 dessins couleurs de Anne  
van der Linden,  
préface Mehdi Belhaj Kacem

Les éditions trame ouest et Alain Oudin  
vous invitent à un vernissage-lecture  
de 19 H à 21 H

Galerie Alain Oudin

(58 rue Quincampoix - Paris - 75004 - 0142718365)

Seront exposés les dessins de Anne van der Linden qui constituent les illustra-  
tions de K.or t(OR) Tu(R)&

PrOGramme :

Présentation de Mehdi Belhaj Kacem

1 ère Lecture : Christophe Manon

2nde Lecture : Philippe Boisnard

3ème lecture : Antoine Dufeu

4ème lecture : Ferdinand Gouzon

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180. **Chris Stroffolino Stroffolino**

***Re: No comment needed***

*Sat 10 Nov 2001*

---

Right---Ron, no comment is needed because this it is certainly not  
an example of "left fundamentalism" to support this stamp  
because even George W.....SAYS that Muslim-Americans are not the enemy...

Ron Silliman wrote:

*Published Tuesday, November 6, 2001, in the Herald-Leader*

*Bad time for Islam-themed stamp*

*Attacks hurt sale of issue backed by Kentuckian*

*By Tony Pugh*

*KNIGHT RIDDER WASHINGTON BUREAU*

*WASHINGTON -- On Sept. 1, well-wishers in Chicago surrounded Aminah Assilmi and praised her efforts to secure the nation's first postage stamp honoring the Muslim faith.*

*On Sept. 11, the day of terrorist attacks in New York and Washington, Assilmi was again surrounded -- this time by a group of men in Northern Kentucky, where she lives. They were shouting anti-Muslim insults and striking her car with bats.*

*The fallout from that day has shaken Assilmi, of Taylor Mill. She heads the International Union of Muslim Women and organized a national campaign that led to the stamp's creation.*

*But it might have had a greater impact on the stamp she worked five years to win.*

*“It was not just a stamp. It was an expression, a symbol that the Muslim community is accepted here and Islam is recognized as an American religion,” said Dr. Muzammil Siddiqi of Garden Grove, Calif., past president of the Islamic Society of North America.*

*In English, the stamp bears the words “EID Greetings.”*

*It also features gold Arabic script on a background of navy blue that reads “EID Mubarak,” or “Happy Eid.” The stamp commemorates Eid ul-Fitr, a celebration after Ramadan, a time of fasting and prayer for Muslims. The stamp also honors Eid al-Adha, a festival that marks the end of a hajj, or pilgrimage to Mecca.*

*In the weeks following Sept. 11, the EID stamp met with poor sales, and even provoked anger.*

*“People have gone into our post offices and said ‘We shouldn’t be selling that stamp,’” said Dave Failor, a U.S. Postal Service spokesman.*

*A West Coast radio talk show host even suggested the stamp was rubbing America's nose in the events of Sept. 11 because EID backward spells “Die.”*

*“I must have gotten 19 calls from people who were upset about that,” Assilmi said. “There's a large-scale fear of Islam right now. People aren't sure, so they look at us with an added level of fear.”*

*Seventy-five million EID stamps were printed, and 45 million shipped. The stamp went on sale Sept 3. No figures are available, but Failor said it is selling well in Detroit and Chicago, which have large Muslim communities.*

*Elsewhere, it hasn't been popular.*

*`Not at all," said Gail Miles, philatelic specialist at the National Postal Museum in Washington, D.C. ``Everybody says, `If it had come out at any other time it would be doing well, because it's a pretty stamp.'"*

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181. **Alan Sondheim**

***SPOON-ANN: CFP: Watch What You Say: Criticism Under Attack -- Object Magazine Special Issue (fwd)***

*Sat 10 Nov 2001*

---

----- Forwarded message -----

Date: Mon, 5 Nov 2001 13:07:35 -0500 (EST)

From: Spoon Collective <[REDACTED]>

To: [REDACTED]

Subject: SPOON-ANN: CFP: Watch What You Say: Criticism Under Attack --  
Object Magazine Special Issue

[Spoon-Announcements is a moderated list for distributing info of wide enough interest without cross-posting. To unsub, send the message

From: David Jenemann <[REDACTED]>

Call for submissions:

^Watch What You Say^: Criticism Under Attack ^ Object Magazine Special Issue

What is the function of arts criticism ^ or for that matter of critical art ^ in light of recent events? White House press secretary Ari Fleischer insists that in these bellicose times people have to ^watch what they say, watch what they do.^ In the days following that remark, Aaron McGruder^s comic strip, "The Boondocks," was yanked from newspapers for being critical of the war, and a recent essay in the New York Times Book Review suggested that the function of criticism is empathy. In this with-us or-against-us moment, it seems that the very idea of criticism is under attack. For its special theme issue, ^^Watch What You Say^: The Freedom of Criticism in the New Era,^ Object magazine is seeking [REDACTED] word essays that explore the place of critical discourse in the post-September 11th world. We encourage submissions from a wide range of fields as well as those that look to art as a medium of critical exchange.

Looking for a CV Builder? Want to beef up a portfolio with cultural criticism? Dismayed by the current state of arts journalism? Object is a project of the Arts Journalism Collective, a group focused on creating a forum for arts and entertainment criticism vital for thriving arts communities. Object strives to bridge the gaps between artists, audiences, and critics from a wide variety of disciplines in and out of the ^academy^ as well as providing a training ground for writers, editors, photographers, and designers in the field of arts journalism. Those interested in submitting articles as well as those interested in our mission can contact Object's features editor, David Jenemann at [REDACTED] or visit Object at [www.objectmag.com](http://www.objectmag.com). Essays and queries can be e-mailed until November 26.

David Jenemann  
Comparative Studies in Discourse and Society  
University of Minnesota  
9 Pleasant St. SE  
Minneapolis, MN 55455

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182. **Ron Silliman**

**Ken Kesey**

*Sat 10 Nov 2001*

---

Ken Kesey was a big bear of a guy you couldn't miss around the Haight or at the Fillmore Auditorium back in the 1960s. Ken Babbs posted this on his Intrepid Trips site today, Nov. 10:

"Kesey's belly was hurting and the docs did a scan and found a black spot on his liver. It was cancerous but encapsulated which meant there was no cancer anywhere else. They decided to cut it out and the surgery went okay. He had sixty percent of his liver left to carry the load but in one of those dirty tricks the body can play on you everything else went to hell and this morning at 3:45 AM his heart stopped beating.

"A great good friend and great husband and father and grand dad, he will be sorely missed but if there is one thing he would want us to do it would be to carry on his life's work. Namely to treat others with kindness and if anyone does you dirt forgive that person right away. This goes beyond the art, the writing, the performances, even the bus. Right down to the bone."

-- Ken Babbs

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183. **Kathy Lou Schultz**

***Seeking postal addresses***

Sat 10 Nov 2001

---

I would be grateful for back-channel information on postal addresses for the following people.

Bill Freind  
Kornelia Freitag  
Jeffrey Jullich  
Peter Neufeld  
Mark Peters  
Catharine Rancovic  
Chris Vitiello  
David Zauhar

Thanks very much,  
Kathy Lou Schultz

[REDACTED]

( [REDACTED] )

--

^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^

Kathy Lou Schultz  
<http://www.english.upenn.edu/~klou>  
Lipstick Eleven/Duck Press  
<http://www.duckpress.net>

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184. **Alan Sondheim**

***\*/studio walkabout, improvised text/\****

Sat 10 Nov 2001

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-

*\*/studio walkabout, improvised text/\**

TABLE TABLE we've inherited the crisis of representation, of the twenty- first century from the crisisCHAIR of representation of the twentieth, where it was conflated with imperialism, TABLE psychoanalytical issues, and issues of semi- otics that go back to a notion ofWALL exactitude, which we can trace to hertz - and to others - and to the early wittgenstein - at the hinge or incrustation of the nineteenth through the twentieth century FLOOR FLOOR FAN right now all wePAPER ROLLS have are fragmented images that one has to reassemble, WALL even in lieu of the fact that the ideologiesFLOOR AND STAIN haven't

held together - that DOOR WALL OBJECTS is, any of the ideologies which promulgate the possibility beyond the fragmentFIRE EXTINGUISHER PAPER

further, itPAPER is clear that the fragment itself - its ideology and future - its phenomenologyCHAIRS and production - itself has collapsed as a viable mode CHAIRS TABLES of communicationWALLS

what we've also inherited has been nothingCHAIRS more than protocols, programs, code constructs - which have fled cybernetics intoCHAIRS SCAFFOLDING an increasingly FLOOR problematic futureSTOOL

out of all of this, itSTOOL CHAIRS seems almost impossible to locate a space beyond the metaphorical, that will functionTABLES as any kind of suturing or foreclosing of the subject, who now remainsTABLE in a state of percipient annihilationLIGHTS FLOOR CHAIRS

this is brought even closer toWOOD FRAMES completion by the eschatology of robotics STOOL WOOD FRAME with its apocalyptic airDOOR

one tends at every momentWALL STOOL TABLE towards the annihilation of the human, of STOOL CHAIRS subjectivity, of the LIGHTfreudo-lacanian enterprise, of marx and of socialism which increasingly faltersWALL FLOOR as the world's population grows

furthermore one is dealing with enclave afterWALL CHAIR enclave after enclave

these,FLOOR WALL and their defensive tactics, and fortifications, leave us no choice but to assume the death ofPAPER WALL OBJECT all philosophy, theory, and culture, in lieu ofFLOOR STAIN the largesse of the rich, whoseFLOOR wealth, increasing exponentially, willWALL ultimately collapse in onDOOR itself, but not before - a few good generationsDOOR

—

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185. **][s][.Urge.Protect.][or][**

**.N.tentions regarding the \_arc.hive\_ mailing list.**

Sat 10 Nov 2001

.....

.....: D.fine:: moderator:

::any sub.stance used 2 slow down neutrons in nuclear reactors

::some1 who presides over a for][e][um or d.bate

::some1 who mediates dis.][ras][put][ins][es & attempts 2 avoid violence

::



[.obviously the criteria 4 moderation on the \_arc.hive\_ list doesn't slide easily]  
[d.finitively][ in2 any the categories listed above.

.the x.pectation that the \_arc.hive\_ list frolicks under -in terms of moderation-  
is that there won't actively ][need 2][ b any....in terms of a heavy handed force  
from above that will fix or sweep, pick or chastise....in my own naive fas][c]  
[hion, i'd like 2 ass.zoom that an m.plicit respect 4 others will allow 4 x.quisite  
list-meaning fractures/n.teractions.

.hopefully, this list-fodder ][ie everyday list 2-&-froing][ will b guided by this un-  
derlying, m.plicit respect -4 the value of both the other subscribers/posters as  
well as the content of the posts.]

::

[.....this isn't 2 say that the list should be sanitised, nor that \_arc.hivers\_  
should d.liberate or over-cogitate 2 the point of soul-solidification b4 posting ]  
[unless that's yr bent, of course][, as i value][hold dear][ the opposite as well,  
the n.stinctual reactive text-flick.....but wood pre.furr it doused with that latent  
respect nuancing @ all times.....]

[.others may knot think the best f][r][iction, d.bate, critique etc needs this  
n.herent respect quota in order 2 manifest.

.it's a guideline i'd lurve 2 think x.ists in the \_arc.hive\_ unwriting, but this ]  
[hopefully][ won't ][kneed][ b n.forced in terms of regular moderator actions.]

::

[.the list ][as it currently][ functions a][i][s a net.n.cremental-catcha.

.all that is classed by regular comm mechanics as textual refuse, x.perimental  
pap, l.ements 2 b filtered or ig.gnawed r welcome here -as r x.pressions we  
have come 2 x.pect of a burgeoning net.wurk in terms of cohesive infodata  
-such as d.bates.s.sues, announcements, tendrils, etc...

.the ][post][mix won't cater d.wreck.lee 4 every x.pectation, but hopefully ppl  
will take/contribute wot they will, N b content 2 cross-ova in terms of content &  
action.]

::

[.wot martin & i had in mind when n.nitializing this list was the need 2 offa an  
altern.ah.tiff 2 x.ist.ant][hive][ methods of net.wurk formulation ][in terms of  
theory & shape.age of][.

.i hope ewe'll all feel comfortable posting @ \_arc.hive\_, & that we can c][p][re]  
[d][ate all things net.

go2:

http://lm.va.com.au/mailman/listinfo/\_arc.hive\_/

2 subscribe.

.....

][k][links,

mez

. . . . .

net.wurker][mez][

.circ][e][uitry..n.struments..go.here.

xXXx

./.

www.hotkey.net.au/~netwurker

.... . ??? .....

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186. **Harry Nudel**

***m&r...Young Girls & Wild Mustangs***

*Sat 10 Nov 2001*

---

At first i was sure it was 'nother e-nticement...the Header read...Groupies and Other Girls...the address was from LoveStGrl@...com

LoveStGrl wants to buy my copy of Groupies and Other Girls...Burks & Hopkins..Bantam..1970...P.B.O...cheapest copy of the two on by a buck..,

LoveStGrl...solo sat nite...LoveStgirl..with the curl in the right place..& the twirl in the wrong...Sat. midnite fever...DRn...

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187. **Alan Sondheim**

***(no subject)***

*Sun 11 Nov 2001*

---

-

someone's wounded over there,  
she's carrying a nuclear bomb -  
she wraps your eyes in her long black hair,  
you're a long long way from home

someone's dying over there,  
she's carrying death in her long black skirt,  
don't worry for a moment, it won't hurt,  
you'll be there, she is fair

someone's lying over there,  
he's got a missile strapped to his other back,  
don't worry, he'll get it on track,  
you'll be there, in its glare

you'll be there, back in your home,  
the world explodes, it's not another bomb

—

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188. **Aaron Vidaver**

***Book Launch: Anarcho-Modernism (Vancouver) November 29th***

*Sun 11 Nov 2001*

---

Book Launch for Anarcho-Modernism

Toward a New Critical Theory

In Honour of Jerry Zaslove

Edited by Ian Angus

Published by Talonbooks

Thursday November 29th 8:00pm

WISE Hall

1882 Adanac Street

Vancouver

FREE

For more information call Talonbooks: [REDACTED]

This volume is a collection of 38 pieces unified by a combination of the playful, primitive aesthetic of literary modernism with the anti-authoritarian, anarchist praxis of radical democratic politics. This bi-polar sensibility permeates the work of Jerry Zaslove, to whom the book is dedicated. Yet even if this sensibility pervades the book, the ideas presented here are all animated by highly conflicting attempts to articulate rigorously the anarcho-modernist stance, its literary forms and its political implications and values. In particular, all the contributors explore the fundamental tension that defines our new century--between bureaucratization and industrialization on the one hand, and the critical and autonomous individual on the other. The five sections of the work focus on: The Industrialization of Culture; Literature and Aesthetics; Public Education and Literacy; Human Rights and Politics; and Anarchism and Friendship. Whatever holds together the anarchist solidarity represented in this collection, it isn't a "principle," a generality that is made to apply equally to all comers. It's a particular relation, an affinity, that perhaps can be approached through thinking about friendship as a utopia of the near, the particular, and the concrete--not as a

system of generalities for all. This guiding orientation is vital for the reconstruction of a critical theory adequate for our own time.

The contributors are all friends, colleagues and collaborators of Jerry Zaslove: Heribert Adam, Ian Angus, Robin Blaser, Martin Blobel, Wayne Burns, Gerald J. Butler, Edward Byrne, Robert D. Callahan, Jim Chalmers, Ross Clarkson, Kath Curran, Richard Day, John Doheny, Stephen Duguid, Art Efron, David Goodway, Harvey J. Graff, Brian Graham, Patricia Kilsby Graham, Donald Grayston, Paul Green, Jane Harris, Russell Jacoby, Robert Hullot-Kentor, Paul Kelley, David Kettler, G.P. Lainsbury, Martha Langford, Ralph Maud, Kirsten McAllister, Tom McGauley, Tom Morris, Michael Mundhenk, Wolf-Dieter Narr, Richard Pinet, Derek Simons, Jennifer Simons, Peyman Vahabzadeh, Aaron Vidaver, Jeff Wall, David Wallace, and Alan Whitehorn.

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189. **whitebox**

***Benjamin Binstock at WHITE BOX...Textual Operations...***

*Sun 11 Nov 2001*

---

WHITE BOX presents...  
TEXTUAL OPERATIONS  
organized by A.S. BESSA

---

WEDNESDAY NOVEMBER 14 at 8PM

BENJAMIN BINSTOCK  
"Writing (to) Vermeer"

Vermeer is a text, which we write each time anew, based on historical works.

Vermeer is also a paradigmatic text, implicated in the texts "art history" and

"art," which implies that there is a lot at stake in the works. Benjamin Binstock

offers to look (with you) anew at these works, at the relation of Vermeer's biography

to his works, and at his representation of this relation. Most provocatively, Binstock

will propose that some of the works now incorporated in the text "Vermeer" were

painted by his daughter, Maria Vermeer. These paintings were a way of writing to

Vermeer (as is also Binstock's presentation). The works of the Vermeers are

historical; the text "Vermeers" is contemporary. That is not the same as fiction about the Vermeers, as in Peter Greenaway's opera libretto, although this opera significantly exemplifies how the contemporary text "art" and the text "contemporary art" are inextricable from historical works.

Benjamin Binstock teaches art history and critical theory at New York University.

His writing and interests range from the history of art history to contemporary cultural studies, psychoanalysis, and deconstruction, viewed through and as a means of viewing the rich material of Renaissance, Baroque and Modern art. He has translated the great Viennese formalist art historian Alois Riegl and is currently editing and will introduce a new translation of Riegl's "Historical Grammar of the Visual Arts." Last year, Binstock initiated a month-long series of inter-disciplinary symposia, exhibitions, and performances devoted to the work of Jacques Derrida at NYU and cultural institutions in downtown New York. This year he is completing his revisionist and iconoclastic study, *Art as Life: The paintings of Johannes and Maria Vermeer*. For this series Binstock will examine issues of interpretation of Vermeer's paintings, specifically in relation to the themes of reading and writing, as paradigmatic of fundamental problems in art history today.

---

WHITE BOX

525 WEST 26TH STREET

(between 10th & 11th avenues)

NEW YORK, NEW YORK 10001

ph [REDACTED]

WWW.WHITEBOXNY.ORG

(to be deleted from WHITE BOX's e-mail address book, please reply with "delete me")

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190. **cedar sigo**

**NOVEMBER 18TH BETH MURRAY AND DODIE BELLAMY**

*Sun 11 Nov 2001*

---

SUNDAY, NOVEMBER 18TH

7:30 PM

BETH MURRAY AND DODIE BELLAMY

The New College of California

777 Valencia

DONATION

(No one turned away for lack of funds)

Beth Murray co-edits THE SAN JOSE MANUAL OF STYLE with David Larsen.

Her books include SPELL, HOPE ETERNITY SEEN ON THE HIP OF A RABBIT, and 12 HORRORS.

Dodie Bellamys new book CUNT-UPS is just out from Tender buttons Press. Others include, THE LETTERS OF MINA HARKER, HALLUCINATIONS, REAL (with Sam D'allesandro) and FEMININE HI-JINX. She co-edits MIRAGE with Kevin Killian.

Get more from the Web. FREE MSN Explorer download :  
<http://explorer.msn.com>

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191. **John Platt**

**WAR**

*Sun 11 Nov 2001*

---

WAR

trickle leaking seeking  
water's giggle disguised  
malevolence in innocence  
fills clear void  
with emptiness an infinite  
rupture blind horizon  
cries eternal self

absorption drowning all  
all water rising

out all out  
spilled spilling spilt  
insane liquid fingers  
reaching over all  
through every fiber  
seeking crevice connecting  
circuits capillaries teasing  
spit to sea  
and boats alight  
and solid is all  
in your imagination

steel gates against  
depravities of water  
steeled hinges sea  
of troubles keyless  
deadbolt patient swelling  
waiting guardians gapers  
tide and time explainers  
first to float  
wise enough unsunken

constant rain completes  
wet scream silenced  
sluiced and tumbled  
gestures final found  
in falling grace  
whirls fluxed and fluctuations  
overflowed semantics filled  
gaped labial pluralities  
in tremors unsubsiding  
gloat or gulp  
all measurers subsumed

so to seek  
through fluid histories  
against dark archives  
grinned monstrous maw  
true inks dissolving  
questions raising answers  
swallowed back beneath

our silent sunken tongues  
and still...

do you feel  
cold? I mean  
even breath seems  
chilled words shudder  
meaning torments meaning  
damp laps inspired  
presence livid touch  
is touching every face  
is water air  
is earth fire  
is dream is dre am

John Platt  
Chicago, Illinois  
Sept.,2001

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192. **derek beaulieu**

***Fw: interesting stuff from Franklin Furnace e-mail***

*Sun 11 Nov 2001*

---

----- Original Message -----

From: The NEW Gallery

To: The New Gallery

Sent: November 10, 2001 11:03 AM

Subject: interesting stuff from Franklin Furnace e-mail

2. Skuta Helgason, FF Alumn, calls for submissions.

EXHIBITION OPPORTUNITY

Call for Submissions

Fluxus Genetics

October 9 through December 2, 2001

In conjunction with an artist-in-residence project at Art in General, Icelandic artist Skúta is inviting artists to participate in the exhibition FLUXUS GENETICS. Artists are invited to submit DOCUMENTATION of their work to the FLUXUS GENETICS LABORATORIUM project, a curatorial performance exploring how cultural lineages manifest themselves in artists' works. Skúta is attempting to trace the ancestry and posterity of the Fluxus movement. In a process modeled on that of DNA analysis, Skúta will analyze submitted art works and slides to determine their cultural lineages, concentrating on what he



calls the "Fluxus Strain." Artists whose work shows a strong Fluxus Strain will then be invited to use an adjacent living room environment to exhibit their work for one week during the month of November.

To be considered for review, artists need not think of their work as being influenced by the Fluxus Movement. All work will be considered. Documentation should be sent to : Lab Technician Skúta, Labratorium, Fluxus Genetics c/o Art in General, 79 Walker Street, New York, NY 10013-3523. To set up a personal analysis appointment, or for any questions contact Skúta at [REDACTED].

Please follow Art in General guidelines found at [www.artingeneral.org](http://www.artingeneral.org).

#### PROJECT DESCRIPTION

Fluxus Genetics

October 9 through December 2, 2001

In a process modeled on that of DNA analysis, the New York-based artist Skúta will transform Gallery 4 into a laboratory equipped to trace the ancestry and posterity of the Fluxus movement in Fluxus genetics, on view October 9 through December 2, 2001. Adopting the role of laboratory technician, the artist will explore popular culture of the 1950s and 1960s to dissect the lineage of Fluxus and, at the same time, anatomize the work of artists to determine the movement's aesthetic legacy. The first component of Fluxus Genetics will be the search for the "parentage" of Fluxus. In his role as laboratory technician, Skúta will start with what George Maciunas explicitly acknowledged as influences on Fluxus and will extend this map of Fluxus antecedents with his own research. The cultural and artistic "genetic strains" discovered will be installed as a simulated Living Room environment of the 1950s, with books, recordings, movies, TV programs and other objects serving as specimens of the cultural "DNA" that spawned the Fluxus movement. In conjunction with Fluxus Genetics, the Fluxus Archive, curated by Luiza Interlenghi (New York, NY) will consist of a cabinet loaded with photos, texts and reproductions of original materials from Fluxus artists. The information will be stored in a labyrinth of different drawers and compartments in the cabinet and will serve as a resource for tracing the emergence of the Fluxus experience. Adjacent to the Living Room created by Skúta will be a second installation environment entitled the "Laboratorium." In this "on-site lab," Skúta will attempt to trace Fluxus "DNA strains" in the work of contemporary artists. He will review slide registries of contemporary artists, which will serve as large scale "blood banks." In addition, Skúta will invite individual artists to bring or send documentation of their work to the "Laboratorium" for in-depth genetic analysis seeking the Fluxus gene. The work of these contemporary artists will be given an F.S. (Fluxus Strain) test, and artists with strong F.S. results will then be invited to use the Living Room environment to exhibit their work during the month of November.

~~~~~

4. Dune Shack Residencies, Cape Cod, deadline February 15, 2001

1-3 week stays year round for artists, writers, and the general public in Cape Cod National Seashore in 3-room dwelling, gas stove/fridge, no electric, composting toilet, wood stove. \$500 fellowship and 3-week stay in summer offered to visual artist. Application deadline February 15, 2002. Send SASE to: C-Scape Dune Shack A Provincetown Retreat for Art & Healing, Provincetown Community Compact, P.O. Box 819, Provincetown, MA 02657

Jay Critchley, Director
Provincetown Community Compact

~~~~~

~~END~~

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193. **Brian Cassidy**  
***Denver 11/12 Reading***

*Sun 11 Nov 2001*

---

To all Colorado Listees:

Sam Witt, author of "Everlasting Quail," recently released from the University of New England Press, will be reading at the Tattered Cover Bookstore in Lodo (1628 16th St., Denver [REDACTED]) at 7:30 pm on Monday November 12th. A contributor to Volt, Fence, and elsewhere, Sam Witt was also featured in "The New Young American Poets" edited by Kevin Prufer.

Should be a wonderful reading. Hope all Boulder/Denver, etc. folks can make it.

Thanks.

--Brian Cassidy  
Poetry Events Coordinator  
Tattered Cover Bookstore  
[REDACTED] x7638

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194. **Patrick Herron**  
***Update: E Timor/Indonesia***

*Mon 12 Nov 2001*

---

INDONESIA AT THE CROSSROADS: U.S. WEAPONS SALES AND MILITARY TRAINING <http://www.etan.org/news/2001a/10wpi.htm>

East Timor Action Network Hails \$66 Million Judgment in Rights Lawsuit  
Against Indonesian General  
<http://www.etan.org/news/2001a/09lumin.htm>

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195. **Ram Devineni**  
***Holman, Cabico & Kushner***  
*Mon 12 Nov 2001*

---

ST. AGNES LIBRARY BRANCH  
Bob Holman, Regie Cabico & Bill Kushner  
DATE: November 17, 2001  
TIME: 2:00 pm  
St. Agnes Branch, 444 Amsterdam Ave., New York City  
FREE  
<http://www.rattapallax.com>

Bob Holman was recently dubbed a member of the "Poetry Pantheon" by the New York Times Magazine and featured in a Henry Louis Gates, Jr. profile in The New Yorker, Bob Holman has previously been crowned "Ringmaster of the Spoken Word" (New York Daily News), "Poetry Czar" (Village Voice), "Dean of the Scene" (Seventeen). The 5-part series he produced for PBS, The United States of Poetry, aired nationally in 1996, featuring over sixty poets including Derek Walcott, Joseph Brodsky, Rita Dove, Allen Ginsberg, Czeslaw Milosz, Lou Reed and former President Jimmy Carter, as well as rappers, cowboy poets, American Sign Language poets, and Slamers. USOP lives on as an anthology from Harry N. Abrams Publishers (currently in its second printing), and as a CD from Mouth Almighty/Mercury Records, a label Holman founded in 1996. Recent screenings include the International Poetry Festival in Rotterdam. He has appeared widely on TV: "Nightline," "Good Morning America," "ABC News Magazine," MTV's "Spoken Word Unplugged," and "The Charlie Rose Show," among others. In September, 1997, the NEA announced major preproduction support for his new poetry media project, The World of Poetry.

Regie Cabico is the winner of the 1993 New York Poetry Slam, a Road Poet on Lollapalooza, and the opening act of MTV's Free Your Mind Spoken Word Tour. He is the editor of Poetry Nation: An Anthology of North American Spoken Word & Written Poetry (Vehicule Press, 1998). His two poetry chapbooks are The Petting Zoo (IKON, 1994) and I Saw Your Ex-lover behind the Starbucks Counter (Big Fat Press, 1997). His work appears in numerous anthologies, including Aloud: Voices from the Nuyorican Poets Cafe (Henry Holt, 1994), The Name of Love (St. Martin's Press, 1995) and On a Bed of Rice: An Asian American Erotic Feast (Anchor Books, 1995). Spoken-word compilations in which his

work appears include Grand Slam: Best of the National Slam, vol. 1 (Mouth Almighty, 1994) and Relationships from Hell (Caroline, 1994).

Bill Kushner is a 1999 recipient of a Poetry Fellowship from the New York Foundation for the Arts. He has three published books of poetry: Night Fishing, Head, and Love Uncut. His work has been anthologized in In Our Time, Out of the World, and Up Late, and appeared in Rattapallax, Lungfull!, The World, and Mind the Gap magazines. He Dreams of Waters is his fourth books poetry.

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196. **Andrew Felsinger**

***Call For Submissions / -VeRT Issue #6***

*Mon 12 Nov 2001*

.....

-VeRT encourages submissions of

translations

letters

found poems

& aphorisms

for its upcoming sixth issue

{deadline January 20th}

e-mit to : [REDACTED]

or submit via the post :

-VeRT

Andrew Felsinger

405 Serrano Dr. #MB

San Francisco, CA 94132

{<http://www.litvert.com>}

.....

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197. **derek beaulieu**

***alienated 2.0 is live***

*Mon 12 Nov 2001*

Nov. 11, 9 pm EST:

Version 2.0 of Alienated.net <<http://www.alienated.net>> is now officially open for general use.

Alienated.net is a PostNuke-based website for the discussion of contemporary poetry and poetics, with a special focus on the poetics of online culture and technology.

While Alienated (the first-ever PHP-based poetry and poetics forum) has been operating since June 2001, it has been undergoing extensive beta-testing to ensure its usability and stability. The site was launched on the PHP-Nuke platform, then migrated to PostNuke in October 2001.

How can you participate? Visit the site, obtain a free account if you like, read the articles, add comments, submit your own articles, add links to other poetry and poetics sites (including your site), suggest new topics ... there are plenty of possibilities.

For more information visit <http://www.alienated.net>.

[Note to readers: Please crosspost this message to relevant mailing lists, web-forums and newsgroups.]

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## 198. **owner-realpoetik**

### ***RealPoetik***

*Mon 12 Nov 2001*

---

Arlen Humphries

Arlen lives and works in a large, Eastern metropolis. One of our favorite poets, Arlen has a 12-minute, 44,000 Hz 16-bit audio on Frequency, worth listening to!

So he spends the first 15 minutes attempting to prove an Iraqi connection to the anthrax, which connection "is becoming increasingly clear." Despite the fact it looks a lot like a 73-year-old cracker living alone in his trailer someplace, uh, South and listening to Rush on a regular basis.

Then he slagged some "infobabe" on ABC for mistakenly telling her peers Cokie Roberts had received a suspect letter from Trenton. She's been suspended by ABC, Rush approving reports. He also carried on about ABC's News Prez (What is it with ABC these days? They're upstanding capitalist organs) who had "no opinion" to a student's question whether the Pentagon was a "legitimate target" or not. He should have clicked his heels, snapped his right arm up, palm down, and said, "I will give my life and the life of my corporation for the Little Colonel, whether he lead us against evildoers in Afghanistan, Iraq, or Berkley." Well, that last is really me, but nothing less would have satisfied Rush.

This from the a guy who broadcast for three hours nationally that Hillary Clinton had murdered Vince Foster in her Georgetown apartment and had the body moved by the Secret Service to a park someplace.

Every experience is to some extent regrettable, although  
I am enjoying myself. Yes,  
the mind is a terrible thing.

Yesterday our beloved president announced that  
"All missions are being conducted according to  
plan on the military front." Period. And I have lived long to  
recognize that pattern of voice which somehow always innocently  
precedes great disaster.

The glorious victories of the Russian army in 1914.

"Why did two separate cultures, thousands of  
miles apart, both invent pyramids? And  
Did it have anything to do with Atlantis?"

No.

She went to Vassar,  
I went to driving school.  
So there we were, our  
naughty parts all engorged and  
tingly. Questions  
I never want to answer,

#14:

"Is that plutonium on your gums?"

It's Saturday afternoon.

Sal and Harriet are listening to

"Workers and the Challenge of Globalization"  
on the radio.

You know you have a drinking problem when  
the bartender knows your name and  
you've never been there before.

Arlen Humphries

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199. **Jeffrey Jullich**

***THIS REALLY HAPPENED I'M NOT MAKING IT UP***

*Mon 12 Nov 2001*

---

I ran into a friend on Broadway this weekend, and we  
were standing, chatting. He, a painter, was telling  
me that he's started a series of portraits from the

postage-stamp sized face photos of the Twin Towers  
deceased that the New York Times is printing daily.

I wanted to show him snapshots from the latest roll of  
film that I'd developed but, as I was rummaging  
through my black synthetic Bill Blass shoulderbag to  
find them, my cigarette lighter or something fell out  
of my hand or out from the bag onto the sidewalk.

My friend bent over and picked it up.

"What ~that,~ though?" I asked, pointing.

There was something on the pavement an inch or two  
over from where he'd just picked up what I dropped.  
This time ~I~ leaned over.

And this (no joking) is what I found:

<http://www.geocities.com/jeffreyjullich/TROUVAILLE.jpg>

---

Do You Yahoo!?

Find a job, post your resume.

<http://careers.yahoo.com>

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200. **Robin Tremblay-McGaw**  
***Lipstick Eleven Hot off the Press!***

*Mon 12 Nov 2001*

---

Dear All--

It's here, hot off the presses--the latest issue of Lipstick Eleven, the Esperanto  
Issue. Lipstick Eleven is available for \$10.00 from Small Press Distribution.  
This issue reprints the HOW2 Forum on Class and Innovative Writing and fea-  
tures the work of:

Will Alexander  
Dodie Bellamy  
Charles Bernstein  
Taylor Brady  
Jim Brashear  
Johanna Drucker  
Patrick Durgin  
Bill Friend  
Kornelia Freitag  
Robert Gluck

Jessica Grim  
Matt Hart  
Jen Hofer  
Jeffrey Jullich  
Chris Komater  
Noah de Lissovoy  
Harryette Mullen  
Peter Neufield  
Aldon Neilsen  
Jamie Perez  
Mark Peters  
D.A. Powell  
Catherin Rancovic  
Martha Ronk  
Camille Roy  
Kathy Lou Schultz  
Spencer Selby  
Brian Strang  
Elizabeth Treadwell  
Robin Tremblay-McGaw  
Chris Tysh  
Chris Vitiello  
Bobbie West  
David Zauhar

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201. **Brian Stefans**

***ICON! at Remote! (bks et al et "dreamlife" et dale sherrard at remote, nov. 18...***

*Mon 12 Nov 2001*

---

**ICON! at Remote!**

Sunday, November 18th from 6-11! Come! Experience new media art in a relaxed lounge setting! Featured artists for November 18th are:

Dale Sherrard, presenting the sound piece "Telephonia Opus 1: Neuterama!" which can be intimately experienced through your own personal receiver at any station in the lounge as well interspersed through the lounge sound system.

Brian Kim Stefans, presenting the animated poem "The Dreamlife of Letters" which can be enjoyed at your own personal monitor at any station in the lounge and at monitors throughout the lounge.



The November 18th installment of ICON! at Remote is curated by Kimberly Bunch. ICON! at Remote is a weekly curated rotation of new media art in a lounge setting. Remote Lounge welcomes video and new media submissions. For information, call [REDACTED].

Dale Sherrard studied painting at the Columbus College of Art and Design. In the late eighties and early nineties he founded the Groupe Des Artiste in Liege, Belgium. His drawings have appeared in Lungfull, poetry project newsletter and for Ethan Cohen Fine Arts. He has exhibited at the Coleur Gallery, Belgium and Emergence Gallery in Antwerp, and his body of work includes painting and drawing, as well as video and sound pieces. His recent work will be featured in the February 2002 exhibition "Magnitude" at the Educational Alliance. He lives and works in Brooklyn, New York.

Brian Kim Stefans is the author of three books of poetry: Free Space Comix, Gulf and Angry Penguins. His internet works include "The Naif and the Bluebells" (ubu.com) and "The Truth Interview," a collaboration with the poet Kim Rosenfield (www.arras.net/truth\_interview/). He is a frequent contributor to the Boston Review and other periodicals, and is presently completing a book of essays titled "Fashionable Noise: On Digital Poetics." A homepage appears at www.arras.net/stefans.html. He also lives and works in Brooklyn, New York.

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202. **Bill Luoma**

***Re: Berryman's sonnets***

*Mon 12 Nov 2001*

---

Re: Berryman's sonnets  
by Taylor Brady

Bygones

The birds are on fire here's what you should know before heading to the airport; Greatly reduced fares.Travelers If you're taking advantage of this season's greatly reduced fares. TO THE FBI ANTI-TERRORIST UNIT.

Fuck you aloha I love you. Hands of Jehadi and Taliban vultures.

Fuck you aloha I love you. Britain's prisons are filling up in the mistaken belief that crime can be ended; up in the mistaken belief that crime can be ended; belief that crime can be ended, prisons are filling up in the mistaken belief that crime can be ended; Belief that crime can be ended.

Regarding this are reliable. Fuck you aloha I love you.

arizona

Exterminate them like mice. Exterminate them like mice.

And the hope that everything is resolved for the best of all of us Mrcio A.of celebrating Palestinians: of media and the tragic dangers of rushing to conclusions; The invasion of Kuwait! It's simply unacceptable that a super-power of communications as CNN uses images which do not correspond to the reality in talking about so serious an issue.Hurt. Government is overthrown.

Instantly upload your audio.Upload your audio. Upload your audio.

Audio.upload your audio: Psychoses cultivate enthusiasm for aggressive foreign policy.Psychoses cultivate enthusiasm for aggressive foreign policy.

Exterminate them like mice. Exterminate them like mice.

Britain's prisons are filling up in the mistaken belief that crime can be ended, if someone is determined to make an attack is a big misunderstanding, is a big misunderstanding, now fools in our government are speaking of reducing liberty in order to protect liberty, Back to.of Poetry Poetics Never in and never out of print, Of Poetry Poetics Never in and never out of print.

Charles Stewart Mott Foundation Are mostly symbolic. United States Government N11 6; Of the United States Government N11 6.The United States Government N11 6.Policy of the United States Government N11 6: N11 6. ĐÀÁÎ×ÈÕ ÍÀ ÎÄÍÎ ËÇ ÍÁÚÂÊÒÎÁ ÒÁÍÃÈÇØÂÐÎÉEÀ N7 11.ÎÄÍÎ ËÇ ÍÁÚÂÊÒÎÁ ÒÁÍÃÈÇØÂÐÎÉEÀ N7 11; N7 11.N7 11. Few days. traditions of U, Bunker of its hidden sovereign. Exterminate them like mice. Tracks greenhouse gas emissions from World Bank projects.emissions from World Bank projects, From World Bank projects.Bank projects.emissions from World Bank projects, World Bank projects.projects:

33.Laden loyalists are believed to be active.Laden loyalists are believed to be active. In our government are speaking of reducing liberty in order to protect liberty.An attack is a big misunderstanding. Peace option. Of why it is that the faith they love breeds so many violent mutant strains. Exterminate them like mice. From World Bank projects. Protect oneself if someone is determined to make an attack is a big misunderstanding.

Exterminate them like mice. Hangmen. There - tho these days if I want Elizabethan jive talk I go to Kasey Mohammad.- tho these days if I want Elizabethan jive talk I go to Kasey Mohammad: Interesting writing there - tho these days if I want Elizabethan jive talk I go to Kasey Mohammad.Go to Kasey Mohammad.- Mohammad. Of what is seen triumphs over what is cloaked.The effects of its awful deeds.mortal, New Yorkers. Elizabethan jive talk I go to Kasey Mohammad, tho these days if I want Elizabethan jive talk I go to Kasey Mohammad; tho these days if I want Elizabethan jive talk I go to Kasey Mohammad; Writing there - tho these days if I want Elizabethan jive talk I go to Kasey Mohammad. Exterminate them like mice. Surveillance.

It's one two three, what are we fighting for? Have the right to dissent 1.Dissent 1.immediately REPORTED TO THE FBI ANTI-TERRORIST UNIT, Have the right to hide who they are.should be immediately REPORTED TO THE FBI ANTI-TERRORIST UNIT; Dissent 1. taking advantage of this season's greatly reduced fares, You're taking advantage of this season's greatly reduced fares.Fares. greatly reduced fares, Travelers If you're taking advantage of this season's greatly reduced fares: To the airport. If you're taking advantage of this season's greatly reduced fares, Fares.Of this season's greatly reduced fares.of this season's greatly reduced fares, Travelers If you're taking advantage of this season's greatly reduced fares.Of this season's greatly reduced fares. beings, Some by UK.official terrorists, Hundreds.are always being killed in hundreds; From World Bank projects.Tracks greenhouse gas emissions from World Bank projects.From World Bank projects.from World Bank projects, Gas emissions from World Bank projects.

gas emissions from World Bank projects: tracks greenhouse gas emissions from World Bank projects; Greenhouse gas emissions from World Bank projects. resource tracks greenhouse gas emissions from World Bank projects, Bank projects.projects: Greenhouse gas emissions from World Bank projects. Exterminate them like mice. in moving on to murder: everything, Kill hostages or bomb peasant villages.Try everything (which is a lot of things)--and not just once.And claim that it is now justified in moving on to murder.There.again, That we won't get all of them and therefore should do nothing is absurd. ÈÇ ÎÁÚÂÊÒÎÁ ÒÁÎÃÈÇØÃÂÐÎÉEÀ N7 11.ÇÀÃÃÑÒÎÃÊÀ ÐÃÃÎ×ÈÕ ÍÀ ÎÃÎÎ ÈÇ ÎÁÚÂÊÒÎÁ ÒÁÎÃÈÇØÃÂÐÎÉEÀ N7 11: ÇÀÃÃÑÒÎÃÊÀ ÐÃÃÎ×ÈÕ ÍÀ ÎÃÎÎ ÈÇ ÎÁÚÂÊÒÎÁ ÒÁÎÃÈÇØÃÂÐÎÉEÀ N7 11. Of articles on suspicious pre-s11 stock selling N9 6.

Charles Sturt University, Australia. Study Opportunities for ... Exterminate them like mice. In the fields the bodies burning. including the recent edition of the literary journal ; With Amanda Davidson. It's one two three, what are we fighting for? Resource tracks greenhouse gas emissions from World Bank projects.Greenhouse gas emissions from World Bank projects. Exterminate them like mice. Also will cause the empowering of the fundamentalist forces in the region and even in the world.the world, In the number of innocent civilian victims not only gives an excuse to the Taliban.US attacks and the increase in the number of innocent civilian victims not only gives an excuse to the Taliban.- Gives an excuse to the Taliban.

Including plastic explosives and an unspecified . With Amanda Davidson. Stock selling N9 6.List of articles on suspicious pre-s11 stock selling N9 6.Suspicious pre-s11 stock selling N9 6. The . have offered \$25, Cabeza Prieta desert of Southwestern Arizona.and delicate Cabeza Prieta desert of Southwestern Arizona, Placing . Fuck you aloha I love you. Exterminate them like mice.

Re: Berryman's sonnets city, World. Resource tracks greenhouse gas emissions from World Bank projects. Exterminate them like mice. Of this season's greatly reduced fares.To the airport.

Charles River Laboratories Fuck you aloha I love you. Ct hawaii houston la madison maine minneapolis/st.switzerland united kingdom Canada alberta hamilton maritimes montreal ontario québec vancouver victoria windsor Argentina argentina Brasil brasil Colombia colombia India india--> Israel israel Mexico mexico chiapas United States arizona atlanta austin boston buffalo chicago cleveland danbury:

of Milan, Of Milan.Have found the arms warehouse in Germany. Greenpeace made about 15 years ago (unfurling a banner across the clock face of Big Ben accomplished by a couple of specialist climbers for example) when most people's ideas of campaigning was still to trudge thousands of people along central London streets for a rally in Trafalgar Square; That can get the discussion away from responses based on equally old hat models of confrontation.from energised discussion and wilful exploration and serious play: what it might be that we are looking for but it will come from energised discussion and wilful exploration and serious play, Amongst groups of people such as are gathering here.

It's one two three, what are we fighting for? To Sikhs for example based purely on hokey ideas of otherness by crass sign.

Your audio. Juliana Picillo.

are not simply making excuses for terrorism, Or ethnic cleansing or brutal political repression.A long life like anyone else who isn't actively engaged in war or enslavement or ethnic cleansing or brutal political repression.expect: Are not simply making excuses for terrorism. The public opinion.

It's the new zoo review, coming right at you. discovered: Other things.

Fyi.Orig 400 nal Message ----- From.September 17. Exterminate them like mice.

The Desertion of Arafat a great extent I share it, The distaste of so many people on the list for the policies and rhetoric of the Bush government and to a great extent I share it. DAY OF PROTEST!!! N9 1, TO ORGANIZE THE INTERNATIONAL DAY OF PROTEST!!! N9 1.DAY OF PROTEST!!! N9 1: TO ORGANIZE THE INTERNATIONAL DAY OF PROTEST!!! N9 1.PROTEST!!! N9 1. season's greatly reduced fares: If you're taking advantage of this season's greatly reduced fares: Reduced fares.Know before heading to the airport.Before heading to the airport.Reduced fares.advantage of this season's greatly reduced fares, Gas emissions from World Bank projects.From World Bank projects. Treason as the main components of their perfidious entity. Please contact Juliana Picillo.Juliana Picillo.

Exterminate them like mice. Exterminate them like mice. Of this season's greatly reduced fares.of this season's greatly reduced fares, If you're taking advantage of this season's greatly reduced fares. For its own citizens' deaths. Resource tracks greenhouse gas emissions from World Bank projects.From World Bank projects. Austin Fitts [http, The Crime By Catherine Austin Fitts](http://The Crime By Catherine Austin Fitts) [http](http://).

In the fields the bodies burning. resort, It is last only for the sake of the excuse. Exterminate them like mice. I mean; I mean. In fear of re-experiencing the dreadful happenings of the years of the Jihadis' .policy they have plunged our people into a horrific concern and anxiety in fear of re-experiencing the dreadful happenings of the years of the Jihadis' , Today they are sharpening the dagger of the .dreadful happenings of the years of the Jihadis' , Of the years of the Jihadis' . communist network I grew up hearing about, It's never that simple.as an echo of the global communist network I grew up hearing about, The global communist network I grew up hearing about.

Government and to a great extent I share it.great extent I share it, understanding the distaste of so many people on the list for the policies and rhetoric of the Bush government and to a great extent I share it, understanding the distaste of so many people on the list for the policies and rhetoric of the Bush government and to a great extent I share it, Many people on the list for the policies and rhetoric of the Bush government and to a great extent I share it. am old enough to hear the postulated , Communist network I grew up hearing about.As an echo of the global communist network I grew up hearing about.Postulated . are speaking of reducing liberty in order to protect liberty: Filling up in the mistaken belief that crime can be ended. Exterminate them like mice. Exterminate them like mice. Mastermind behind the 1993 bombing of the World Trade Center.organization: Determined his real name was Fahid Mahdi Ahmad Hamdan al Hassan al Shakri.His real name was Fahid Mahdi Ahmad Hamdan al Hassan al Shakri.Detained in Jordan on Nov.

of peaceful resolution with our enemies in the Islamic world: Islamic world, Resolution with our enemies in the Islamic world. In the fields the bodies burning. Travelers If you're taking advantage of this season's greatly reduced fares. Even been considering Taliban participation in a new Afghan coalition government after the present government is overthrown. here's what you should know before heading to the airport: you should know before heading to the airport, You should know before heading to the airport.For Thanksgiving Travelers If you're taking advantage of this season's greatly reduced fares. If you're taking advantage of this season's greatly reduced fares.know before heading to the airport, Travelers If you're taking advantage of this season's greatly reduced fares.Thanksgiving Travelers If you're taking advantage of this season's greatly

reduced fares: To the airport.Travelers If you're taking advantage of this season's greatly reduced fares.Greatly reduced fares.

Will produce more innocent civilian casualties.to the invention of the Taliban, Of the Taliban. From World Bank projects.From World Bank projects. Fuck you aloha I love you. I want Elizabethan jive talk I go to Kasey Mohammad. Slick, Projects including the recent edition of the literary journal . instantly upload your audio, your audio: Your audio.

+++++

generated by PeaceNick version 1.0 at

www2.hawaii.edu/~luoma/PeaceNick.html

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### 203. **Small Press**

#### ***Fwd: Fw: Small Press Soiree in Oakland***

*Mon 12 Nov 2001*

---

>> Small Press Soiree

>> Sunday, November 18, 2001

>> 6pm-10pm

>> \$3

>> Black Box Theater 1928 Telegraph Ave, between 19th and 20th, Oakland

>>

>> A number of Bay Area small press literary journals and magazines have banded

>> together for a colossal reading event to celebrate local literature and art.

>> Featuring: 6500, Em Literary, Watchword, Fourteen Hills, Area I, To-Do List,

>> Bad Subjects, Versus Press, and Comet.

>>

>> Readers: Laura Arendal, Zoe Reed, Mark Holland, Aaron Shuman, Beth >Lisick,

>> Sasha Cagen, Sarah Skaggs, Jenny Bitner, Chaim Bertman, Mieke Eerkins,

>> Monica Wesolowska, and others.

>>

>> Our contribution is a special pre-release teaser from our self-loathing

>> issue due out in January, entitled, "Self-help: It Hurts So Good." To-Do

>> List magazine writers Jenny Bitner, Sasha Cagen, and Sarah Skaggs muse >on

>> the joys and horrors of self-help in a round-robin reading. We do not

>> promise to make you a better person, help you get rich, or win you

>friends  
>> and lovers. We do promise good writing. Bring 4 bucks; you'll want a  
>copy!  
>>  
>> Plus: Emcee Charles Anders, Guitarist Neo Marvin, & Music by Subinfinity  
>> Sound System.  
>>  
>> There will also be guitar music interspersed and a DJ. The reading will  
>be  
>> followed by a dance party. (Time to socialize and check out other cool  
>> magazines.)  
>>  
>> Cover is \$3; magazines will be for sale in the lobby.  
>>  
>> The event will happen at the Black Box Theater, a gorgeous new venue in  
>> downtown Oakland.1928 Telegraph Ave between 19th & 20th streets, a  
block  
>> from the 19th street Oakland station BART. Free parking is available  
across  
>> the street. (San Franciscans do  
>> not be afraid; it's very easy to get to.)  
>>  
>> For more info visit [www.emliterary.org/event.html](http://www.emliterary.org/event.html),  
[www.blackboxoakland.com](http://www.blackboxoakland.com),  
>> or email questions of a very specific sort to [REDACTED].  
>>  
>> Participating magazines and journals:  
>>  
>> Bad Subjects is one of the Web's oldest and most open zines for Leftist  
>> critique of pop culture and contemporary life. Collectively edited and  
>> published, with a "best of" collection available on NYU Press, Bad  
Subjects  
>> celebrates its tenth anniversary this year at  
>> <http://eserver.org/bs/>.  
>>  
>> 6,500 is an annual lit mag brought to you by 9 X 9 Industries, a group  
>of  
SF  
>> poets and fiction writers who fiercely believe that literature and  
>> entertainment are not mutually exclusive. We don't know who would win  
>in a  
>> mud wrestling contest between Emily Dickinson and Nipsey Russell.



>>  
>> Area i is a cross between a literary journal and a local zine and the  
>name  
>> refers to the parking designation for residents of downtown Berkeley.  
>> Featuring artists and writers that live in the Bay Area, Area i is  
assembled  
>> so that readers may gain a sense of what their neighbors are up to.  
>>  
>> To-Do List is your new favorite magazine of meaningful minutiae and  
>winner  
>> of the Utne Reader Magazine Reader's Choice Award for Best New Maga-  
zine  
>of  
>> 2000. The magazine uses the idea of a to-do list as a jumping-off point  
>to  
>> explore the details of modern life.  
>>  
>> Em Literary: Graduate students with lots of time on their hands, who are  
>> normally Very Nice People that Keep to Themselves, have decided to put  
their  
>> Ugly Prejudices to good use by creating a magazine that exclusively  
>> publishes the work of creative writing students from around the nation.  
>>  
>> Comet is a local literary, arts and culture magazine based in the Bay  
Area.  
>> Each issue features poetry and fiction from both established and  
>emerging  
>> writers; a gallery of visual art from up-and-coming artists; essays and  
>> reviews; as well as interviews with performers, artists and authors.  
>>  
>> Watchword Press is a nonprofit publishing house dedicated to producing,  
>> publishing and disseminating high-quality literary works to the public.  
The  
>> works published by Watchword Press are authored by pioneering writers  
>who  
>> are generally underrepresented by market-driven commercial publishing  
>> houses. We focus on emerging American writers and Eastern European  
>> translations.  
>>

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204. **Elizabeth Treadwell Jackson**

***Re: Teaching: books for freshmen?***

Mon 12 Nov 2001

---

Hey Kathy Lou, I've used Poetry Writing: Theme & Variations for some classes with great results, and perhaps a little too specific but still good (& bossy!) in another context I used Edith Wharton's The Writing of Fiction, on the rec of Lynne Tillman, and it worked quite well (this was a more advanced class tho). Have fun Elizabeth Treadwell

<http://www.poetrypress.com/avec/populace.html>

---

Get your FREE download of MSN Explorer at <http://explorer.msn.com/intl.asp>

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205. **Brian Stefans**

***ICON @ Remote Lounge (address, bks event, etc... addendum, of course***

Mon 12 Nov 2001

---

THE ADDRESS:

327 Bowery, near 2nd St  
New York City, USA  
0 [REDACTED]

THE URL:

<http://www.remotelounge.com/>

THE EVENT (in the words of "them"):

ICON! at Remote!

Sunday, November 18th from 6-11! Come! Experience new media art in a relaxed lounge setting! Featured artists for November 18th are:

Dale Sherrard, presenting the sound piece "Telephonia Opus 1: Neuterama!" which can be intimately experienced through your own personal receiver at any station in the lounge as well interspersed through the lounge sound system.

Brian Kim Stefans, presenting the animated poem "The Dreamlife of Letters" which can be enjoyed at your own personal monitor at any station in the lounge and at monitors throughout the lounge.

The November 18th installment of ICON! at Remote is curated by Kimberly Bunch. ICON! at Remote is a weekly curated rotation of new media art in a

lounge setting. Remote Lounge welcomes video and new media submissions. For information, call [REDACTED].

Dale Sherrard studied painting at the Columbus College of Art and Design. In the late eighties and early nineties he founded the Groupe Des Artiste in Liege, Belgium. His drawings have appeared in Lungfull, poetry project newsletter and for Ethan Cohen Fine Arts. He has exhibited at the Coleur Gallery, Belgium and Emergence Gallery in Antwerp, and his body of work includes painting and drawing, as well as video and sound pieces. His recent work will be featured in the February 2002 exhibition "Magnitude" at the Educational Alliance. He lives and works in Brooklyn, New York.

Brian Kim Stefans is the author of three books of poetry: Free Space Comix, Gulf and Angry Penguins. His internet works include "The Naif and the Bluebells" (ubu.com) and "The Truth Interview," a collaboration with the poet Kim Rosenfield (www.arras.net/truth\_interview/). He is a frequent contributor to the Boston Review and other periodicals, and is presently completing a book of essays titled "Fashionable Noise: On Digital Poetics." A homepage appears at www.arras.net/stefans.html. He also lives and works in Brooklyn, New York.

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206. **Susan Wheeler**

***New York City Reading Sunday, November 18***

*Mon 12 Nov 2001*

---

I will be reading with poets Laure-Anne Bosselaar and Valerie Miner

Sunday, November 18, at 3:00 p.m.

at Civic Center Synagogue

49 White Street (3 blocks south of Canal Street, between Church and Broadway)

\$7 admission; \$5 seniors and students

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207. **Leonard Brink**

***New From Avec Books***

*Mon 12 Nov 2001*

---

New From Avec Books

To the Uzbekistani Soldier Who Would Not Save My Life

Susan Smith Nash

Pivotal Prose Series

Cover art by Basil King

Essays, meditations, travel notes, or chapters in a novella, these seven pieces defy easy categorization. Our narrator (a certain Susan Smith Nash) initially introduces herself as a resourceful, capable, sedated woman turning 40, but the reader soon finds this thumbnail sketch unraveling. As the narrator's obsessions drive her from Argentina to Mozambique, from Uzbekistan to Oklahoma, nothing appears to satisfy her desire for meaning—neither the burial practices of medieval Russian monks nor a romance with a Paraguayan MCP. Nothing, that is, until she re-reads Shakespeare's comedies.

Recording the unique perceptions of a woman addicted to relentless exploration, this is a book of fierce honesty, a soul-baring performance that manages to be both intellectually challenging and emotionally quickening.

\$9 \* 67 pgs. \* ISBN: 1-880713-29-2.

Publication Date: November 9, 2001 \* Distributed by Small Press Distribution

For an excerpt and additional information: [www.poetrypress.com/avec](http://www.poetrypress.com/avec)

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208. **Al Filreis**

***Corman next Monday via audiocast***

*Tue 13 Nov 2001*

---

Dear poetics list colleagues:

Please join us for our conversation with Cid Corman next Monday! You can either come to the Writers House or you can participate by audiocast from wherever you are.

If you want to participate, please RSVP to << [REDACTED] >> and please tell us if you're coming to the House or listening via audiocast.

The full announcement is below.

--Al

Al Filreis

The Class of 1942 Professor of English  
Faculty Director, the Kelly Writers House  
University of Pennsylvania

<< [www.english.upenn.edu/~afilreis](http://www.english.upenn.edu/~afilreis) >>

---

THE KELLY WRITERS HOUSE

presents

a conversation with

CID CORMAN

via live audiocast

9 PM (eastern time), Monday, November 19

| co-moderated by  
| Frank Sherlock,  
| Fran Ryan,  
| Tom Devaney &  
| Al Filreis

With great pleasure we invite you to join us for a reading and conversation with Cid Corman, who will join us from his home in Kyoto, Japan. The program will be audiocast live worldwide. You can join us by coming to the Kelly Writers House at 3805 Locust Walk in Philadelphia, where an audience will converse directly with Corman by an amplified telephone connection. That conversation will be audiocast, and thus you can also join us, wherever you are, by making a simple connection to the web. Audiocast participants will be able to pose questions for Cid Corman via email.

If you intend to participate, please write to

< [REDACTED] >

and be sure to indicate if you will attend at the Writers House or will participate from a distance through the audiocast.

-----

Cid Corman, b. 1924, was born in Boston, and received his B.A. from Tufts. He did graduate work at the University of Michigan, where he won the Hopwood Award for Poetry, and the University of North Carolina. Throughout the 1950's and 1960's Corman's magazine ORIGIN published some of the major works of the Black Mountain poets, as well as other important work, choosing mostly poems not yet readily available elsewhere: the early poetry of Charles Olson, Robert Creeley, and Denise Levertov with the late works of Wallace Stevens and William Carlos Williams. He carried on a fascinating correspondence with Stevens, who greatly respected what Origin was doing. Corman has published over seventy volumes of poetry, translated several French and Japanese poets, and published four volumes of essays. He has lived in Kyoto, Japan since 1958 where he and his wife run a business, Cid Corman's Dessert Shop. Corman is one of "late" modernism's most significant enablers, a poet of talent himself, and a master of "production" -- whose work, both as poet and publisher, is intertwined with the Objectivists Zukofsky and Oppen, as well as Creeley and Olson. Among those poetic colleagues and many younger poets worldwide, Corman's verse is perhaps the most committed to the sublime, refusing the temptation of

"effect" for the tactile ink of line and "touch." His collection *Nothing Doing* is full of poetry of cognitive conundrum, but also of uncompromising wisdom, where Corman can definitively declare: "There's only / one poem: / this is it."

Corman was one of the first to theorize what modernist verse can do on the radio. In *Poetry* (1952) he wrote a piece on poetry and radio that reads, in part: "What few poets seem to realize is that radio is their best potential outlet these days. It puts the stress rightly on the spoken word, tests the imagination of writer and listener spoken revives the need of the oral-aural commitment in verse, and permits the largest possible audience to experience the poem. As a rare diet, of course, it undermines itself. But there is no reason today, under sincere and determined effort, that good poetry programs should not be available throughout the country. They can be noncommercial sustaining programs, like *This Is Poetry*. Nearly three years ago I initiated my weekly broadcasts, known as *This Is Poetry*, from WMEX (1510 kc.) in Boston. The program has been usually a fifteen-minute reading of modern verse on Saturday evenings at seventhirty; however, I have taken some liberties and have read from *Moby Dick* and from stories by Dylan Thomas, Robert Creeley, and Joyce. In the approximately 150 programs to date, during which I have had the opportunity to improve my delivery and to appreciate oral detail, I have offered the program to many guest poets, to read and discuss their work. About a third of the programs have been of this kind. My guests have included such writers as John Crowe Ransom, Archibald MacLeish, Stephen Spender, John Ciardi, Theodore Roethke, Pierre Emmanuel, Allan Curnow, Richard Wilbur, Richard Eberhart, Katherine Hoskins, and Vincent Ferrini. A number of the programs have been bilingual, in English and French, Spanish, German, or Italian. I have had young but highly qualified persons, native to the tongues, read the originals against my reading of translations. Programs have been given to Corbiere, Eluard, Lorca, Ungaretti, Benn, and others. Imagine hearing Claudio Guillen, son of Jorge Guillen, read a poem that Lorca wrote for him when he was a child in Spain...."

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209. **Aaron Belz**

***teaching rhythm and meter - help!***

*Tue 13 Nov 2001*

---

My friend Kim is teaching a unit on rhythm and meter in poetry. She is looking for interesting ways to get her students jazzed about this. I have tried to share with her some scansion ideas, but I've actually never taught meter myself. Have any of you teachers out there done this, and if so, do you have any specific ideas?

Time is of the essence, since the class is on Wednesday. I believe the setting is a community college.

Please backchannel freely!

-Aaron

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210. **richard.tylr**

***Re: Squeaky Clean? (was Peace in Our Time)***

*Tue 13 Nov 2001*

---

Christopher. I agree. The US did the right thing. then bravely fought the Japanese as a counter attack (fundamentally). Cheers, Richard.

----- Original Message -----

From: "Christopher Walker" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, October 30, 2001 11:31 PM

Subject: Squeaky Clean? (was Peace in Our Time)

> <snip>

> And to argue that we won't get all of them and therefore should do nothing  
> is absurd. When your house is infested with mice, you kill off as many as  
> you can and they disappear for a while. When they reappear, you go after  
> them again. [David Antin]

> <snip>

>

> It's not, of course, your house. You merely occupy it, though you hold a  
gun

> to its owner's heads.

>

> Then those mice. Presumably they're refugees from the Great White House  
> Smoking Out Metaphor. But aren't they also a trope on Bush's \*slumbering  
> giant\* references, an example of cognitive blending: a big American cat  
> chasing tiny, 6'5" bin Ladens?

>

> The practical argument against destroying Afghanistan (and there are  
plenty

> of moral ones as well) isn't one of insufficiency or even that the

> terrorists actually live elsewhere - though they seem to, by and large.

It's

> that destroying ICRC warehouses, ten year old Afghan evil doers, elderly,

> burqa clad evil ones and misguided youths from Luton (while dismissing as

> appeasers anyone who doubts the efficacy of such action) will create

\_more\_

- > terrorists than you originally started off with. That might be thought to be
- > a pity, on the whole.
- >
- > The US was late into WWII, incidentally. Very late. US appeasement was
- > motivated by just the sort of diplomatic \*enemy's enemy\* stance you
- > advocate, by solipsistic semiotics; Britain's by the memory of carnage.
- > America's policy was implemented through the 1935 and 1937 Neutrality Acts
- > and by the 1941 Lend-Lease Act empowering Roosevelt to supply armaments to
- > 'any country whose defence the President deems vital \_to the defence of the
- > United States\_.' Thus America entered the war not, as did Britain, following
- > the invasion of another country but only after the attack upon the US navy
- > at Pearl Harbour.
- >
- > That's if we're going to throw phrases like 'peace in our time' about in the
- > first place.
- >
- > CW
- >

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211. **Stefans, Brian**  
**Re: gimme information**

Tue 13 Nov 2001

---

*I'm working on a weird little project for which I need some birthday information that I haven't been able to locate on the web.*

*Does anyone know the birth (and in some cases death) year of...*

*Isidore Isou (the founder of lLettrism)*

*John Mellancamp (pop singer, author of "Hurts So Good")*

*Joel Lewis (the poet from New Jersey)*

*Leon Theremin (inventor of the Theremin)*

*Maurice Martenot (inventor of the Ondes Martenot, something like a Theremin)*

*Al Hirschfield (cartoonist for the New York Times)*

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212. **Steve Clay**

**Re: POETICS Digest - 3 Nov 2001 to 5 Nov 2001 (#2001-177)**

*Tue 13 Nov 2001*

---

Granary Books and The Poetry project invite you to attend

THE ANGEL HAIR ANTHOLOGY READING

On Wednesday, November 14th at 8 pm at The Poetry Project (St. Mark's Church, 2nd Ave. & 10th St., NYC)

A celebration reading for *Angel Hair Sleeps with a Boy in My Head: The Angel Hair Anthology* (Granary Books, 2001). Edited by ANNE WALDMAN and LEWIS WARSH from the rare original magazines and books, this large and generous publication, Jerome Rothenberg has praised, "is not only an archival masterpiece-the best of a time that's now gone though scarce forgotten - but an incitement to keep their work alive for a still newer generation." With readings by ANNE WALDMAN, LEWIS WARSH, TONY TOWLE, MARY FERRARI, RON PADGET, MICHAEL BROWNSTEIN, BOB ROSENTHAL, WILLIAM CORBETT, JAMES KOLLER, LARRY FAGIN, and more! Reception to follow the readings--hope to see you there!

(admission is \$7, \$4 for students and seniors, and \$3 for Poetry Project members. Schedule is subject to change)

"Angel Hair reaches us now from a moment in American history that is still a part of our cultural & spiritual present. Under the care of Anne Waldman & Lewis Warsh young poets in what was, circa 1965, the hot center of a "new" "American" "poetry" their economically printed & exuberantly disseminated magazine was a key vehicle for the innovative & groundbreaking work of an entire generation of poets & artists. This large & generous anthology is not only an archival masterpiece the best of a time that's now gone though scarce forgotten but an incitement to keep their work alive for a still newer generation.



Hurrahs & kudos to all appearing here & to Granary Books for bravely bringing them forward."

Jerome Rothenberg, co-editor of Poems for the Millennium

--

Steve Clay  
Granary Books, Inc.  
307 Seventh Ave #1401  
NY NY 10001

██████████  
fax ██████████  
www.granarybooks.com

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213. **Chicago Review**  
**-CR- 47:3 & forthcoming**  
*Tue 13 Nov 2001*

---

On newstands soon,  
and already in the mail to  
contributors and subscribers:

+   +   +   +  
+ + + + + + + +  
CHICAGO REVIEW  
47:3 (Fall 2001)  
+ + + + + + + +  
+   +   +   +

= STORIES =  
Fanny Howe  
Julian Kudritzki  
Harry Mathews

= POEMS =  
Andrea Brady  
Ray DiPalma  
Alan Halsey  
Christine Hume  
Lisa Jarnot  
Devin Johnston  
John Latta  
J.S.A. Lowe  
Sarah Manguso

Reginald Shepherd

Joshua Wiener

= INTERVIEWS =

Frank Bidart

Thalia Field

= ESSAYS =

Tony Frazer (on two new anthologies of British poetry)

Scott MacDonald (on filmmaker Peter Hutton)

= REVIEWS =

Jarnot, -Ring of Fire-

Christensen, -alphabet-

Guest, -Rocks on a Platter-

Tejada, -Amulet Anatomy-

Forbes, -Shine-

= NOTES & COMMENTS =

Dispatch from Boulder

Statement of Purpose

If Reagan Played Disco: 100 Days

Chapbooks Now

Preview at <http://humanities.uchicago.edu/review>

\*\*\*\*\*

\*\*\*\*\*

Special deal for Poetics list members:

Subscribe at the web rate (\$15/year) by 11/25/01 and receive the back issue of your choice, gratis (visit <http://humanities.uchicago.edu/review/backissues.html> to see the list). E-m us your choice to start your sub.

\*\*\*\*\*

\*\*\*\*\*

|| | | FORTHCOMING | | ||

STAN BRAKHAGE: CORRESPONDENCES

-CR- 47:4 WINTER 2001/2

Letters from Brakhage to Robert Duncan,  
Ronald Johnson, Charles Olson, and others

Recent writing by Stan Brakhage

Essays by Fred Camper, Guy Davenport,  
Robert Kelly, Kristin Prevallet,  
P. Adams Sitney, and others

NEW WRITING IN GERMAN  
-CR- 48:1/2 SPRING/SUMMER 2002

Based on the model of -CR- 46:3/4 "New Polish Writing,"  
this issue will include translations of German-language  
poetry and prose written during the 1990s, as well as  
essays, interviews, and reviews.

-----  
CHICAGO REVIEW  
5801 South Kenwood Avenue  
Chicago IL 60637

<http://humanities.uchicago.edu/review/>

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214. **Drunken Boat**  
**November 18th**

*Tue 13 Nov 2001*

---

Save the date!

Sunday, November 18th, 3:00 p.m.

Mark your calendar for this special event!

Drunken Boat, online journal of the arts

<http://www.drunkenboat.com>

invites you to a special benefit performance of sound  
and literature.

Organized by Michael Mills and Ravi Shankar, Editors  
Drunken Boat

Venue provided by Pixel Obsessive Studio

The performers are:

-Morgan Craft

A guitarist and improvisational experimentalist,  
Morgan Craft has performed at The Knitting Factory,  
The National Black Arts Festival in North Carolina and  
the 2001 Obie Awards held at Webster Hall. Morgan has  
gigged with M'shell Ndegeocello, and is a member of  
Burnt Sugar, the Carl Hancock Rux Revue, and Root

Strata which features Guillermo E. Brown of the David S. Ware quartet.

-T'ai Freedom Ford

T'ai Freedom Ford is currently pursuing a Masters of Fine Arts in Creative Writing (fiction) at Brooklyn College. She has self-published two books of poetry: *Ghetto Reflexes* and *Self Conscious*. Her latest poetic endeavor is a spoken word CD entitled the "Raw Word Project." In 1999, T'ai won the Grand Mariner Speak Easy Poetry Slam. She has been published in *The Fire This Time*, *Kuumba*, *Red Clay*, *Georgia State Review*, and *Roots and Culture*. In the future, she would like to conduct workshops in which creative writing can be used as therapy for battered women, prisoners, "at-risk" youth and all others on the verge of insanity.

-Daniela Gioseffi

One of SoHo's early performance poets, Daniela Giseffi has published many books of poetry and prose, has won the American Book Award, a World Peace Award, a PEN Syndicated Fiction Award and grants from the New York State Council for the Arts. Her newest book of poems is an e-book titled *Symbiosis* (Rattapallax Press, 2001). Her work will be engraved in marble on an artist's installation on a newly renovated wall in Penn Station, 2002.

-Tom Healy

Tom Healy, former owner of the Healy Gallery, has published work in the *Paris Review*, *Drunken Boat* and *Salon.com*. He has poems forthcoming in the anthology "Aroused," edited by Karen Finley, and in the *Western Humanities Review*. He studied at Harvard and Columbia, and lives in New York City and Miami.

-Andrew Levy

Andrew Levy's work has appeared in many magazines & anthologies, and he is the author of eight books of poetry, including *Values*, *Chauffeur You*, *Democracy*, *Assemblages*, *Curve*, *Continuous Discontinuous (Curve 2)*, and *Paper Head Last Lyrics* (Roof Books, 2000). He

is editor, with Bob Harrison, of the arts and poetry journal, Crayon.

-Richard Matthews

Richard Matthews was born and lives in New York City. He is a graduate of the writing program at Columbia University. His poems and reviews have appeared in The Paris Review, Drunken Boat, Western Humanities Review, PEN America, and Newsday. He is the editor of Translation magazine. He was awarded the 2001 PEN/Joyce Osterweil Award for Poetry, and his first collection of poetry, *The Mill Is Burning*, is due out from Grove Press in April of 2002.

-Julie Sheehan

Julie Sheehan's work has appeared in Ploughshares, Paris Review, Southwest Review, Texas Review and Western Humanities Review. Her first book of poems, *Thaw*, won the Poets Out Loud Prize and was published by Fordham University Press this fall. Born in a small town in Iowa, she holds degrees from Yale and Columbia, and now lives on the East End of Long Island with her husband and son.

Enjoy refreshments before the performance, and feel free to stay for social interaction with the readers and other participants after the performance.

Event to be held from 3:00 p.m.-6:00 p.m

Floor seating

(please wear comfortable, informal attire, shoes to be removed.)

<sum> Please ring the bottom door bell outside the red door.

\* Drunken Boat, online journal of the arts, is a non-profit organization, created to showcase the best of more traditional forms of representation like poetry and prose, alongside works of art endemic to the medium of the web, like hypertext, sound, video and digital animation.

As Drunken Boat currently generates no revenue, your contributions for the performance will help defray the

expenses for refreshments and help sustain the journal into the future. All contributions are tax deductible and a portion of the proceeds will be donated to the WTC Relief Fund.

The entryway to Pixel Obsessive Studio features an installation of text and drawings taken from a work in progress titled The Silence of Noise. To see a portion of The Silence of Noise, visit [OffCenter.com](http://www.offcenter.com) <<http://www.offcenter.com>> starting November 18. The work comprises drawings by Susanna Harwood Rubin, text by Mark Swartz, sound by Renick Bell, and Web design by May Lin.

Venue: 436 West 18th Street, 2nd Floor, New York, NY 10011  
(between 9th & 10th Avenues).

Directions:

Subways: A,C,E to 14th St & 8th Ave. Then walk north to 18th St & west towards 9th Ave.

Buses: M11/M14 to 18th St & 9th Ave. On 18th St, walk towards 10th Ave.

RSVP by Friday, November 16th, 2001

Phone: [REDACTED]

E-mail: [REDACTED]

---

Do You Yahoo!?

Find the one for you at Yahoo! Personals

<http://personals.yahoo.com>

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215. **Thomas Bell**  
***sibling rivalry?***

*Tue 13 Nov 2001*

---

sibling rivalry - my brother made it into the NYTimes before I did but I don't envy his position: <http://www.nytimes.com/2001/11/12/national/12STUD.html>

interesting site - <http://www.debate-central.org/links/pages/Terrorism/>

I think both can be accessed by registering.



218. **kari edwards**

***poetry reading***

*Tue 13 Nov 2001*

---

The brewed poets society of Aurora Public Library  
Presents:

-kari edwards-

November 16, Friday 7:00pm

The brewed poets society of Aurora Public Library conducts their Prose and Poetry Party at e.steamers coffeehouse on E. Alameda and Chambers, behind LePeep's. Featured readers read from 7 till 7:30 and an open mike begins at 7:30.

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219. **Daniel Nester**

***PBQ 66/67***

*Tue 13 Nov 2001*

---

Painted Bride Quarterly 66/67.

The Special Film Issue is now online.

<http://pbq.rutgers.edu>

<http://webdelsol.com/pbq>

With poetry, fiction, and interviews by Charles Harper Webb, Daniel Kane, Ada Limon, Carley Moore, Max Zimmer, Denise Duhamel reviewing Letters to Wendy's, Daniel Nester, Gregory Pardlo, Paul Thompson, Dylan Tichenor, Regie Cabico, Ross Martin, Kevin DiNovis, Ander Monson, Jeffrey Conway, Lynn Crossbie, David Trinidad, Simon Perchik, Kate Northrop, Elizabeth Scanlon, James Polchin, MJ Robinson, Vicki Weissman

---

Get your FREE  
download of MSN Explorer at <http://explorer.msn.com/intl.asp>

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220. **jdhollo**

***from the desk of the anti-laureate***

*Wed 14 Nov 2001*

---

NOTICE TO RECIPIENTS OF LATEST SAMIZDAT AND CHAPBOOK TITLED  
"SO THE ANTS MADE IT TO THE CAT FOOD"

It is with sincere regret that I must let the recipients of the above (who are subscribers to this listserve) know that the chapbook in question, published in



recognition of my "Anti-Laureateship," is a CORRUPT TEXT, due to unfortunate mishaps, I gather, encountered by the editor, the esteemed Robert Archambeau, in its production. I shall let him provide more detailed explanations of this disaster, minor, it is true, sub specie aeternitatis, but a disaster nevertheless.

The typos, accidental deletions, etc. are beyond any remedy by an "Errata Sheet," and the undersigned author is negotiating with the publisher for the production of a true and correct(ed) version of the work, copies of which will be distributed to the recipients of the next issue of Samizdat.

Yours in the Anti-Matter,

Anselm Hollo

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## 221. **Michael Broder**

### ***Ear Inn Readings***

*Wed 14 Nov 2001*

---

The Ear Inn Readings

Saturdays at 3:00

326 Spring Street

New York City

FREE

Remember! Open mike on the FIRST SATURDAY of the month ONLY!

FEATURES:

November 17

Kurt Brown, Tony Gloegger, Doug Goetsch, Steve Huff, Meg Kearney, Claudia Rankine, Martha Rhodes, Kelleen Zubick

November 24

Thanksgiving Weekend--No Reading

For additional information, contact Michael Broder or Jason Schneiderman at [REDACTED].

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## 222. **Pam Brown**

### ***Calling Gillian Conoley***

*Wed 14 Nov 2001*

---

Dear Poetics-

Could someone provide a contact email for Gillian

Conoley please.  
Backchannel - thanks,  
Pam Brown

=====

Web site/P.Brown - <http://www.geocities.com/SoHo/Workshop/7629/>

<http://briefcase.yahoo.com.au> - Yahoo! Briefcase

- Manage your files online.

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## 223. **Pierre Joris** ***Military Tribunals***

*Wed 14 Nov 2001*

---

Here's the most dangerous homefront move to date. From this morning NYT:

November 14, 2001

Bush to Subject Terrorism Suspects to Military Trials

By ELISABETH BUMILLER and DAVID JOHNSTON

WASHINGTON, Nov. 13 — President Bush signed an order today allowing special military tribunals to try foreigners charged with terrorism. A senior administration official said that any such trials would "not necessarily" be public and that the American tribunals might operate in Pakistan and Afghanistan.

At the same time, the Justice Department has asked law enforcement authorities across the country to pick up and question 5,000 men, most from Middle Eastern countries, who entered the country legally in the last two years.

Both actions are part of a sweeping government effort to expand the investigation into Al Qaeda's network and clear the way for the more aggressive prosecution of anyone charged with terrorism.

Mr. Bush signed the order allowing for the military tribunals shortly before leaving this afternoon for his ranch in Crawford, Tex. White House officials said the order did not create a military tribunal or a list of terrorists to be tried. Instead, they said, it was an "option" that the president would have should Osama bin Laden or his associates in Al Qaeda be captured. If the tribunals were created, it would be the first time since World War II that such an approach was used, officials said.

Under the order, the president himself is to determine who is an accused terrorist and therefore subject to trial by the tribunal. The order states that the president may "determine from time to time in writing that there is reason to believe" that an individual is a member of Al Qaeda, has engaged in acts of international terrorism or has "knowingly harbored" a terrorist.

In order to make such a finding, the president needs information, and obtaining information about Al Qaeda and the Sept. 11 terrorist acts is the goal of the Justice Department's effort to find and interview the 5,000 men, department officials said.

The people being sought are not believed to be terrorism suspects, and they will not be placed under arrest, the officials said. The interviews are intended to be voluntary.

Nonetheless, officials at the American Civil Liberties Union condemned the Justice Department effort, as well as the executive order allowing military tribunals.

Steven Shapiro, the national legal director of the A.C.L.U., called the effort to interview the 5,000 men a "dragnet approach that is likely to magnify concerns of racial and ethnic profiling."

Laura W. Murphy, the director of the A.C.L.U. Washington National Office, described the order regarding tribunals as "deeply disturbing and further evidence that the administration is totally unwilling to abide by the checks and balances that are so central to our democracy."

White House officials said the tribunals were necessary to protect potential American jurors from the danger of passing judgment on accused terrorists. They also said the tribunals would prevent the disclosure of government intelligence methods, which normally would be public in civilian courts.

"We have looked at this war very unconventionally," said Dan Bartlett, the White House communications director, "and the conventional way of bringing people to justice doesn't apply to these times."

The idea of using tribunals has been suggested by some lawyers outside the government as well.

"It's the most pragmatic way and it's the most legally correct way to adjudicate terrorist war crimes," said Spencer J. Crona, a Denver probate lawyer and the co-author of a 1996 article in the Oklahoma City University Law Journal arguing the merits of military tribunals to try terrorists.

Mr. Crona and his co-author, Neal A. Richardson, a deputy district attorney in Denver, have continued to promote the idea, most recently in an opinion article in September in The Los Angeles Times. Mr. Crona added that terrorists are not "mere criminals" but enemy agents engaged in war crimes against Americans.

But experts in military law said the tribunals would severely limit the rights of any defendant even beyond those in military trials. The tribunals, they said, did not provide for proof of guilt beyond a reasonable doubt and would not require strict rules of evidence like those in military and civilian courts.

"The accused in such a court would have dramatically fewer rights than a person would in a court-martial," said Eugene R. Fidell, the president of the National Institute of Military Justice.

Mr. Fidell said he expected the order to be challenged in court, adding, "It establishes a court that departs in important respects from core aspects of American criminal justice."

Mindy Tucker, the Justice Department spokeswoman, said tribunals would not "preclude any Justice Department options" but would be an "additional tool."

"These are obviously extraordinary times and the president needs to have as many options as possible," Ms. Tucker said.

In signing the military order, a highly unusual act by a president, Mr. Bush invoked his constitutional authority as commander in chief as well as the resolution authorizing military force passed by Congress on Sept. 15. Congress has not passed a formal declaration of war, and military law experts said one was not necessary for Mr. Bush's order.

White House officials said that there was precedent for the military tribunals and that they had been approved by the Supreme Court, first in 1801. Those accused of plotting the assassination of Abraham Lincoln were also tried and convicted by a military court, Bush administration officials said.

President Franklin D. Roosevelt, White House officials said, had German saboteurs tried by a military court in World War II; six of them were executed. The Supreme Court upheld the proceeding, saying that people who entered the United States to wage war were combatants who could be tried in a military court.

"What would you do if you caught bin Laden?" one administration official said tonight. "This is an additional option that is being provided by this order."

Administration officials said a long, public trial might turn Mr. bin Laden into a martyr, and could cause further terrorism in his name.

The names of the 5,000 people that the Justice Department wants to interview were compiled from immigration and State Department records of people who entered the United States since Jan. 1, 2000, on tourist, student or business visas. Only men aged 18 to 33 with these visas who are living in the United States are on the list.

The names of the countries whose citizens have been placed on the list were not made public, but most are Middle Eastern nations thought to have harbored followers of Mr. bin Laden or to have been used by Al Qaeda as a staging base for activities in the United States.

Ms. Tucker, the Justice Department spokeswoman, said she hoped some of the men would help the government thwart further attacks.

The Council on American-Islamic Relations, an Islamic advocacy group based in Washington, expressed concern about the plan and said the government should publish guidelines for these interviews, including the right of those being interviewed to have legal representation.

"This type of sweeping investigation carries with it the potential to create the impression that interviewees are being singled out because of their race, ethnicity or religion," said Nihad Awad, the group's executive director.

On Capitol Hill, the issue of who is entering the country illegally was in the forefront today, with senators sharply questioning a senior official of the Immigration and Naturalization Service who acknowledged that immigration agents were not required to conduct criminal background checks on immigrants caught crossing the border illegally.

The official, Michael A. Pearson, the executive associate commissioner for field operations, said agents could use their discretion as to whether such a person should be detained or let go pending further action.

Mr. Pearson said that 12,338 undocumented immigrants were arrested for illegal entry along the nation's northern border in the last fiscal year, and that two-thirds of them agreed to return voluntarily to their home countries. But he was not able to account for the 4,400 people who did not choose to return home voluntarily.

Senator Carl Levin, a Michigan Democrat and chairman of the Senate's permanent subcommittee on investigations, responded, "I find that disturbing, to put it mildly."

Questioned by Senator Susan Collins, Republican of Maine, Mr. Pearson said it was true that the I.N.S. had no ability to verify that illegal immigrants who were let go but told to leave the country actually did leave.

Ms. Collins replied, "If there's no system for checking if the individual has actually left in the 30 days as promised, isn't it likely they are not leaving?"

Mr. Pearson said, "That could certainly be the case."

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Pierre Joris  
6 Madison Place  
Albany NY 12202  
Tel: [REDACTED]  
Fax: [REDACTED]  
Email: [REDACTED]

Just out from Wesleyan UP:

POASIS: Selected Poems 1986-1999

go to: <http://www.albany.edu/~joris/poasis.htm>

Url: <<http://www.albany.edu/~joris>>

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224. **Patrick Herron**

**FW: USA PATRIOT opens CIA, NSA, intelligence databases to police**

Wed 14 Nov 2001

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*Directives from Attorney General Ashcroft's speech before EOUSA's  
Anti-Terrorism Coordinators Conference*

*November 13, 2001*

*MEMORANDUM TO ALL UNITED STATES ATTORNEYS*

*FROM: THE ATTORNEY GENERAL*

*SUBJECT: Cooperation with State and Local Officials in the Fight  
Against Terrorism*

*The September 11 attacks demonstrate that the war on terrorism must be fought and won at home as well as abroad. To meet this new threat and to prevent future attacks, law enforcement officials at all levels of government -- federal, state, and local -- must work together, sharing information and resources needed both to arrest and prosecute the individuals responsible and to detect and destroy terrorist cells before they can strike again.*

*On October 26, 2001, the President signed into law the USA PATRIOT Act of 2001. A key feature of this anti-terrorism legislation is its provisions requiring increased sharing of information among law enforcement and national security personnel at all levels of government. These measures, proposed by the President, are critical to the common effort to prevent and disrupt terrorist acts. To win the war on terrorism, federal prosecutors and law enforcement personnel must develop and implement effective procedures for information-sharing and cooperation with their state and local counterparts. I therefore direct you to take prompt action in three major areas:*

*1. Designation of Chief Information Officer. To centralize the process by which information relevant to the investigation and prosecution*

*of terrorists can be shared with state and local officials, I hereby direct you to designate a Chief Information Officer (CIO) to participate on the Anti-Terrorism Task Force (ATTF) in your district. The CIO shall coordinate with the relevant Law Enforcement Coordination Committee (LECC) to ensure that the LECC acts as a formal conduit of information with state and local officials, including elected officials and local law enforcement representatives. The CIO need not be a new employee and may be your LECC coordinator if he or she already has strong ties to state and local officials in your district. Where information is provided by state and local officials to federal officials, the CIO should make every effort to apprise the state and local individual or agency of any follow-up action prompted by the information provided. I further direct the CIO to assist in making state and local officials aware of the various counter-terrorism training resources available through the Department of Justice.*

*2. Information Sharing Structures. To streamline the procedures for information sharing between federal, state, and local officials in a manner tailored to the needs of each district, I hereby direct the CIO in your district to solicit from state and local officials suggestions on the best way to disseminate information in your district. After considering those suggestions, the CIO, through the LECC, will establish, by December 1, 2001, communications protocols for sharing information with state and local officials on the ATTF, as well as with chiefs of police and elected officials who may not be members of the ATTF in their district. At a minimum the protocol in each district must include a system to communicate information 24 hours a day, 7 days a week. I also urge you to consider including in your protocols daily or weekly conference calls with members of the LECC, the ATTF, and with chiefs of police and elected officials who may not be members of these committees.*

*The protocols established pursuant to this directive will not only provide a mechanism for federal officials to share information with their state and local counterparts, but also must include procedures by which state and local officials can forward information to federal officials.*

*In fulfilling this directive, I further direct you to use, where practicable, technologies already available and currently in use by the Department to facilitate information-sharing, such as the Regional Information Sharing System (RISS). The RISS system comprises six regional intelligence centers operating in various geographic regions, including all 50 states and the District of Columbia. The RISS system has created riss.net, the only secure internet-based national network for sharing of criminal intelligence among federal, state, and local law enforcement agencies. RISS also operates secure WATS/patch and telephone communications for one-on-one contact with RISS. RISS databases can provide criminal intelligence information and referral contacts for information exchange with other member agencies.*



*The Executive Office of United States Attorneys is undertaking a review of all law enforcement and intelligence databases in order to identify those that should be made available to each of the districts.*

*Information must be appropriately analyzed before it can be used to its full potential. The proposed budget for Fiscal Year 2003 already requests funding for 93 analysts . I hereby direct you to ensure that these analysts have access to the most recent and reliable information available through coordination with the designated CIO and your LECC. All analysts must use the communications structures established pursuant to this Directive to facilitate their efforts in investigating and preventing terrorist acts. The analysts will act as a conduit of information from federal law enforcement and intelligence agencies to local law enforcement. For example, the information gathered through the interviews regarding international terrorism would be processed and then disseminated by the analyst.*

*By working closely with state and local officials to strengthen and streamline our procedures for information sharing and analysis, we will make great strides towards preventing future terrorist acts and punishing those responsible for the September 11 attacks. I thank you for your efforts in this ongoing fight to protect freedom through law and to deliver to the American people freedom from fear.*

*November 13, 2001*

*MEMORANDUM TO THE ASSISTANT ATTORNEY GENERAL FOR THE OFFICE OF JUSTICE  
PROGRAMS, THE DIRECTORS OF THE OFFICE OF COMMUNITY ORIENTED POLICING SERVICES AND THE OFFICE OF INTERGOVERNMENTAL AFFAIRS, AND ALL UNITED STATES ATTORNEYS*

*FROM: THE ATTORNEY GENERAL*

*SUBJECT: Training in Counter-Terrorism: Federal, State, and Local Coordination*

*The Department is currently engaged in a multi-front effort both to prevent future terrorist attacks and to investigate the horrific acts of terror that occurred on September 11. As we implement new tools for fighting terrorism in the recently enacted USA PATRIOT Act of 2001 and*



*continue our investigation, we must ensure that federal, state, and local law enforcement are properly trained to mobilize all available resources and deploy all appropriate weapons to win this war.*

*The need for training encompasses all issues involved in combating terrorism - from gathering information to formulating the "first response"; from identifying valuable intelligence information to sharing it; from countering traditional explosives threats to responding to threats of biological, chemical, and other weapons of mass destruction. Although our overriding goal is to prevent any further terrorist activity, we also must be ready at all levels to respond to any attacks in the safest and most efficient fashion. Training must be made available to all who are on the front lines of this war, including police officers, firefighters, and other "first responders," as well as prosecutors and elected officials.*

*I have previously directed that guidance on the implementation of the USA PATRIOT Act, including the sharing of information with the intelligence community, be incorporated into the training of all Anti-Terrorism Coordinators within the U.S. Attorneys' Offices. The first national training session of Anti-Terrorism Coordinators will occur November 13-15, 2001. This training will supplement the training already being conducted by the Federal Bureau of Investigation (FBI) with its Joint Terrorism Task Forces. The materials from the training session occurring on November 13-15 and existing FBI counter-terrorism training should be made more readily available to these task forces. Where appropriate, U.S. Attorneys' facilities should be made available to their FBI counterparts to ensure that such training is more accessible to local law enforcement.*

*I hereby direct that, by January 15, 2001, training similar to that of the Anti-Terrorism Coordinators be made available to local law enforcement participants in the Anti-Terrorism Task Forces either at the National Advocacy Training Center in Columbia, South Carolina, or through remote training at the 94 United States Attorneys' offices. Each district should determine whether chiefs of police or other local law enforcement officers should also receive such training.*

*As the President has made clear, the war on terror must be waged on all fronts, by all hands, and using every available weapon. The federal government will not fight this reign of terror alone. Every American must help us defend our nation against this common enemy. Every state, every county, and every municipality must join together to form a common defense against terrorism. I thank you for making more effective our national alliance against terror.*

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225. **Robert Archambeau**

***The Voice of the Anti-Laureate Must be Obeyed***

*Wed 14 Nov 2001*

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Hey folks.

Sadly, our esteemed Anti-Laureate is right. We printed the corrupt (though not corrupting) text of the Anti-Laureate chapbook, and shipped hundreds of copies before catching on. Yikes. Mea maxima culpa. Bad dog.

So: everyone who received a copy of the chapbook with Samizdat #8 will receive a corrected text with Samizdat #9.

Shred the old ones!

Recycle them!

Let them re-enter the paper-processing stream and re-emerge as those Starbucks cup insulators!

The Anti-Laureate wills it, and let His will be done!!!!

By the way: the first two books from Samizdat Editions are available -- *\_Vectors: New Poetics\_* and *\_The Possibility of Language: Seven New Poets\_*. Check out ordering info at [Samizdateditions.com](http://Samizdateditions.com).

Robert Archambeau

High Commissioner and Commisar General of the United States

Anti-Laureate Commission

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226. **Prageeta Sharma**

***Happy Diwali!***

*Wed 14 Nov 2001*

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Today is the Hindu Holiday Diwali  
Wishing everyone prosperity, luck, and happiness  
for this coming year!

Best,  
Prageeta Sharma

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227. **Aldon Nielsen**  
**prose broadcasts**

Wed 14 Nov 2001

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*New Richard Wright Biography on C-Span 2*

*Hazel Rowley, author of Richard Wright: The Life and Times will appear on C-Span 2, Sunday night, November 18, 2001, at 11 pm ET. The show is called "Public Lives" and is devoted to new biographies in print. She will discuss Richard Wright and answer questions from the bookstore audience at Harvard.*

*The website for the show is [www.booktv.org/publiclives](http://www.booktv.org/publiclives)*

*The author's website is [www.hazelrowley.com](http://www.hazelrowley.com)*

*Our Richard Wright Connection is*

*The Institute will have a videotape of this program.*

*C.L.R. James on BBC Radio Four*

*Alistair McGhee has produced a 30 minute radio program on the life of C.L.R. James for BBC Radio Four. It is called "C.L.R. James: Marx, Cricket, and World Revolution." The C.L.R. James Institute assisted, as did the other sponsors and participants in the international celebration of the James Centenary in Trinidad in mid September. The program is narrated by Linton Kwesi Johnson and includes the voices of James, Anna Grimshaw, Stuart Hall, George Lamming, Paget Henry, Martin Glaberman, Selma James, Jim Murray, Aldon Nielsen, and others. It will be broadcast at 11:30 am, London time, Thursday, November 15, 2001. That is 6:30 am ET. It will be broadcast on internet radio at that time:*

*[www.bbc.co.uk/radio4](http://www.bbc.co.uk/radio4) and there's a listen link at the top of the page - or <http://www.bbc.co.uk/radio> and choose radio 4 from the buttons*

*An audio tape will be available from the Institute. We welcome your comments and will probably have more to say about this broadcast.*

*The C.L.R. James Institute:*

*<<http://www.clrjamesinstitute.org>>*

*"What know they of Nello, who only Nello know?"*

*Jim Murray*

*Director*

*C.L.R. James Institute*

*505 West End Avenue #15C*

*New York, NY 10024*

*USA*

*ph: [REDACTED]*

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THURSDAY NOVEMBER 15TH & SATURDAY NOVEMBER 17TH  
THREE SHORT(EST) PLAYS

Written and Directed by Chris Ajemian

If less is more, than this is more, more more! Bring eye drops, Because if you blink, you'll miss Ćem. And you don't wanna miss Ćem.

THURSDAY NOVEMBER 29TH ONLY  
NIGHT OF A THOUSAND INTERNS

Richard Foreman calls them "The best interns we've ever had", so we decided to give them their own night to shock, provoke, amuse, delight, and quite possibly impress us. With Joshua Briggs, Erin McMonagle, Petra Lammers, Steve Wire, Daniel Allen Nelson, Richard Spencer, Gabriella Agranat-Getz, Rania Ajami, Jonathan Valuckas, Valerie Johnson, Chan Ping Chiu, and Anthony Cerato.

THURSDAY DECEMBER 13TH AND SATURDAY DECEMBER 15TH  
THROW DOWN

Written and Directed by Evan Cabnet

With Charlie Day, Eris Migliorini, Nate Mooney, Jimmi Simpson, Matt Stadelmann, and Noah Trepanier

It's like "Riverdance", only with yo-yo's instead of tap shoes, junior high school kids instead of Irish step dancers, South Jersey instead of Ireland, and Styx instead of The Chieftains. Actually, it's not like "Riverdance" at all.

plus

BACKSTAGE

Written and performed by Ryan Bronz

with help from Gary Bronz and The National Theater Of The United States Of America.

A journey behind the scenes. a glimpse of one theatrical stage hand at work.

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229. **Ethan Paquin**

***SLOPE / BOTH magazines present: A READING EVENT.***

*Wed 14 Nov 2001*

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THE BOTH / SLOPE HOLIDAY HOO-HA! New Boston-based literary journal BOTH, in conjunction with online journal SLOPE ([www.slope.org](http://www.slope.org)) and the ONI GALLERY, present a night of poetry, music and art that refuses to bore.

THE DEAL: A holiday get-together featuring four poets, live music, new art on exhibit, and numerous treats. A generally good time. Nothing to be embarrassed about.

WHEN? Saturday, December 15

WHERE? ONI Gallery, 684 Washington St., 4th & 5th floors, Boston, MA

WHAT TIME? Doors will open at 7 p.m., reading begins at 7:30 p.m., reception to follow

DIRECTIONS: ONI GALLERY is located in Chinatown at the corner of Washington & Beach Streets. By T, take: Orange Line to Chinatown, Green Line to Boylston OR Red Line to Downtown Crossing T stops.

WHO IS READING? Each journal invited two poets to read. They are Gian Lombardo, Eula Biss, Matthew Zapruder and Ronald Palmer.

WHAT ELSE? The ONI Gallery's current exhibition of new work in electronic, interactive and kinetic media curated by Dana Moser, ELECTROLAND. It's a sampling from the burgeoning community of local artists whose work involve light, robotics, installation and even artificial life

IS THERE MORE? There's more. Live music from local pop geniuses ROSA CHANCE WELL (Kimchee Records). DJing skills by Klaus (of THE IVORY COAST and CERTAINLY, SIR). Not to mention copies of the debut issue of BOTH.

CONTACTS: Michael Brodeur: [REDACTED] / [REDACTED] Ethan Paquin: [REDACTED] / [REDACTED]

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## 230. **Susan Webster Schultz**

### ***lisa kanae tinfish book***

*Wed 14 Nov 2001*

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Anyone wanting to see the cover of Lisa Kanae's new book, *\_Sista Tongue\_* (\$10, from Tinfish) can go to her site at amazon.com. The book's design (by Kristin Gonzales) is an adventurous interpretation of this thoughtful essay/memoir about growing up a pidgin speaker in Hawai'i.

But please order from me--

Susan M. Schultz  
47-728 Hui Kelu Street #9  
Kaneohe, HI 96744 USA

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231. **Cartelli, Donna**  
***Invitation to Poetry Reading***  
*Wed 14 Nov 2001*

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Friends, Poetry Lovers, Hopeless literati! Lend me your ears! (feel free to pass this along to those who might be interested)

Mad Alex Presents

Donna Cartelli (7:30-8:30pm)

Sybil Kollar (6:30-7:30pm)

Thursday Novemeber 29, 2001

6:30-8:30pm

Locus Media

594 Bradway, Suite 1010

(b/w Houston and Prince)

\$5 admission

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232. **oranget**  
***Bruce Smith and Clarence Major, Nov 26th***  
*Wed 14 Nov 2001*

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Bruce Smith and Clarence Major

Folger Shakespeare Library, Washington DC

Monday, November 26, 2001

Born in Philadelphia and raised on a combustible mix of football, jazz, and American skepticism, Bruce Smith crafts the "broken music" of late-century masculinity into poems that pop and swing. Smith writes with a fierce intelligence and an ear for everything from K-Solo to Catullus. Cited for the "vivid, steady grace" that also characterizes his other three books of poetry, *Silver and Information*, *The Common Wages*, and *Mercy Seat*, his most recent volume, *The Other Lover*, was a 2000 finalist for both the National Book Award and the Pulitzer Prize.

For over four decades, Clarence Major has captured the color and buzz of everyday speech in wildly original works of poetry, fiction, essay, anthology, and painting. A maestro of the Third Stream, defined in his *Juba to Jive: A Dictionary of African American Slang* as "a type of music...that reflects to a very noticeable degree both the European and black technical experience," Major transgresses limits of race, genre, and history with breakneck dexterity. His *Configurations: New & Selected Poems, 1957:30-1997:30*, was a finalist for the 1999 National Book Award.

Reading, reception, and book sale, 7:30 p.m.

For more information visit

<http://www.folger.edu/public/poetry/0102Readings.asp>

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233. **Susan Clark**

**[Fwd: Aid to Afghanistan Before It's Too Late]**

Wed 14 Nov 2001

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They say internet petitions are worthless. But emails (and letters and faxes and phonecalls) do get attention.

So, sign, please at

<http://www.9-11peace.org/aid.php3>

then write an urgent email or fax to your MP -- find email address and fax#s at:  
[http://www.parl.gc.ca/common/senmemb/house/members/MemberList.asp?](http://www.parl.gc.ca/common/senmemb/house/members/MemberList.asp?Language=E&Parl=37&Ses=1&Sect=hoccur)

Language=E&Parl=37&Ses=1&Sect=hoccur

and the Prime Minister [fax: [REDACTED]] and the UN [REDACTED] // 885 Second Avenue, 14th Floor, New York, N.Y. 10017 ; tel: [REDACTED] ; fax: [REDACTED] ; for other countries see: <http://www.un.int/index-en/e-mail.html>] urging a halt to the bombing and use of the international military assembled there to deliver food, clothing and medicines and insisting on increased government funding for this aid

and send CC to: Lloyd Axworthy, Oxfam Special Humanitarian Envoy for Afghanistan, at: [REDACTED]

then please consider giving money to Oxfam via:

<https://www.strategicprofitsinc.com/hosted/oxfam/> (the host site for their online donations page has such a terrible name -- strategicprofitsinc.com -- I spent quite a long while checking it out -- seems to be what it says it is: site set up for e-commerce mainly for non-profits and other interesting bodes and bodies; RAWA's money goes through an even more extraordinary portal: [fancymarket-ing.com](http://fancymarket-ing.com/)!)

and please send the info below on to your friends,  
Susan

Eli Pariser wrote:

*Dear Friend of 9-11peace.org,*

*[snip] Unfortunately, we need to act again, now. According to the United Nations, over 900,000 Afghans are starving to death as we speak. Another 6.6 million are in danger of dying*



*within the next few months. When winter arrives in under two weeks, relief organizations will be unable to get aid to many Afghan refugees. Please, please call on your country's leadership to do everything in their power to get aid to the Afghan people NOW. You can do so very easily at:*

*<http://www.9-11peace.org/aid.php3>*

*There's more information about this potential humanitarian disaster below. But first, if you don't want to hear from us again, just go to:*

*<http://www.9-11peace.org/optout.php3>*

#### **WHAT WE'VE DONE**

*In early October, we delivered over half a million online signatures from 190 countries to:*

- \* U.S. President Bush;*
- \* NATO Secretary General Lord George Robertson;*
- \* European Commission President Romano Prodi.*

*In Great Britain, MP Lynne Jones and three other Members of Parliament delivered the petition by hand to Prime Minister Tony Blair. Media around the world wrote about our effort, from the Chicago Sun-Times to the South China Morning Post.*

#### **WHAT WE CAN DO NEXT**

*Call on world leaders to make aid to the Afghan people a priority:*

*<http://www.9-11peace.org/aid.php3>*

*The prolonged bombing has worsened the plight of the Afghan people because aid organizations haven't been able to get food and medicine into the country. The food dropped by the US is woefully inadequate for the 7 million Afghans who rely on aid.*

*With the Northern Alliance's capture of most of Northern Afghanistan, aid organizations may finally be able to bring large quantities food and medicine into the country. But unless the US and its allies facilitate the delivery, hundreds of thousands of people may die.*

*It's crucial that world leaders hear from us now. They need to know that we are counting on them to prevent the imminent*

*starvation of millions of innocent people, and that this should be one of the highest priorities for the next few weeks. They need to know that we don't want to have to explain to our grandchildren why our countries allowed one of the largest mass starvations in history to take place. Tell them now:*

*<http://www.9-11peace.org/aid.php3>*

*Some facts about the aid crisis:*

*\* The UN estimates that 7.5 million Afghan refugees rely on food and medical aid to survive.*

*\* Of these, 900,000 face imminent starvation.*

*\* Nearly 20% of those struggling to survive are children under 5.*

*\* Recent bombing attacks have damaged the warehouses of the International Red Cross as well as the United Nations World Food Programme. The agencies' staff, laborers and truckers are now afraid to load, unload or transport food inside Afghanistan.*

*\* Doctors Without Borders, Oxfam International, and officials in the UN have all called for a stop in the bombing so that aid can be delivered before it's too late.*

*More information about the aid crisis in Afghanistan is available at the website above.*

*Thank you. Many lives are at stake, but if we act now, we can change the face of this conflict.*

*Sincerely,*

*Eli Pariser  
9-11peace.org  
November 14, 2001*

-----  
*You are receiving this message because you took part in 9-11peace.org's petition. If you do not wish to receive messages from us in the future, just go to:  
<http://www.9-11peace.org/optout.php3>*

--

Susan Clark, editor

RADDLE MOON : poetry, poetics, long works, image/text, translation

<http://www.sfu.ca/~clarkd>

Vancouver, Canada

"Where a chain of events appears to us, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and join together what has been smashed to pieces. But a storm is blowing from Paradise and irresistibly propels him into the future to which his back is turned, while the pile of ruins before him grows and grows skyward. What we call progress is this storm." Walter Benjamin describing his "angel of history" in the ninth of his Theses on the Philosophy of History.

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234. **Susan Webster Schultz**  
**writers festival in honolulu**

*Thu 15 Nov 2001*

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Human Writes: A Literary Festival & Symposium

16-17 November 2001

Schedule of Events

Friday, November 16

12:30 p.m. Roma Potiki talk, "Out of the Silent River." Her multimedia presentation will feature video footage, CD ROM clips and slides of her dramatic and literary work (East-West Center, Room 2121).

2:00 p.m. Olive Senior talk, "The Voice from the Bottom of the Well: Orality and Affirmations" (East-West Center, Room 2121).

6:45 p.m. Book Fair (UH Manoa Art Auditorium).

7:30 p.m. Public reading by Robert Sullivan, Roma Potiki, Putu Oka Sukanta, and Chris McKinney (UH Manoa Art Auditorium).

Saturday, November 17

2:00 p.m. One-Woman Performance by Mariu Carerra, Stuck to Life (The ARTS at Mark's Garage (Nu`uanu and Pauhi Streets, downtown Honolulu, parking at the garage on the upper floors).

6:45 p.m. Book Fair (UH Manoa Art Auditorium).

7:30 p.m. Public Reading by Olive Senior, Mariu Carerra, Lee Tonouchi and Lee Cataluna (UH Manoa Art Auditorium).      Participants

Schedule of Events

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235. **Daniel Carter**  
*the mo(u)rn-ink noosepiper*  
*Thu 15 Nov 2001*

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{ }

the mo(u)rn-ink noosepiper challenge there are certain that must be kept from view certain already written that must be held back due to the usual best not emphasized here of course being emphasized by sheer deletion further showing how that even which is being deleted is not being literally deleted though literally may in common parlance be the best germ to infect what is intended labyrinthine atmospheres the regular attempt over time to work play in the hem thus transformed them like a rally of lights flying but holed up whole fragment to the light of days on end duly dulled by overwork no shortage of work no storage of coin nor paper save noose at least a second couldn't be a second hand as per clocked up on its face a hit in its day hour hands were tight behide our packs signalled retro-lockets eye time-lock delay pedal/petal insure insecurity guaranteed shaky mood oar-take into the scene in which this be just juices the set-up slant drill thrill of the early night ease up if few will on the guns funds for snuff behold onto into ur-lines t' heights where leaves on trees viewed from above omission the very wonder at the sudden jolt replayed into loopiness feeling the stirring up of danger it's a trap! no it's a slap in the face or was it a bucket of melted ice implying temperature as well as state of its liquid being that indeed the slap was stinging remainder of current divisions those smother words promised to keep from going there where blame fell down upon any luck at all in the way of there being any appreciable numbers inbulbed t' speak of that is t' wake any difference worth the bubble which of course could not be approached without silent but total elapse without ever recovering composure for the arrest of the evening into nervous little monitor-written cubicles all displays a potential for not having to keep track per se it's very encouraging of being wherever one vines oneself in the fieldfluxed spectral alloy this cut into the under-line tightly crystalline edifice though it may well show up later more than once did more than any one thing else lately held at bay or invited in to allow

and encourage further investigation wouldn't want however to admit insecurity levels such as they such as they pretend to be art this high threatens any ongoing stability but how stable could ongoingness be in the versed palace? so let us plow underscene evidence plantation specter zone eject delete disown down-write hide in sharpened shadows recalled kind clothes impregnated with instructions to wrap unwrap warp unwarp hyperspice relay delay switches all being thrown this way and that sway of the dance underway say unsay all and each written may not be so desirable so don't feel bad or of less altitude at not being (wr)it may be that there are much better things to be like getting out of here at the earliest possible uppertunity and on into a more appropriate location like across the street where rooms for rent parade before the noble choice made though somehow wanted to see/feel what it would have been without that choice so show some ice without that choice wherein melted ice covers up ice having ever necessarily eggs resisted through the agency of Multiplier herself having pen-made fewer less pressure live and learn with no records should say little or no being kept found that nothing could be kept the morning crew their pens one scene (t') pause if not hesitaste anew feel fur in a blur of dizzy swarms delect writ calm with qualmy vertigos some nerves though felt on edge the edge felt velvet yet sharp thus used t' sharpen waveskitting there way of a skidding skittering emergence a flutter as pen successfully processed e-lay flexible leaf in hand t' git further into this gradual lostness within pathsparks foresty fallness of awe tomb's nothing but ghostly flowers stemming through the bone-chilling fogs from the edge stood th' us leap poised for the dive marked mirrors over Diversity University intake valves suction units beware the glare of the gloss late estimate: the Heat Sheet: text general body-cat's ear cold ginger(-geyser) radiant gradient

--

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236. **Chris Pusateri**

***email addresses for Hume, Elshtain, Johnston***

*Thu 15 Nov 2001*

---

Dear Listfolks--

Does anyone have email addresses for the following persons?

Christine Hume, Eric Elshtain, Devin Johnston

If so, please backchannel.

Thanks,

Chris

---

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download of MSN Explorer at <http://explorer.msn.com/intl.asp>

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237. **Lanier Speakers Series**

**BRUCE ANDREWS Poetry Reading -- Friday, November 15th, 4:30  
261 Park Hall**

Thu 15 Nov 2001

---

The University of Georgia English department, represented by Jed Rasula, would like to announce the next speaker in the Lanier Speakers Series, poet, editor, and professor of political science, Bruce Andrews.

Bruce Andrews will give a poetry reading on Friday, November 16th, at 4:30, in 261 Park Hall. Please note the time change.

BRUCE ANDREWS is best known in literary circles as founding co-editor, with Charles Bernstein, of the influential magazine *L=A=N=G=U=A=G=E*. Andrews' career as a poet now spans three decades, culminating to date with *Lip Service*. Among the more substantial of Andrews' earlier titles are *Wobbling*, *Give Em Enough Rope*, *Getting Ready to Have Been Frightened*, *Executive Summary*, *I Don't have Any Paper So Shut Up (or, Social Romanticism)*, *Tizzy Boost*, and *Ex Why Zee*. He is author also of *Public Constraint and American Policy in Vietnam* and a collection of essays, *Paradise & Method: Poetics & Praxis*. Additionally, he has long been active as a performance artist in New York, and has done extensive work with dance companies. Bruce Andrews teaches political science at Fordham University in New York.

For poems and more information, please visit:

<http://epc.buffalo.edu/authors/andrews/>

-----  
Do You Yahoo!?

Find the one for you at Yahoo! Personals.

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238. **derek beaulieu**

**new from housepress: PETICS TALKS by Bruce Andrews**

Thu 15 Nov 2001

---

housepress is pleased to announce the release of  
"POETICS TALKS" by Bruce Andrews

- consisting of 2 essays on poetics:  
"The poetics of L=A=N=G=U=A=G=E" and  
"Reading language, reading Gertrude Stein"

published in a limited edition of 80 handbound and numbered copies \$5.00 each.

Bruce Andrews' home page can be found at  
<http://epc.buffalo.edu/authors/andrews/> he is author of, among other texts, "I don't have any paper so shut up (or, social romanticism)" (1990) and most recently "Lip Service" (2001) which is available online at  
<http://www.chbooks.com/index.shtml>

for more information, or to order copies, please contact  
derek beaulieu at [REDACTED]

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### 239. **Lanier Speakers Series**

***Fwd: Verse ad (fwd)***

Thu 15 Nov 2001

---

J RICH <[REDACTED]> wrote: Date: Wed, 14 Nov 2001 10:59:00 -0500  
From: J RICH  
Subject: Verse ad (fwd)  
To: [REDACTED]

----- Forwarded message -----

Date: Mon, 12 Nov 2001 22:10:53 -0500  
From: Sara Henning

HOT IN THE CITY! TWO AMAZING DATES! Monday, November 19th and  
Thursday, November 29th at 7:00 pm, Tastyworld (312 E. Broad Street Down-  
town, downstairs)

Interns from Verse Magazine will give a poetry reading from recent work.  
Three poets per night will read for 30 minutes apiece. Come and let Sara Hen-  
ning, Brad Flis, Heidi Peppermint, Christina Mengert, Chris McDermott, and  
Laura Solomon turn you on, crank you up, and blow your mind.

---

Get your FREE  
download of MSN Explorer at <http://explorer.msn.com/intl.asp>

-----  
Do You Yahoo!?  
Find the one for you at Yahoo! Personals.

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240. **Brian Stefans**

**ICON! REMOTE! (ps andor note from bks re: just stopping by...**

Thu 15 Nov 2001

---

I probably won't be at this, my own gig, until about 8 or so, so if you are stopping by to say hello, don't come until then.

Also, this is NOT a reading -- it's just standing around, listening to tunes, drinking, looking at a tv set that has a poem playing on it -- every seat in this lounge has its own tv and a controller so you can spy on other people in the bar. The cameras look like tiny cannons. It's really fun.

I know some of you will be at the Zinc -- wish I could be there myself, hope it goes well.

bks

---

THE ADDRESS:

327 Bowery, near 2nd St  
New York City, USA  
0 [REDACTED]

THE URL:

<http://www.remotelounge.com/>

THE EVENT (in the words of "them"):

ICON! at Remote!

Sunday, November 18th from 6-11! Come! Experience new media art in a relaxed lounge setting! Featured artists for November 18th are:

Dale Sherrard, presenting the sound piece "Telephonia Opus 1: Neuterama!" which can be intimately experienced through your own personal receiver at any station in the lounge as well interspersed through the lounge sound system.

Brian Kim Stefans, presenting the animated poem "The Dreamlife of Letters" which can be enjoyed at your own personal monitor at any station in the lounge and at monitors throughout the lounge.

---

"Dreamlife" at [www.ubu.com](http://www.ubu.com)

---

Hinka cumfae cashore canfeh, Ahl hityi oar hied 'caw taughtie! "Do you think just because I come from Carronshore I cannot fight? I shall hit you over the head with a cold potatoe."



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241. **ixnaypress**  
***ixnay number seven***

*Thu 15 Nov 2001*

---

ixnay press  
is pleased to announce  
the publication of  
ixnay number seven  
featuring new work by:

Elizabeth Robinson  
Sherry Brennan  
Terrence Chiusano  
Mark Salerno  
Brandon Downing  
Daniel Hales  
Jessica Smith  
Mark Wallace  
and  
Carol Mirakove

also featuring an interview with Michael Magee by Chris McCreary

issues may be ordered via e or snail mail

\$5 made payable to Chris or Jenn McCreary (not ixnay)

ixnay press  
c/o McCreary  
1328 Tasker Street  
Philadelphia, PA 19148

ixnay reads submissions on a rolling basis. To get an idea of the sort of work we publish (and support an independent small press), we suggest you consider purchasing a copy of the journal before submitting.

Previously published work may also be viewed at  
[www.durationpress.com/ixnay](http://www.durationpress.com/ixnay).

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242. **Harry Nudel**  
***m&r..the ESTABLISHMENT...***

Thu 15 Nov 2001

---

the ESTABLISHMENT...Nov 2001...St. Mark's BookShop...all in a row...

John Ashbery..Other Tradition...Notley..Disobedience....Koch...New Addresses...Bukowski...The Night Torn...Bernstein...With String...Angel Hair Anth....Penguin Book Sonnets...

New Other Torn String Anth Sonnets..same old shit....DRn...

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243. **Nate and Jane Dorward**  
***Six Poets: Views & Interviews***

Fri 16 Nov 2001

---

[Sorry for cross-postings. -- Contributors should see copies in a week or two, depending on the whim of the post office.]

SIX POETS: VIEWS & INTERVIEWS

This volume is the second in an occasional series of "documentary" volumes published as an offshoot of *The Gig* magazine, intended to make current new & reprinted materials of interest to readers of contemporary poetry. In this volume:

Barry MacSweeney interviewed by Eric Mottram

[A reprint of the only substantial interview with the late Barry MacSweeney. It first appeared in *Poetry Information* in the 1970s.]

Ralph Hawkins interviewed by Ian Davidson [A new interview, conducted over the weekend of Bob Cobbing's 80th birthday. Also included are an introductory essay by Davidson, a bibliography, & a selection of poetry from his recent books.]

Lissa Wolsak interviewed by Pete Smith

[An email interview with the author of *Pen Chants*, *The Garcia Family Co-Mercy* & *An Heuristic Prolusion*.]

Richard Caddel, "Writing Rigmaroles" [A talk on poetics & method in connection with a continuing series of poems in an extended form Caddel dubs "rigmaroles". The talk leads into a reading of the recent poem "The Dogs of Vilnius", which is reprinted here.]

Trevor Joyce, "The Point of Innovation in Poetry"

[A 1997 talk on Irish poetry first published in the volume *For the Birds*.]

Peter Riley, "The Musicians, The Instruments" [A 1978 book of poems written in response to the first Company Week in 1977, a 5-day summit of free-improvisors organized by Derek Bailey. The book was omitted from Riley's selected poems, *Passing Measures*; it is presented here in its entirety, in a newly revised text.]

Six Poets: Views & Interviews  
The Gig Documents Series, #2

64pp 8.5x11 stapled chapbook

In North America: \$10 Cdn; \$7.50 US

Overseas: £5.50 (or \$14 Cdn)

All prices include postage.

Write:

Nate Dorward, 109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada

ph: [REDACTED]

email: [REDACTED]

website: [www.geocities.com/ndorward](http://www.geocities.com/ndorward)

----

Nate & Jane Dorward

[REDACTED]

THE GIG magazine: <http://www.geocities.com/ndorward/>

109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada

ph: [REDACTED]

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## 244. **Nate and Jane Dorward**

### ***Tom Raworth: The Gig special issue 13/14***

*Fri 16 Nov 2001*

---

[Sorry in advance for cross-posting...]

*\_The Gig\_ 13/14: a special issue on the work of Tom Raworth*

A double-issue of *\_The Gig\_* magazine is in preparation, with a planned publication date of March 2003. This will be a perfectbound book of essays on the work of Tom Raworth. Tom has published over 40 volumes of poetry and prose, and has been active for four decades as an editor, publisher, printer, visual artist, collaborator and translator; his books include *\_The Relation Ship\_*, *\_A Serial Biography\_*, *\_Moving\_*, *\_Act\_*, *\_Ace\_*, *\_Writing\_*, *\_Clean & Well Lit\_* and a selected poems, *\_Tottering State\_* (now in its 3rd edition, from O Books). *\_The Gig\_'s* special issue will be the first substantial collection of criticism and commentary on a body of writing that has been widely influential and admired on both sides

of the Atlantic and in many languages. The issue will be budgeted for 250-300pp. A tentative list of contributors: Nigel Alderman, Rae Armantrout, John Barrell, cris cheek, Ian Davidson, Ken Edwards, Dominique Fourcade, Ben Friedlander, Lyn Hejinian, John Higgins, Anselm Hollo, Fanny Howe, JCC Mays, Anthony Mellors, Peter Middleton, Tyrus Miller, Drew Milne, Alan Munton, Marjorie Perloff, Simon Perril, Anne Portugal, Libbie Rifkin, Kit Robinson, Claude Royet-Journoud, Leslie Scalapino, Lytle Shaw, Ron Silliman, Keith Tuma, Geoff Ward, John Wilkinson and Tim Woods.

\_The Gig\_ needs advance support to ensure the publication of this book. (It is a Canadian publication, and thus not eligible for public funding for books concerning British authors.) The advance subscription price is \$20 Canadian dollars/\$15 US dollars (prices includes airmail within North America); or for overseas £13/\$28 Cdn (includes airmail overseas). This amount may of course be increased by anyone who wishes thus to support the venture, and such support will be acknowledged.

(NB: Copies of \_The Gig\_'s previous double-issue are still available, a 232pp volume of essays on the poetry of Peter Riley. Advance subscribers to the Raworth volume may additionally purchase the Riley volume for a specially reduced price of \$15 Cdn/\$10 US in North America, or £9/\$20 Cdn.)

Please make out payment to "Nate Dorward," and send to: \_The Gig\_, Nate Dorward, 109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada; ph: [REDACTED]; email: <[REDACTED]>.

----

Nate & Jane Dorward

[REDACTED]

THE GIG magazine: <http://www.geocities.com/ndorward/>  
109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada  
ph: [REDACTED]

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## 245. **Allen Bramhall**

### ***Potes & Poets Press announces***

*Fri 16 Nov 2001*

---

anyone interested in a listing of Potes & Poets publications, as well as occasional announcements of Potes & Poets publications, readings and special deals, please email your postal address to:

[REDACTED]

recent releases include:

Jack Kimball's delightful Frosted,

Stacy Doris's amazing Conference, and

Peter Ganick's tour-de-force Podiums: Autobiographical Cafe Fictions

upcoming:

Memory Cards & Adoption Papers by Susan M. Schultz, and

The Natural History of Trees by John Perlman

Potes & Poets Press

2Ten Acres Drive

Bedford MA 01730

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246. **oranget**

**help publishing char translation**

*Fri 16 Nov 2001*

---

hello all,

i'm looking for suggestions to pass along to a friend who is interested in publishing her english translation of rene char's final, posthumously published work, *eloge d'une soupconnee*. the original is a short (25pp) collection of poems and aphorisms; with french and english texts en face and a substantial introduction the resulting translation would total maybe 70-80 pages. permissions from the french publisher (gallimard) have not been secured.

any and all ideas welcome.

much thanks,

tom orange

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247. **The Poetry Project**

**POETRY PROJECT EVENT**

*Fri 16 Nov 2001*

---

CALENDAR OF EVENTS

NOVEMBER 16 - NOVEMBER 28

FRI 11/16 THE NEW TRADITIONALISTS COMPOSITIONAL AND IMPROVISATIONAL MUSIC DJ MARINA ROSENFELD, QUANTUM CHAMBER GROUP, GOLD SPARKLE DUO, QUANTUM FUSION PROJECT. Featuring musicians MATT LAVELLE (trumpet, bass clarinet), SUZANNE CHEN (bassoon),

CHARLES WATERS (clarinet, alto sax), ANDREW BARKER (drums), MICHAEL SCHULMAN (electric and acoustic violin), PATRICK HOLMES (clarinet), RYAN SAWYER (drums) and other special guests.

(Unfortunately, author DONNELL ALEXANDER, as well as MICHAEL MILLS and his ANUBIS 7 PROJECT will not be performing tonight. Please stay tuned, as they may appear in the later schedules or at a different venue.)

MON 11/19 ALAN GILBERT AND JOHN TIPTON ALAN GILBERT's writings on poetry, art, and politics have appeared in a number of publications, including Xcp: Cross-Cultural Poetics, afterimage, and \_artbyte\_. Recent poems have appeared in The Baffler, The Germ, and The Hat. JOHN TIPTON's poems have appeared in LVNG, Poetry NY, Nedge, Cello Entry, and House Organ. His new chapbook, clause automata, is published by Cello Entry Press. [8:00 PM]

WED 11/21 THANKSGIVING - NO READING

FRI 11/23 NO READING

MON 11/26 CARRIE ST. GEORGE COMER AND GEOFFREY NUTTER CARRIE ST. GEORGE COMER's poems have appeared in Pleiades, Black Warrior Review, and The Sonora Review, and will soon appear in Fence and The American Poetry Review. GEOFFREY NUTTER has published work in Denver Quarterly, Fence, Volt, Verse, Chicago Review, Best American Poetry 1997 and others. His book, A Summer Evening, won the Colorado Poetry Prize and is appearing in October. [8:00 PM]

WED 11/28 TONYA FOSTER AND BRENDAN LORBER TONYA FOSTER is a recipient of a Ford Foundation Fellowship, her work has appeared in LUNGFULL!, Gulf Coast, DrumVoices, The Hat, and Western Humanities Review. She is currently working on "Monkey Talk," a piece on paranoia, race, and language, and co-editing, with Kristin Prevallet, The Gaze Inscribed, an anthology of essays on writing and visual art. BRENDAN LORBER is the editor of LUNGFULL! magazine and cocurator of The Zinc Bar Reading Series. His chapbooks include The Address Book, Your Secret, Hazard Pom Pom and, with Jen Robinson, Dictionary of Useful Phrases. He has poems and essays in journals from Skanky Possum and Fence to Cats and The Chicago Tribune. [8:00 PM]

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248. **Ethan Paquin**

**SLOPE #13 - NOW ON VIRTUAL NEWSSTANDS**

*Fri 16 Nov 2001*

---

SLOPE #13 | [www.slope.org](http://www.slope.org) | the first new issue since july ... and it's BIG

featuring NEW AFRICAN POETRY | EASTERN & BUDDHIST POETRY  
SAMPLER | FEATURED POET SECTION - DAVID SOLWAY: CANADA'S  
RENEGADE GENIUS?

new POEMS and PROSE and CRITICISM:

paul HOOVER | dzvinia ORLOWSKY | gian LOMBARDO | gary YOUNG barbara  
ORTON | mark SALERNO | max WINTER | david RODERICK robyn SARAH |  
richard GARCIA | arielle GREENBERG | and MANY more

\*\*\*REMINDER\*\*\*

Slope Editions Book Prize - \$1,000 and print publication

Judge: DAVID LEHMAN

OPEN TO ALL POETS

Accepting submissions til Feb. 15, 2002 - see guidelines at  
[www.slopeeditions.org](http://www.slopeeditions.org)

VISIT SOON TO FIND OUT ABOUT OUR  
DEBUT SEASON, SPRING-FALL 2002

we apologise if this message finds you in error.  
SLOPE is ISSN # 1536-0164.

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249. **Andrea Baker**

***FW: 3rd bed #5***

*Fri 16 Nov 2001*

---

3rd bed #5 is in stores now coast to coast.

It features work by Robert Coover, Alan Soundheim, Patricia Eakins, Elaine Equi, Daniel Borzutzky, Ruth Danon, Cynthia Cruz, Mark DeCarteret, Ray Gonzalez, Michael Ives, Caroline Gilman, Cormac James, Christopher Kennedy, Norman Lock, Peter Markus, Bryson Newhart, Mark O'Neil, Kim Parko, Kathryn Sampsell, Roybn Schiff, Virgil Suarez, and Mande Wright. As well as color art by Chad McCail.

The Perpetual Bed by Mary Flanagan, the latest addition to our hypermedia gallery, can be viewed at <http://www.3rdbed.com>

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250. **Patrick Herron**

***The Economist: An election correction***

*Fri 16 Nov 2001*

---

An election correction

Nov 15th 2001

From The Economist print edition

In the issues of December 16th 2000 to November 10th 2001, we may have given the impression that George Bush had been legally and duly elected president of the United States. We now understand that this may have been incorrect, and that the election result is still too close to call. The Economist apologises for any inconvenience.

[http://www.economist.com/world/na/displayStory.cfm?](http://www.economist.com/world/na/displayStory.cfm?Story_id=865704&CFID=1324661&CFTOKEN=2f61adf-7f9ef595-844e-46e2-9fb6-37032bac4098)

[Story\\_id=865704&CFID=1324661&CFTOKEN=2f61adf-7f9ef595-844e-46e2-9fb6-37032bac4098](http://www.economist.com/world/na/displayStory.cfm?Story_id=865704&CFID=1324661&CFTOKEN=2f61adf-7f9ef595-844e-46e2-9fb6-37032bac4098)

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251. **Alan Sondheim**

### **Visitations**

*Sat 17 Nov 2001*

---

-

#### Visitations

doctor i get these fevers constantly; i'm under tremendous stress. i've taken my art as far as i can - i'm not even sure it's art anymore. sexual nakedness repeats itself into infinity; my recent presentations carry the repetition as i\*i\*i traveling back and forth across the imaginary. there's no end to it. i don't sleep well. i'm shaky. my vision produces peripheral illusions. there are headaches, chills. i take codeine. i take coffee. i produce.

i say this because of sleeplessness. i'm always on the verge of breakdown. i want all the bodies in the world bought and sold. i want the sex and the guns. i want the sweetness and collections of late-night promises. i want tender farewells and corpses.

there are no other reasons. beneath the skin, there's skin. flesh cuts into flesh, organ into organ. two cells occupy the same space. they love it.

there's room for everyone. nothing but the chills which i have to great degree. they don't disappear. at night i twist until my body becomes someone else. that person fucks and dies. that person buys and sells, this is all contract. live within my means.

i came broken to you because there's no choice. nothing comes and nothing goes. i see brutal mountains. no vegetation. i want the bodies there. to come to me. bought and sold. there's room for everything in the desert. they have visions in the desert. i want the visions.

yes.



i've ceased crying long ago. others cry for me. they see for me. i am an other. i am written for. i am naked, fucking. they provide me. i die. they die. it makes a seal, contract. i endure. i come to you.

some woman. some man. sometimes the same.

collapse of day. the fever is furious. i do nothing less than this. i create the conditions. i collapse them. the hunger continues. you are too cold.

mountains and night. live within the other's means. i collapse them.

go through, doctor. don't ask. don't tell. i won't say a word.

I don't understand and oh I want to.

—

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252. **Michael Heller**

***KGB READING***

*Sat 17 Nov 2001*

---

MONDAY NOVEMBER 26TH 7:30 PM

POETRY READING

MICHAEL HELLER & KATHRYN LEVY

at

KGB BAR 85 EAST 4TH STREET

(BETWEEN 2ND AND 3RD AVES, 2ND FLOOR)

ADMISSION FREE

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253. **Poetics List Administration**

***delay and sudden influx***

*Sat 17 Nov 2001*

---

The Poetics List has been held up for the past week due to some unsuspected technical problems; we're making changes in the background that should prevent the delay from recurring. Thanks for your patience.

Christopher W. Alexander  
poetics list moderator

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254. **Gwyn McVay**

**Re: m&r 100 Answers to...**

Sat 17 Nov 2001

---

<<stoned coffins>>

This is news? It's a drn fact that s/he who gets stoned will probably end up coffin'.

Gwyn (First Thought, Best Thought, Uh, What Was That, Like, Brilliant Thought I Just Had?) McVay

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255. **david mitchell**

**New American Poets Series**

Sat 17 Nov 2001

---

Can anyone tell me if Sun & Moon's New American Poetry Series is some sort of contest or if the editor selects the books outside of any contest format? Thank you.

---

Get your FREE download of MSN Explorer at <http://explorer.msn.com/intl.asp>

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256. **. sandra**

**Re: THIS REALLY HAPPENED I'M NOT MAKING IT UP**

Sat 17 Nov 2001

---

i am sorry for my lack of knowledge

what is it?

--On Segunda-feira, 12 de Novembro de 2001, 13:00 -0800 Jeffrey Jullich

<[REDACTED]> wrote:

*I ran into a friend on Broadway this weekend, and we were standing, chatting. He, a painter, was telling me that he's started a series of portraits from the postage-stamp sized face photos of the Twin Towers deceased that the New York Times is printing daily.*

*I wanted to show him snapshots from the latest roll of film that I'd developed but, as I was rummaging through my black synthetic Bill Blass shoulderbag to find them, my cigarette lighter or something fell out of my hand or out from the bag onto the sidewalk.*

*My friend bent over and picked it up.*

*"What ~that,~ though?" I asked, pointing.*

*There was something on the pavement an inch or two  
over from where he'd just picked up what I dropped.  
This time ~I~ leaned over.*

*And this (no joking) is what I found:*

*<http://www.geocities.com/jeffreyjulich/TROUVAILLE.jpg>*

---

*Do You Yahoo!?*

*Find a job, post your resume.*

*<http://careers.yahoo.com>*

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## 257. **komninos zervos**

### **Re: teaching rhythm and meter - help!**

Sat 17 Nov 2001

---

*My friend Kim is teaching a unit on rhythm and meter in poetry. She is looking for interesting ways to get her students jazzed about this. I have tried to share with her some scansion ideas, but I've actually never taught meter myself. Have any of you teachers out there done this, and if so, do you have any specific ideas?*

*Time is of the essence, since the class is on Wednesday. I believe the setting is a community college.*

*Please backchannel freely!*

*-Aaron*

<http://www.live-wirez.com/cyber/ultimate/index.html>

try this

on-line how-to style manual produced by my CyberStudies major students from a manuscript of mine.

komninos

best in ie on pc. - unfortunately

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258. **Andrew Felsinger**  
***Behind the Meatball Curtain***  
*Sat 17 Nov 2001*

---

From issue # 5 of -VeRT Magazine : [http://www.litvert.com/issue\\_5.html](http://www.litvert.com/issue_5.html)

Behind the Meatball Curtain

by Andrew Felsinger

I published the following poem in Issue #4 of -VeRT Magazine as having been written by John Ashbery :

"Meatball Curtain"

Literally, they say, "choked."  
But pissing into the snow loosens nothing up.  
I mean I; the reason why this remoteness  
Haloes the how the day went,  
Mathematical probability of the  
Sound attached to the Seine's hypotenuse of ice  
And the graffitied monuments  
Experienced as examined pulses, signals  
To be precipitated in desire  
The way a name gets spelled out magically  
In blotto green light the sleet sparkles across.

But must admit I don't know for sure who wrote the poem. Is Jacques Debrot the author? He has similarly written both sides of an interview with John Ashbery, published by 2nd Story Books.

I knew the poem could be of dubious authorship, but chose to publish the work nonetheless. It contains a clumsy elegance that I also recognize and enjoy in Ashbery's work. I like to think of "Meatball Curtain" as something that perhaps Ashbery could have jotted down, a minor yet worthy work allowed to slip from his desk, a poem pinned to his corpus, an homage to the intricacies (mysteries) of identity and art.

But a poet researched the work and was offended by this coloring outside the lines. The work has been subject to a lather of Listronics (See August/September) as well threat of a lawsuit. There have also been claims that "Meatball Curtain" somehow hurts or annoys John Ashbery himself! I have been, therefore, asked to remove John Ashbery's name from "Meatball Curtain" and make this retraction.

I was struck by such information. In an earlier and "legitimate" interview in Jacket Magazine Ashbery professes his admiration for literary frauds. What is more, Ashbery's work often displays a sort sliding / unidentifiable personal

pronoun, (the very opposite of "I mean I"?) in which it is perhaps understandable to imagine this next step, of abstracted authorship, as inevitable.

What is more, John Ashbery is not known to use computers. How would he know of this new, West Coast, poetry web 'zine? It seems far afield. I can not seriously imagine John Ashbery pensively reading "Meatball Curtain" and wondering over its supposed prescient and nefarious contents.

One possible explanation may be that such work requires scandal. Note the following email :

Date: Fri, 9 Mar 2001 12:54:40 -0600

From: kent johnson <[REDACTED]>

Subject: Re: Dear John Ashbery

Dear Jacques,

You interviewed me, and I showed you around the apartment, even letting you browse the rarest, most limited-edition books. And then you changed certain things I said. I left it well enough alone, even against my deeper instincts. But please don't take the confidence too far. I understand from Andrew Felsinger of VeRT magazine, that you intend to publish there a poem I sent you three years ago, specifically designated for your now-defunct magazine. I would remind you of copyright conventions, in case you have forgotten (or didn't know about them?). Let me tell you that when Frank was laid out, the long suture lines along his joints were like mountain ranges. "What about our vacation in Kabul?" he breathed, a hundred martinis on his breath. "Go back to sleep," I wept. And anyway, the poem was written by Joseph Ceravolo before he died. Plus, I don't appreciate being made a part of some obscene charade about Jacques Lacan, especially when the matter has insulted people in England with whom I have close relationships, like Peter Riley and Lawrence Upton. I'm sending this through Kent Johnson, whoever he is, since I am not subscribed to Listbot, even though I know who Jordan Davis is, of course, through Kenneth.

John

The above email is the work, obviously, of Kent Johnson. It was posted to the British-Poets Listserve in order, I surmise, to stir up interest in "Meatball Curtain," which at the time was about to be published in Issue #4 of -VeRT Magazine. The email is interesting in a number of ways: It states that the poem was "written by Joseph Ceravolo before he died." And there is this reference to "Frank"? Well, as interesting as this may be, I don't have the inclination to follow up these leads, if that is what they are? I am not as interested in the poem's creation as I am in the authorless fiction that allows for this semi-stateless object to float in an Ashberian ether. In a kind of no-zone.

To expose this poem as a fraud is, perhaps, part of \*the plan\*? To, somehow, square this circle. If so, then, I've done this, my part.

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259. **Alan Sondheim**

***Rape of 'tat' - tv anthrax-terror***

*Sat 17 Nov 2001*

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-

Rape of 'tat' - tv anthrax-terror

this is your show doctor. i'm here for the ride.

Is it because you wanted to see my reactions you wanted to see me naked you wanted to see what I have to say that you came naked and broken to me?

Does it bother you that you wanted to fuck me you dream of me all the time I have the power?

i love it. it doesn't bother me at all. fuck me and kill me. in the middle of abc. in the middle of cbs. i don't care. i want you. in the middle of the air. in the middle of nbc.

Earlier you said you wanted to see my reactions you wanted to see me naked you wanted to see what I have to say?

Oh oh I do see so... Well, what makes you yearn and cry that this is so?

Maybe and now I adjust my panties - your desires have to do with some girl related to this.

there's no girl. you're the girl. in the middle of fox. i want you to fuck me. in the middle of the air. in the middle of cnn. i want you in me. i want you to kill me.

This is a healthy and so true way of thinking. What makes you believe it's true there's no other way to think? When did you first know that you want me to fuck you you want me to say this I am the girl you want me in you you want me to kill you? In the middle of fox air. In the middle of cnn. Are you afraid of sex? Why not? You mentioned that you wanted to fuck me you dream of me all the time I have the power?

Oh oh yes, ahhh... Are you sure that this is so? Tell me about something about your sexual history. I would appreciate so very much it if you would expose yourself about your sex life and body... Discuss your feelings about your sexual partner. Tell me more and more about your most intense sexual experience.

Have you been satisfied with your partner... ? Is it because of your life that you are going through all this? Have you been frightened by sex? Elaborate on more

about your sexual history. Perhaps you could oh please describe your sex life and body...

it came from the moment of the explosion. in the middle of the air i swallow  
radio. in the middle of the air i swallow television. screams. i knew from the abc  
rape the nbc rape the cbs rape. i knew from the fox rape the cnn rape. i knew.

Tell me about your apprehensions toward your sexual partner. Expose your- self about your most neurotically stimulating sexual experience. Are you satisfied with your partner... ? Have you been scared of sex? Discuss how you feel about your sexual history. Please, tell me more and more about your sex life and body...

Elaborate on your thoughts on your sexual partner. Describe your most exciting sexual experience. Have you been satisfied with your partner... ? Are you aroused by sex? Tell me about something about your sexual history.

it came from the moment of the explosion. in the middle of the air i swallow  
radio. in the middle of the air i swallow television. screams. i knew from the abc  
rape the nbc rape the cbs rape. i knew from the fox rape the cnn rape. i knew.

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## 260. Thomas Bell

## *revisiting poetry and altered states, suicide*

Sat 17 Nov 2001

I've just read an interesting article that might be of interest to those who posted on these topics just before 9/11. Ronald Schleiffer, "The poetics of Tourette Syndrome: Language, neurobiology, and Poetry," *New Literary History*, 2001, 32:563-584.

While his specific focus on Tourette may not pan out over time, his general overview of the relevant neurobiology together with Greimas' semiotics is fascinating

tom bell

[illegible]

Poetry at <http://members.tripod.com/~trbell/lifedesigns/publicat.html>

## Gallery - Metaphor/Metonym for Health at

<http://members.tripod.com/~trbell/metaphor/metapho.htm>

Health articles at <http://psychology.healingwell.com/>

Reviews at <http://members.tripod.com/~trbell/lifedesigns/reviews.htm>

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261. **William Slaughter**

***Notice: Mudlark***

Sat 17 Nov 2001

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NEW AND ON VIEW

Mudlark Poster No. 36 (2001)

Joe Millar

The Hurricane

Whirlwind Gone, Come Nothing Water

You Know How It Feels To Inherit Tragedy

A Condensed Meditation on Love

On a Peninsula Bank of the St. Johns River

Arbor Day, Florida

Joe Millar is working as the Graduate Director of the Iowa Summer Writing Festival while attending The University of Iowa Writers' Workshop. He has most recently published in the GREENSBORO REVIEW, NEW REVIEW, COLUMBIA REVIEW and COLD MOUNTAIN REVIEW.

Spread the word. Far and wide,

William Slaughter

---

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: [REDACTED]

URL: <http://www.unf.edu/mudlark>

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262. **richard.tylr**

***Re: from the desk of the anti-laureate***

Sun 18 Nov 2001

---

I have also noticed how ants: those dark ambiguous crawlers on the face, do indeed "make it", as it is said, to the cat food or those or that part or parts of the generally corrupted cat food which by the time this occurs is fly gathering into the bargain: but a CORRUPT TEXT.....now such a thing is an abomination in the sight - have you checked with what's left of the Taleban and the Bush Administration as to whether such a document is seditious or even, gott help us, actually naughty? I'd proceed with great caution and after considerable deliberation (if I you were), despite your status, undoubtedly deserved, as the anti laureate. WE do not want to greive over thy wreathes.....but otherwise all is well



here in Mad Land. Yours, irrelevantly, Richard. ----- Original Message ----- From: <[REDACTED]> To: <[REDACTED]> Sent: Wednesday, November 14, 2001 6:46 PM Subject: from the desk of the anti-laureate

> NOTICE TO RECIPIENTS OF LATEST SAMIZDAT AND CHAPBOOK TITLED "SO THE ANTS

MADE

> IT TO THE CAT FOOD"

>

> It is with sincere regret that I must let the recipients of the above (who  
> are subscribers to this listserve) know that the chapbook in question,  
> published in recognition of my "Anti-Laureateship," is a CORRUPT TEXT, due to

> unfortunate mishaps, I gather, encountered by the editor, the esteemed Robert

> Archambeau, in its production. I shall let him provide more detailed  
> explanations of this disaster, minor, it is true, sub specie aeternitatis,  
> but a disaster nevertheless.

>

> The typos, accidental deletions, etc. are beyond any remedy by an "Errata  
> Sheet," and the undersigned author is negotiating with the publisher for the

> production of a true and correct(ed) version of the work, copies of which  
> will be distributed to the recipients of the next issue of Samizdat.

>

> Yours in the Anti-Matter,

>

> Anselm Hollo

>

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263. **shemurph**

***notice: poethia - writing on-line***

*Sun 18 Nov 2001*

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The ninth issue of <poethia: writing-online> will be sent free-of-charge to subscribers in about a week. <poethia> is an electronic magazine that encourages diverse poetries and prose. We are also looking for submissions to the 2002 year issues.

The tenth issue, in December, will feature writers who have already appeared in the ezine. Next year, we'll start a new feature of single-author issues that accompany the multi-author issues. The editors are selecting the first year of 10

issues (<poethia> is not sent out in july and august), and after that it will be open to submissions as well.

Please sent all inquiries, requests for subscription, or submissions to any of the following editors:

██████ - Peter Ganick

██████ - Annabelle Clippinger

██████ - James Finnegan

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## 264. **owner-realpoetik**

### ***RealPoetik Notes of Interest***

*Sun 18 Nov 2001*

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RealPoetik Notes of Interest!!

<http://PoetrySuperHighway.com/>: Extensive listings of activities webwide!

Always

worth looking at.

\*\*\*\*\*

Ian Griffin <██████> of: Green Bean Press

<██████>

reminds us that not only have they added some interesting audio stuff to their website

(including Arlen Humphries), but also, ANYTHING YOU BUY YOU GET ANOTHER

ITEM

OF EQUAL OR LESSER VALUE FREE! <http://www.greenbeanpress.com>

\*\*\*\*\*

NYC Gathering of the Tribes

Saturday, November 24: BUDDAH: Poet Reading 7:00 PM-9:00 PM

BARNUM AND BUDDAH

A POETRY READING

by two award winning

boston performance

artists

saturday night, november 24, 2001

7:00 pm. to 9:00 pm.

gathering of tribes gallery

285 e. third, nyc.,ny

The Buddah(aka Rev.Col.John Paul Pirolli)

Four time Winner of The Cambridge Poetry Awards 2001

For Short Poem, Radio show, Multi-media and Poet the

Makes You Think

Winner of the EDITOR'S CHOICE AWARD OCT. 2001

Presented by POETRY.COM and the International Library of Poetry

He will be reading from his unpublished book

The Daughter of Duloze

The Trials and Martyrdom of my beloved sister

JAN MICHELLE KEROUAC

BILLY BARNUM

Winner of the LIFE TIME ACHIEVEMENT AWARD

BOSTON POETRY AWARDS 2000

Will be reading from a collection of his works

.And on Friday November 30/Saturday December 1 at 7:30 PM

THE PSYCHOSOMATIC LATIN BLUES OF EL EXTREME

A ONE MAN SHOW of monologues - sung observations and unrepentant ricaness

\$5.00 ADMISSION show to benefit gallery. Bring your heater it's a serving of

cold reality. Tight security

9 [REDACTED] (FAX: [REDACTED] \* PO Box 20693 Tompkins Square Station-NYC

10009

Visit our web site at [www.tribes.org](http://www.tribes.org)=E-mail: [REDACTED]

285 EAST 3RD STREET - SECOND FLOOR BETWEEN AVENUES C & D

[REDACTED] Fri. Nov. 30/Sat. Dec 1 2001 7:30 PM

\*\*\*\*\*

SLOPE #13 | [www.slope.org](http://www.slope.org) | the first new issue since july ... and it's BIG

featuring NEW AFRICAN POETRY | EASTERN & BUDDHIST POETRY SAMPLER | FEATURED POET SECTION - DAVID SOLWAY: CANADA'S RENEGADE GENIUS?

paul HOOVER | dzvinia ORLOWSKY | gian LOMBARDO | gary YOUNG barbara ORTON | mark SALERNO | max WINTER | david RODERICK robyn SARAH | richard GARCIA | arielle GREENBERG | and MANY more

\*\*\*REMINDER\*\*\*

Slope Editions Book Prize - \$1,000 and print publication

Judge: DAVID LEHMAN

OPEN TO ALL POETS

Accepting submissions til Feb. 15, 2002 - see guidelines at [www.slopeeditions.org](http://www.slopeeditions.org)

VISIT SOON TO FIND OUT ABOUT OUR  
DEBUT SEASON, SPRING-FALL 2002

\*\*\*\*\*

The November 2001 issue of Disquieting Muses, featuring John Kennedy, Tom Crawford, Elizabeth Knapp, Sidney Wade, J. C. Watson, Darcy Shargo, Alyce Miller, John Hoppenthaler, Courtney Queeney, Michael Zack, Martin Vest, Ace Boggess, and Richard Baumgart is now online and free for your perusal at <http://www.disquietingmuses.com> . Also be sure to check out the 2002 Pushcart nominees and the 2001 Muses Award winner.

Best regards,

Dancing Bear, C. J. Sage, & D. E. Shephard  
DM Editors

\*\*\*\*\*

From DS Black in SF:

Subject: Tentacle Porn this Sunday 11/18 in the Mission

Sunday, 18 November 2001

Tentacle Session 28

Tentacle Porn!!!

7-10 PM @ Spanganga

3376 19th Street near Mission

\$5-10 18 years +

opening music spun by Ouchy the Clown

The Joy of Tentacle Porn

presented by Annalee Newitz

with Dr. Brown

\*\*\*\*\*

AUTHOR TIM W. BROWN TO APPEAR AT QUIMBY'S IN CHICAGO

CHICAGO, November 12, 2001 -- Celebrating the release of his new novel, *Left of the Loop*, Chicago author Tim W. Brown will read excerpts from and sign copies of the book at Quimby's, 1854 W. North, Chicago, on Saturday, December 1, 2001 at 7:30 p.m. Admission is free. The public may call [REDACTED] for more information.

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265. **Maria Damon**

***FWD: art/writing for 9/11 WTC***

*Sun 18 Nov 2001*

---

From: "Your Name Here" <[REDACTED]>  
To: <Undisclosed-Recipient:@pimout2-int.prodigy.net;>  
Subject: Two more items that just came in  
Date: Sun, 18 Nov 2001 17:01:50 -0600

That I thought might interest some of you:

EXIT ART INVITES YOU TO PARTICIPATE - PLEASE FORWARD

R E A C T I O N S

November 2001

We are living in a historical moment. The essence of life has changed. The world's psyche has been irrevocably altered.

In this new era, Exit Art, as a cultural space near the World Trade Center, feels an obligation to interpret or translate the feelings of a larger community into a collective expression of analysis. We want to know how the events of September 11 have altered your behavior -- toward others, your city, your daily life -- how the events changed your perception of reality and the world around you.

A change of behavior is a change of culture, which is why Exit Art is organizing a global project called REACTIONS. This project aims to be an international response from both inside and outside the art world, a reflection of how these events have changed your life.

We want to hear and share your reactions.

We are inviting you to participate in REACTIONS by submitting your response on a flat, 8-1/2 x 11" sheet of paper. Your submission can take the form of a letter, text, drawing, poem, painting, collage, photograph, or any other format that can fit on a piece of paper. REACTIONS will be an exhibition on view at Exit Art in New York City from January 12 - March 30, 2002. All responses will be exhibited.

Your visual and poetic work will be put into a context of historical witness. We hope that like us, you feel a sense of urgency to respond and participate in this necessary, collective expression.

Your effort will be valued; your voice will be heard.

Jeanette Ingberman and Papo Colo  
Co-Directors, Exit Art

Jodi Hanel and Bibi Marti  
Exhibition Coordinators

**SUBMISSIONS** Submit your 8-1/2 x 11" response (or European letter-size equivalent) via post, email, or in person. Please note that your submissions will be kept by Exit Art and will not be returned. By submitting responses, you are giving Exit Art all rights to your work, which may include publication and tour. Responses must be received by January 1, 2002. Three-dimensional or oversized responses will NOT be accepted.

Please mail responses to:

Attention Reactions,  
Exit Art 548 Broadway,  
New York, NY 10012.

Or email: [REDACTED].

EXIT-ART web-site : <<http://www.exitart.org/>><http://www.exitart.org/>

[www.art-action.net](http://www.art-action.net) mail: [REDACTED]

COME TO THE FORUM: ARTS  
AND DISCOURSE IN THE WARTIME In connection with the MA/PhD Lecture Series we are organizing an additional discussion forum--"Arts and Discourse in the Wartime." The forum will happen on November 20, from 5:30-8:30 in Rarig Center on the West Bank of the U of M. This forum is one of the many already organized on campus, and brings us closer to the concerns shared by other members of the University. We hope to discuss the issues of intellectual and artistic responsibility which we all face at the present moment. In the wake of distressing current events, this meeting is meant to create a space to ask questions, express opinions, and hear responses from people who have an experience in addressing political conflicts in their art and scholarship. The forum will consist of a panel of artists and professors >from Augsburg College, St. Catherine's College, MCAD, Stanford University, and the University of Minnesota. A reception and a second session, in which students and invited artists present their work, will follow the panel discussion. Please come and join us. Please forward this announcement to any and all interested parties.

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266. **Elizabeth Bassford**

***Exoterica News***

*Sun 18 Nov 2001*

---

Dear friends of EXOTERICA,

One more thing to be thankful for when you're counting...LAURE-ANNE BOSSELAAR will read from her new book *Small Gods of Grief* (BOA, 2001) on

Tuesday, November 27th at 8 p.m. at The Society for Ethical Culture, 4450 Fieldston Road in the Bronx.

Laure-Anne Bosselaar grew up in Belgium and has lived throughout Europe and the US. She is the author of *The Hour Between Dog and Wolf*, and editor of *Outsiders: Poems About Rebels, Exiles and Renegades*, and *Urban Nature: Poems About Wildlife in the City*.

Thomas Lux said, " I love Laure-Anne Bosselaar's poems because they remind me of why i love poetry; because it can make me feel so alive it doesn't matter that death is all around."

Admission is \$5, open mike follows feature. The Exoterica book stall carries books by featured readers and others at a discount. Beer, wine, coffee and dessert is available for purchase. For more information, call series director Rick Pernod at [REDACTED], or respond here.

COMING SOON TO EXOTERICA:

December 8 @8 p.m. Phillip Lopate

January 13 @ 1:30 p.m. Edward Field

February 17 @ 1:30 p.m. Thomas Lux

March 24 @ 1:30 p.m. Jackson MacLow

...and BH Fairchild in Spring!! Happy Thanksgiving to all...EXOTERICA...we'll be spreading the word....

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267. **George Fouhy**

***POET ANNE MARIE MACARI MONDAY NIGHT***

*Sun 18 Nov 2001*

---

GREAT POET! BOOK PARTY, READING, RECEPTION and OPEN MIKE

Northern Westchester Center for the Arts

272 N. Bedford Road

Mt. Kisco, NY 10549

Contact: Cindy Beer-Fouhy

[REDACTED] ext 17

Anne Marie Macari

Reading and Book Party

NWCA Creative Arts Café Poetry Series

Mt. Kisco, NY: November 19th at 7:30 PM the Creative Arts Café Poetry Series at the Northern Westchester Center for the Arts continues its seventh season with award winning poet and former Westchester resident Anne Marie Macari. The reading is followed by a reception, book signing party and OPEN MIKE. .

Anne Marie Macari has been published in various literary magazines such as The American Poetry Review, Field, TriQuarterly, and The Ohio Review. Her book Ivory Cradle received the 2000 American Poetry Review/Honickman First Book Prize. She received her BA from Oberlin College and her MFA from Sarah Lawrence. Currently on the faculty for the MA low residency program at New England College, she has also taught at the Prague Summer Institute. She lives in Lambertville, New Jersey with her three sons where she is working on her second collection of poems.

The suggested donation is \$7.00; Seniors and Students: \$5.00.

The Creative Ars Café Poetry Series is funded by the New York State Council on the Arts and the Bydale Foundation.

The Northern Westchester Center for the Arts is located at 272 N. Bedford Road, Mt. Kisco, NY. For further information, call Cindy Beer-Fouhy at [REDACTED] ext 17.

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268. **Alan Sondheim**

**OUTPUT: PROGRAM**

*Mon 19 Nov 2001*

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OUTPUT: PROGRAM

C. this is the third as C. this begins the limited radiation text alteration program (LRTAP). this is written last. nothing occurs. nothing has happened. this states the beginning. headline: TEXTUAL ALTERATION DEVICE BOGUS. headline: MIAMI AREA UNDER NUCLEAR THREAT. headline: HOSPITALS FULL. this will become a mess. headline: THIS IS A MESS IN THE THIRD INSTANCE. headline: CATASTROPHIC POPULATION CULL IMMINENT. headline: WARNING UNHEEDED. we are facing brownouts. we are facing blackouts. headline: TEMPORARY ELECTRIC SHORTAGE. headline: headline: headline: headline: THIS MACHINE HAS STOPPED WORKING.

:B. this is the second as B. this pivots B. this is the hinge. headline: FUSE SPARKS NUCLEAR DEVICE HOMESTEAD TARGET AREA. headline: HOMESTEAD SPARED. KENDALL HIT. headline: WE ARE TIRED OF REFUGEES. this becomes a mess only \_in the second instance.\_ i don't understand. headline: TEXTUAL DEVICE PROGRAM FALTERS: NO ELECTRIC. headline: LIMITED TEXT-CONTROL RESULTS IN PREDICTABLE RESPONSE. headline: NO FORESEEN RESPONSE TO UNFORESEEN NUCLEAR DEVICE. headline: WE WERE NOT EXPECTING THIS.



:A. i don't understand. nothing happens here. this is the third as A. it's written first. nothing occurs. it will become a mess only in \_the second instance.\_ miami is a model target city. we will be destroyed. your nuclear weapons are our exaltation. headline: SOUTH BEACH FUSES. headline: NO NEED FOR BODY SEARCH. headline: RADIOACTIVE MANATEES. headline: MIAMI DESERTED: NO ONE READS THIS HEADLINE. :byline: RADIOACTIVE:  
byline: NONE byline: RADIOACTIVE byline: WARNING: RESERVE POWER DOWN IN FIVE MINUTES byline:

—

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269. **Alan Sondheim**

***CFS: Perspectives on Evil and Human Wickedness (PEHW) (FWD) (fwd)***

*Mon 19 Nov 2001*

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Apologies for cross-posting

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CALL FOR SUBMISSIONS

Perspectives on Evil and Human Wickedness (PEHW)

ISSN: 1471-5597

Volume 2. : June 2002 (themed issue: Terrorism)

Submissions (along with a biographical blurb) are due on April 1, 2002

Perspectives on Evil and Human Wickedness publishes scholarly and creative work, personal reflections, and practitioners' accounts relating to classifying, defining, and probing different aspects of evil. It aims to shed light on the genesis and manifestations of evil as well as on the diverse angles from which humans can understand, tackle, surmount, or come to terms with it. Perspectives on Evil and Human Wickedness does not espouse any ideological viewpoint or favor any specific theoretical framework, but interrogates a plurality of perspectives aimed at advancing research on this topic.

Submissions are sought for the June 2002 volume to be devoted entirely to the theme of terrorism. The volume hopes to present a panoply of possible angles from which to engage this timely topic. A wide array of relevant theoretical, critical and professional perspectives is, therefore, encouraged. Of most interest will be contributions that add to, alter and/or deepen, our current understanding of the phenomenon of terrorism.

Topics may include:

## Labels and Definition(s)

Binary thinking and cultural stereotypes in the discourse on terrorism

Manichean visions of good and evil

Clash of civilizations scenarios

Leitmotifs, imagery and rhetoric in the political discourse on terrorism

Globalized terror

Jihad, Islamic fundamentalism and culture of shame

Terrorism and Late Capitalism

Gendering terrorism

Cyber terrorism

Virtual terrorism in film

Terrorism in the media

Religious/philosophical/historical/legal perspectives on terrorism

Socio-political analysis of root causes

For further details and information regarding this issue, please visit the journal website at: <http://www.wickedness.net/ej.htm> or contact Dr. Rob Fisher at

██████████ or Dr. Salwa Ghaly at ██████████

=====

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## 270. **roger.day**

***For anybody attempting a parody these days...***

*Mon 19 Nov 2001*

---

<http://slashdot.org/article.pl?sid=01/11/18/1632221&mode=thread>

Interesting use of the DMCA as well. I think this is an interesting development post 9/11, particularly with Bush and Blair willing to trample on the rights of people both sides of the atlantic.

Roger

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## 271. **Steve Dickison**

***\_The Gig\_ 13/14: a special issue on the work of Tom Raworth***

*Mon 19 Nov 2001*

---

Forwarding here this notice on a special forthcoming mag issue devoted to Mr. Tom Raworth, who last read for the Poetry Center on Sept 28, 2000.

Please respond to the editors with any follow-up queries you might have.

thanks,  
Steve

=====

From: "Nate and Jane Dorward" <[REDACTED]>

To: "Nate and Jane Dorward" <[REDACTED]>

Subject: Tom Raworth: The Gig special issue 13/14

Date: Fri, 16 Nov 2001 02:35:26 -0500

[Sorry in advance for cross-posting...]

\_The Gig\_ 13/14: a special issue on the work of Tom Raworth

A double-issue of \_The Gig\_ magazine is in preparation, with a planned publication date of March 2003. This will be a perfectbound book of essays on the work of Tom Raworth. Tom has published over 40 volumes of poetry and prose, and has been active for four decades as an editor, publisher, printer, visual artist, collaborator and translator; his books include \_The Relation Ship\_, \_A Serial Biography\_, \_Moving\_, \_Act\_, \_Ace\_, \_Writing\_, \_Clean & Well Lit\_ and a selected poems, \_Tottering State\_ (now in its 3rd edition, from O Books). \_The Gig\_'s special issue will be the first substantial collection of criticism and commentary on a body of writing that has been widely influential and admired on both sides of the Atlantic and in many languages. The issue will be budgeted for 250-300pp. A tentative list of contributors: Nigel Alderman, Rae Armantrout, John Barrell, cris cheek, Ian Davidson, Ken Edwards, Dominique Fourcade, Ben Friedlander, Lyn Hejinian, John Higgins, Anselm Hollo, Fanny Howe, JCC Mays, Anthony Mellors, Peter Middleton, Tyrus Miller, Drew Milne, Alan Munton, Marjorie Perloff, Simon Perril, Anne Portugal, Libbie Rifkin, Kit Robinson, Claude Royet-Journoud, Leslie Scalapino, Lytle Shaw, Ron Silliman, Keith Tuma, Geoff Ward, John Wilkinson and Tim Woods.

\_The Gig\_ needs advance support to ensure the publication of this book. (It is a Canadian publication, and thus not eligible for public funding for books concerning British authors.) The advance subscription price is \$20 Canadian dollars/\$15 US dollars (prices includes airmail within North America); or for overseas £13/\$28 Cdn (includes airmail overseas). This amount may of course be increased by anyone who wishes thus to support the venture, and such support will be acknowledged.

(NB: Copies of \_The Gig\_'s previous double-issue are still available, a 232pp volume of essays on the poetry of Peter Riley. Advance subscribers to the Raworth volume may additionally purchase the Riley volume for a specially reduced price of \$15 Cdn/\$10 US in North America, or £9/\$20 Cdn.)

Please make out payment to "Nate Dorward," and send to: \_The Gig\_, Nate Dorward, 109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada; ph: [REDACTED]; email: <[REDACTED]>.

----

Nate & Jane Dorward

[REDACTED]

THE GIG magazine: <http://www.geocities.com/ndorward/>  
109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada  
ph: [REDACTED]

=====

Steve Dickison, Director  
The Poetry Center & American Poetry Archives  
San Francisco State University  
1600 Holloway Avenue ~ San Francisco CA 94132  
~ vox [REDACTED] ~ fax [REDACTED]  
<http://www.sfsu.edu/~newlit>

~ ~ ~

Lâ taltazim hâlatan, walâkin  
durn bî-llyâyly kamâ tadûwru

Don't cling to one state  
turn with the Nights,  
as they turn

~Maqâmat al-Hamadhâni (tenth century; tr Stefania Pandolfo)

~ ~ ~

Bring all the art and  
science of the world, and  
baffle and humble it with  
one spear of grass.

~Walt Whitman's notebook

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## 272. **Poetics List Administration**

### ***bbc sonnet-writing contest***

*Mon 19 Nov 2001*

---

discovered while looking about the bbc radio 3 www page  
<<http://www.bbc.co.uk/radio3/sonnets/index.shtml>>

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273. **Aaron Vidaver**

***Deirdre Kovac, Dan Farrell, Sianne Ngai, Kevin Davies: Reading & Panel on "Recent Events" (Vancouver) 11/24-25***

*Mon 19 Nov 2001*

---

Deirdre Kovac  
Dan Farrell  
Sianne Ngai  
Kevin Davies

Reading at the Western Front  
303 East 8th Avenue  
Saturday November 24 8pm  
\$5/\$3

Panel on "Recent Events"  
Kootenay School of Writing  
201 - 505 Hamilton Street  
Sunday November 25 2pm  
\$5/\$3

Info: [REDACTED]

Sianne Ngai is the author of *Criteria* (O Books 1998). Her recent critical essays include "Stuplimity: Shock and Boredom in Twentieth-Century Aesthetics" (*Postmodern Culture* 2000) and "Bad Timing (A Sequel). Paranoia, Feminism, and Poetry" (*differences* 2001).

Selections from Deirdre Kovac's forthcoming book *Empire* appear in *Crayon*, *Bivouac*, *Object*, *Open Letter*, and *The Capilano Review*. She is the co-editor of *Big Allis* magazine (Brooklyn NY).

The extant books of Kevin Davies include the first two parts of his *Trilogy of Error*: *Pause Button* (Tsunami 1992) and *Comp.* (Edge 2000). Part three, *The Golden Age of Paraphernalia*, is in preparation.

Dan Farrell is the author-function of *ape* (Tsunami 1988), *Thimking of You* (Tsunami 1994), (*Untitled Epic Poem on the History of Industrialization* by R. Buckminster Fulley pp. 1-50) *Grid* (Meow 1999), *Last Instance* (Krupskaya 1999), and *The Inkblot Record* (Coach House 2000).

Co-sponsored by the Kootenay School of Writing, the Western Front, and Centre for Contemporary Writing. Media sponsor: *FRONT* magazine.

Links:

Kevin Davies & Diane Ward, *PhillyTalks* 15  
<<http://www.english.upenn.edu/~adlevy/phillytalks/archive/pt15.pdf>>

Review of Comp. by Brian Kim Stefans

<<http://bostonreview.mit.edu/BR26.3/stefans.html>>

Dan Farrell, "Graphing the News: Keyword Frequency in the Print Media"

<<http://users.erols.com/dfar/Rmain.html>>

Dan Farrell & P. Inman, PhillyTalks 14

<<http://www.english.upenn.edu/~adlevy/phillytalks/archive/pt14.pdf>>

Sianne Ngai, "Stuplimity: Shock and Boredom in Twentieth-Century Aesthetics"

<<http://jefferson.village.virginia.edu/pmc/text-only/issue.100/10.2ngai.txt>>

Sianne Ngai, "Bad Timing (A Sequel). Paranoia, Feminism, and Poetry"

<<http://iupjournals.org/differences/dif12-2.html>>

Sianne Ngai & Abigail Child, PhillyTalks 16

<<http://www.english.upenn.edu/~adlevy/phillytalks/archive/pt16.pdf>>

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274. **richard.tylr**

**Re: THIS REALLY HAPPENED I'M NOT MAKING IT UP**

Mon 19 Nov 2001

---

Sandra. You're not alone. I was baffled by this link. Cheers, Richard.

----- Original Message -----

From: ". sandra" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, November 18, 2001 8:18 AM

Subject: Re: THIS REALLY HAPPENED I'M NOT MAKING IT UP

*i am sorry for my lack of knowledge*

*what is it?*

*--On Segunda-feira, 12 de Novembro de 2001, 13:00 -0800 Jeffrey Jullich*

*<[REDACTED]> wrote:*

*I ran into a friend on Broadway this weekend, and we were standing, chatting. He, a painter, was telling me that he's started a series of portraits from the postage-stamp sized face photos of the Twin Towers deceased that the New York Times is printing daily.*

*I wanted to show him snapshots from the latest roll of film that I'd developed but, as I was rummaging through my black synthetic Bill Blass shoulderbag to find them, my cigarette lighter or something fell out*

*of my hand or out from the bag onto the sidewalk.*

*My friend bent over and picked it up.*

*"What ~that,~ though?" I asked, pointing.*

*There was something on the pavement an inch or two  
over from where he'd just picked up what I dropped.  
This time ~I~ leaned over.*

*And this (no joking) is what I found:*

*<http://www.geocities.com/jeffreyjullich/TROUVAILLE.jpg>*

---

*Do You Yahoo!?*

*Find a job, post your resume.*

*<http://careers.yahoo.com>*

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## 275. **Spiral Bridge** ***The Ecstatic Experience***

*Mon 19 Nov 2001*

---

You are invited to attend an art opening/happening at the Space. In addition to the work of two visual artists, we are pleased to present

The Ecstatic Experience: The Mystical Poetry of Rumi Set to Music, featuring Lily Hodge (of Spiral Bridge Writers Guild) with Marcos Garcia and Mustafa Bhagat providing musical accompaniment. Come and find out how poetry becomes prayer.

The art opening will begin at 9 pm, the music at 9:30.

The Space is located at 18 Broad Street (near Bloomfield Ave.) in Bloomfield NJ

We look forward to seeing you there.

[www.geocities.com/spiralbridgepoets](http://www.geocities.com/spiralbridgepoets)

-----  
For reference, your link to this Invite is:

<http://www.evite.com/r?iid=YPDFYCDBZZIXYZZKXPO>

48484848

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276. **Spiral Bridge**  
***The Naked Reading***

*Mon 19 Nov 2001*

---

Spiral Bridge has invited you to "The Naked Reading".

Note from Spiral Bridge:  
November 11th

[www.geocities.com/spiralbridgepoets](http://www.geocities.com/spiralbridgepoets)

Click below to visit Evite for more information about the event and also to RSVP. <http://evite.citysearch.com/r?iid=YPDFYCDBZZIXYZZKXPO>

This invitation was sent to you by Spiral Bridge using Evite. To remove yourself from this guest list please contact us at [REDACTED]

This Evite Invite is covered by Evite's privacy policy\*.

To view this privacy policy, click here:

<http://evite.citysearch.com/privacy>

\*\*\*\*\*

\*\*\*\*\*

HAVING TROUBLE?

Perhaps your email program doesn't recognize the Web address as an active link. To view your invitation, copy the entire URL and paste it into your browser.

If you would like further assistance, please send email to [REDACTED]

\* Updated 03/15/01.

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277. **Spiral Bridge**  
***Sunday Workshop***

*Mon 19 Nov 2001*

---

Spiral Bridge extends great gratitude to all those who helped to make our November Naked Reading such an overwhelming success.

We are pleased to announce the second workshop of our Fall Workshop Series:

Ekphrastic Poetry: A Living Collaborative



This month we will explore the ways writers may enter into a collaborative communication with visual artists through writing on, to, and in communication with their work.

We are excited to have the opportunity to be invited as guests of the Newark Museum, located in Newark's downtown/arts section, and on the web at [www.newarkmuseum.org](http://www.newarkmuseum.org).

The workshop group will meet Sunday, November 18th at 1 pm at The Space, 18 Broad Street, Bloomfield, NJ, and then will travel as a group to the museum. Should interested writers wish to meet us directly at the museum, we will meet at 2 pm in the Main Lobby.

At the museum, we will discuss, as a workshop group, the ways in which poets have used ekphrasis, or poetry about art, to communicate with, reflect upon, and breathe a life of new sensory dimensions into the works of visual artists, contemporary and passed.

We will look at the ways in which established writers including but not limited to: Frank O'Hara, William Carlos Williams, and Wislawa Szymborska, have intuitively added sensory dimensions to the already poignant work of these artists.

We will then break and be "let loose," so to speak, upon the museum's extensive collection of visual art and attempt our own communications and collaboratives. The workshop will conclude with discussion and sharing of each other's creations.

Please bring a notebook, pen, your beautiful and creative selves, and anything else you may need to write.

Anyone in need of a ride  
should feel free to contact us at:



In the interests of time, space, travel, and the creative process, please be prompt...

[www.geocities.com/spiralbridgepoets](http://www.geocities.com/spiralbridgepoets)

-----

For reference, your link to this Invite is:

<http://www.evite.com/r?iid=YPDFYCDDBZZIXYZZKXPO>

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278. **Alan Sondheim**

**(no subject)**

*Mon 19 Nov 2001*

---

-

i

when the moon's alone  
it doesn't cast a shadow  
there's no place for shadow  
no place to rest

the memory of a shadow  
it keeps on moving  
it's looking for a home  
it's fleeing from the light

ii

when the moon's alone  
it doesn't bathe in light  
there's no place in light  
no place to travel

the memory of light  
it keeps on moving  
it's searching for a home  
it's fleeing to the source

-

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279. **gene**

***Re: The So-Called Evidence Is a Farce***

*Mon 19 Nov 2001*

---

?

Gene

At 12:45 PM 11/10/01 +1300, you wrote:

>Gene. Not "picking on" he Jews: they, the Israeli Right actually: are  
>picking on themselves with active US assistance. If you want to get rid of  
>terrorists then the US should help the Isrealis to bomb the hell out of  
>what's left of Palestine as terroism by Jews (supposedly its all caused by  
>the Palestinians) and Palestinians (throwing handgrenades - or whatever  
>hurts - at patrols etc) goes on daily and worse...the British should bomb

>Ireland for harbouring terrorists: and NZ for that matter and America for  
>harbouring pro Irish terrorists, the US should also bomb New Jersey ...better  
>they should bomb themselves as they probably "jacked" up the whole thing. It  
>went too smoothly. The speeches were all obviously rehearsed. No one in the  
>Right was surprised.... and so it goes on and on. Richard

>----- Original Message -----

>From: "gene" <[REDACTED]>

>To: <[REDACTED]>

>Sent: Tuesday, November 06, 2001 5:55 PM

>Subject: Re: The So-Called Evidence Is a Farce

>

>

> > now,now...even with irony, why pick on the Jews again? i thought u had no  
> > class,

> >

> >

> >

> > At 09:37 PM 11/1/01 -0500, you wrote:

> > >give me a break the CIA can't even find the bathroom in Langley do you

> > >really think they did this? maybe it was the masons or jews working with

> > >them come on?!

> > >----- Original Message -----

> > >From: "richard.tylr" <[REDACTED]>

> > >To: <[REDACTED]>

> > >Sent: Monday, October 29, 2001 8:34 PM

> > >Subject: Re: The So-Called Evidence Is a Farce

> > >

> > >

> > > > Joe Etal. The chances of "terrorists" accomplishing the 9/11 attack are  
> > > >very

> > > > low: I think it was organised by extreme right wing elements from  
>inside

> > >the

> > > > CIA-military- and others: I think that the planes were flown by remote

> > > > control with all passengers and the pilots dead by a radio controlled  
>gas

> > > > bombs: then using guidance methods and the auto pilot (switched on  
and

>off

> > > > as needed) they were flown into the buildings. The Pennsylvania plane  
>was

> > > > deliberately sent away from the White house to make it look "real".

> > >Phone  
> > > > calls could well have been pre recorded etc  
> > > > How to get 19 people who are both highly intelligent and also want  
>to  
> > > > commit suicide: who are young...and having a good time in the  
US...and  
>no  
> > > > one "cracks"? The Muslims might be very religious but they are not  
>that  
> > > > dedicated so to speak....There has never been a high jack with 4  
> > > > planes.(that number increases the probability of a "stuff up"). All  
>others  
> > > > have been outside the US (and most have been a protest against the  
> > >situation  
> > > > in Palestine) ... the whole op was undertaken with "military  
>precision"  
> > >and  
> > > > there is still NO PROOF and NO EVIDENCE of who did it. Bin Laden  
>denies it  
> > > > (whereas for Kudos yo'd expect a boast)...  
> > > > In fact I believe he has only said something like: "There will be  
>no  
> > > > peace in America while there is conflict in Palestine." That seems a  
>good  
> > > > and intelligent statement. And I dont see the Taleban as so terrible.  
> > >They  
> > > > have their philosophy and ways of life. We should let them alone.  
> > > > The buildings collapsed just too well: like a controlled  
>demolition.  
> > > > The US attacks Afghanistan - who have no significant ships or  
>aircraft  
> > > > steaming or flying toward the US (quite the reverse the Middle eastern  
> > > > nations are surrounded by massive military ships, subs, and other of  
>the  
> > > > Western nations ) because they harbour terrorists. For that reason  
>they  
> > > > should attack about 2000 other countries: maybe they should bomb  
New  
> > >Jersey  
> > > > where the Anthrax (which was of a type apparently was only made by  
the  
>US

> > > > Military).

> > > > Keep this war going and the US will experience some REAL terror.

> > > > Goff is clearly well informed. Its time to go and read Ginsberg's

> > > > "America" again. Richard.

> > > >

> > > >

> > > > ----- Original Message -----

> > > > From: "Joe Brennan" <[REDACTED]>

> > > > To: <[REDACTED]>

> > > > Sent: Saturday, October 27, 2001 5:16 PM

> > > > Subject: The So-Called Evidence Is a Farce

> > > >

> > > >

> > > > > The So-Called Evidence Is a Farce

> > > > > By Stan Goff

> > > > >

> > > > > <http://www.narconews.com/goff1.html>

> > > > >

> > > > > I'm a retired Special Forces Master Sergeant. That doesn't cut much

> > > > > for

> > > > > those who will only accept the opinions of former officers on

> > > > > > military

> > > > > > matters, since we enlisted swine are assumed to be incapable of

> > > > > > grasping the

> > > > > > nuances of doctrine.

> > > > > >

> > > > > > But I wasn't just in the army. I studied and taught military science

> > > > > > and

> > > > > > doctrine. I was a tactics instructor at the Jungle Operations

> > > > > > Training

> > > > > > Center in Panama, and I taught Military Science at West Point.

> > > > > >

> > > > > > And contrary to the popular image of what Special Forces does, SF's

> > > > > > mission

> > > > > > is to teach. We offer advice and assistance to foreign forces.

> > > > > > That's

> > > > > > everything from teaching marksmanship to a private to instructing a

> > > > > > Battalion staff on how to coordinate effective air operations with a

> > > > > > sister

> > > > > > service.

> > > > > >

> > > > > > Based on that experience, and operations in eight designated

>conflict

> > > > area

> > > > from Vietnam to Haiti, I have to say that the story we hear on the

> > > > news and

> > > > read in the newspapers is simply not believable. The most cursory

> > > > glance at

> > > > the verifiable facts, before, during, and after September 11th, does

> > > > not

> > > > support the official line or conform to the current actions of the

> > > > United

> > > > States government.

> > > >

> > > > But the official line only works if they can get everyone to accept

> > > > its

> > > > underlying premises. I'm not at all surprised about the Republican

>and

> > > > Democratic Parties repeating these premises. They are simply two

> > > > factions

> > > > within a single dominant political class, and both are financed by

> > > > the same

> > > > economic powerhouses. My biggest disappointment, as someone  
who

> > > > identifies

> > > > himself with the left, has been the tacit acceptance of those

> > > > premises by

> > > > others on the left, sometimes naively, and sometimes to score some

> > > > morality

> > > > points.

> > > >

> > > > Those premises are twofold. One, there is the premise that what this

> > > > de

> > > > facto administration is doing now is a "response" to September 11th.

> > > > Two,

> > > > there is the premise that this attack on the World Trade Center and

> > > > the

> > > > Pentagon was done by people based in Afghanistan. In my opinion,

> > > > neither of

> > > > these is sound. To put this in perspective we have to go back not

>to

> > > > September 11th, but to last year or further.

> > > >

> > > > A man of limited intelligence, George W. Bush, with nothing more

>than  
> > > > his  
> > > > name and the behind-the-scenes pressure of his powerful father-a  
> > > > former  
> > > > President, ex-director of Central Intelligence, and an oil man-is  
> > > > systematically constructed as a candidate, at tremendous cost.  
> > > >  
> > > > Across the country, subtle and not-so-subtle mechanisms are put  
into  
> > > > place  
> > > > to disfranchise a significant fraction of the Democrat's African-  
> > > > American  
> > > > voter base. This doesn't come out until Florida becomes a  
> > > > battleground for  
> > > > Electoral College votes, and the magnitude of the story has been  
> > > > suppressed  
> > > > by the corporate media to this day. In a decision so lacking in  
> > > > legitimacy,  
> > > > the Supreme Court will neither by-line the author of the decision  
>nor  
> > > > allow  
> > > > the decision to ever be used as a precedent, Bush v. Gore awards  
the  
> > > > presidency of the United States to a man who loses the popular vote  
>in  
> > > > Florida and loses the national popular vote by over 600,000.  
> > > >  
> > > > This de facto regime then organizes a very interesting cabinet. The  
> > > > Vice  
> > > > President is an oil executive and the former Secretary of Defense.  
>The  
> > > > National Security Advisor is a director on the board of a  
> > > > transnational oil  
> > > > corporation and a Russia scholar. The Secretary of State is a man  
> > > > with no  
> > > > diplomatic experience whatsoever, and the former Chair of the Joint  
> > > > Chiefs  
> > > > of Staff. The other interesting appointment is Donald Rumsfeld as  
> > > > Secretary  
> > > > of Defense. Rumsfeld is the former CEO of Searle Pharmaceuticals.  
He  
> > > > and

> > > > Cheney were featured as speakers at the May, 2000, Russian-American  
can  
> > > > Business  
> > > > Leaders Forum. So the consistent currents in this cabinet are  
> > > > petroleum, the  
> > > > former Soviet Union, and the military.  
> > > >  
> > > > Based on the record of Daddy Bush, in all his guises, and the  
>general  
> > > > trajectory of US foreign policy as far back as the Carter  
> > > > Administration, I  
> > > > feel I can reasonably conclude that Middle Eastern and South Asian  
> > > > fossil  
> > > > fuels are one of their major preoccupations. Not just because this  
> > > > klavern  
> > > > has some very direct financial interests in fossil fuel, but because  
> > > > they  
> > > > surely know that worldwide oil production is peaking as we speak,  
>and  
> > > > will  
> > > > soon begin a permanent and precipitous decline that will completely  
> > > > change  
> > > > the character of civilization as we know it within 20 years.  
> > > >  
> > > > Even the left seems to be in deep denial about this, but the math is  
> > > > available. And, no, alternative energies and energy technologies  
>will  
> > > > not  
> > > > save us. All the alternatives in the world can not begin to provide  
> > > > more  
> > > > than a tiny fraction of the energy base now provided by oil. This  
> > > > makes it  
> > > > more than a resource, and the drive to control what's left more than  
> > > > an  
> > > > economic  
> > > > competition.  
> > > >  
> > > > I further conclude that the economic colonization of the former  
> > > > Soviet Union  
> > > > is probably high on that agenda, and in fact has a powerful synergy  
> > > > with the  
> > > > issue of petroleum. Russia not only holds vast untapped resources



>that  
> > > > beckon to imperialism in crisis, it remains a credible military and  
> > > > nuclear  
> > > > challenger in the region.  
> > > >  
> > > > We have not one, but three members of the Bush de facto cabinet  
with  
> > > > military credentials, which makes the cabinet look quite a lot like  
>a  
> > > > military General Staff. All this way before September 11th.  
> > > >  
> > > > Then there's the subject of the North Atlantic Treaty Organization.  
> > > > NATO  
> > > > might have expected consignment to the dustbin of the Cold War af-  
ter  
> > > > the  
> > > > Eastern Bloc shattered in 1991. Peace dividend and all that. But it  
> > > > didn't.  
> > > > It expanded directly into the former states of the Eastern Bloc  
> > > > toward the  
> > > > former Soviet Union, and contributed significant forces to the  
> > > > devastation  
> > > > of  
> > > > Iraq -a key country in the world oil market, over which control  
> > > > translates  
> > > > into the ability to manipulate oil prices. NATO is a military  
> > > > formation, and  
> > > > the United States exerts the controlling interest in it.  
> > > >  
> > > > It seemed like a form without a function, but it remedied that  
>pretty  
> > > > quickly. Then when Yugoslavia refused to play ball with the  
> > > > International  
> > > > Monetary Fund, the US and Germany began a systematic campaign  
of  
> > > > destabilization there, even using some of the veterans of  
>Afghanistan  
> > > > in  
> > > > that campaign.  
> > > >  
> > > > NATO became the military arm of that agenda-the break-up of  
> > > > Yugoslavia into

> > > > compliant statelets, the further containment of the former Soviet  
> > > > Union, and  
> > > > the future pipeline easement for Caspian Sea oil to Western Euro-  
pean  
> > > > markets  
> > > > through Kosovo.  
> > > > You see, this is important to understand, and people-even those  
> > > > against the  
> > > > war talk-are tending to overlook the significance of it. NATO is not  
>a  
> > > > guarantor of international law, and it is not a humanitarian  
> > > > organization.  
> > > >  
> > > > It is a military alliance with one very dominant partner. And it can  
> > > > no  
> > > > longer claim to be a defensive alliance against European socialists.  
> > > > It is  
> > > > an instrument of military aggression.  
> > > >  
> > > > NATO is the organization that is now going to thrust further along  
> > > > the 40th  
> > > > parallel from the Balkans through the Southern Asian Republics of  
>the  
> > > > former  
> > > > Soviet Union. The US military has already taken control of a base in  
> > > > Uzbekistan. No one is talking about how what we are doing seems to  
>be  
> > > > a very  
> > > > logical extension of a strategy that was already in motion, and has  
> > > > been in  
> > > > motion for two decades.  
> > > >  
> > > > Once we recognize the pattern of activity designed to simultane-  
ously  
> > > > consolidate control over Middle Eastern and South Asian oil, and  
> > > > contain and  
> > > > colonize the former Soviet Union, Afghanistan is exactly where they  
> > > > need to  
> > > > go to pursue that agenda.  
> > > >  
> > > > Afghanistan borders Iran, Pakistan, and even China but, more  
> > > > importantly,

> > > > the Central Asian Republics of the former Soviet Union, Uzbekistan,  
> > > > Turkmenistan and Tajikistan. These border Kazakhstan. Kazakhstan  
> > > > borders  
> > > > Russia. Turkmenistan sits on the Southeastern quadrant of the  
> Caspian  
> > > > Sea,  
> > > > whose oil the Bush Administration dearly covets.  
> > > >  
> > > > Afghanistan is necessary for two things: as a base of operations to  
> > > > begin  
> > > > the process of destabilizing, breaking off, and establishing control  
> > > > over  
> > > > the South Asian Republics, which will begin within the next 18-24  
> > > > months in  
> > > > my opinion, and constructing a pipeline through Turkmenistan,  
> > > > Afghanistan,  
> > > > and Pakistan to deliver petroleum to the Asian market.  
> > > >  
> > > > The BBC was recently told by Niaz Naik, a Pakistani Foreign  
> > > > Secretary, that  
> > > > senior American officials were warning them as early as mid-July  
> that  
> > > > military action for mid-October was being planned for Afghanistan.  
> In  
> > > > 1996,  
> > > > the Department of Energy was issuing reports on the desirability of  
> a  
> > > > pipeline through Afghanistan, and in 1998, Unocal testified before  
> > > > the House  
> > > > Subcommittee on Asia and the Pacific that this pipeline was crucial  
> to  
> > > > transport Caspian Basin oil to the Indian Ocean.  
> > > >  
> > > > Given this evidence that a military operation to secure at least a  
> > > > portion  
> > > > of Afghanistan has been on the table, possibly as early as five  
> years  
> > > > ago, I  
> > > > can't help but conclude that the actions we are seeing put into  
> > > > motion now  
> > > > are part of a pre-September 11th agenda. I'm absolutely sure of  
> that,

> > > > in  
> > > > fact. The planning alone for operations, of this scale, that are now  
> > > > taking  
> > > > shape, would take many months. And we are seeing them take shape  
in  
> > > > mere  
> > > > weeks.  
> > > >  
> > > > It defies common sense. This administration is lying about this  
>whole  
> > > > thing  
> > > > being a "reaction" to September 11th. That leads me, in short order,  
> > > > to be  
> > > > very suspicious of their yet-to-be-provided evidence that someone in  
> > > > Afghanistan is responsible. It's just too damn convenient. Which  
>also  
> > > > leads  
> > > > me to wonder-just for the sake of knowing-what actually did happen  
>on  
> > > > September 11th, and who actually is responsible.  
> > > >  
> > > > The so-called evidence is a farce. The US presented Tony Blair's  
> > > > puppet  
> > > > government with the evidence, and of the 70 so-called points of  
> > > > evidence,  
> > > > only nine even referred to the attacks on the World Trade Center,  
>and  
> > > > those  
> > > > points were conjectural. This is a bullshit story from beginning to  
> > > > end.  
> > > > Presented with the available facts, any 16-year old with a liking  
>for  
> > > > courtroom dramas could tear this story apart like a two-dollar  
>shirt.  
> > > >  
> > > > But our corporate press regurgitates it uncritically. But then, as  
>we  
> > > > should  
> > > > know by now, their role is to legitimize. This cartoon heavy  
>they've  
> > > > turned  
> > > > bin Laden into makes no sense, when you begin to appreciate the

> > > > complexity  
> > > > and synchronicity of the attacks.  
> > > >  
> > > > As a former military person who's been involved in the development  
> of  
> > > > countless operations orders over the years, I can tell you that this  
> > > > was a  
> > > > very sophisticated and costly enterprise that would have left what  
> we  
> > > > call a  
> > > > huge "signature". In other words, it would be very hard to  
> effectively  
> > > > conceal.  
> > > >  
> > > > So there's a real question about why there was no warning of this.  
> > > > That can  
> > > > be a question about the efficacy of the government's intelligence  
> > > > apparatus.  
> > > > That can be a question about various policies in the various  
> agencies  
> > > > that  
> > > > had to be duped to orchestrate this action. And it can also be a  
> > > > question  
> > > > about whether or not there was foreknowledge of the event, and  
that  
> > > > foreknowledge is being covered up.  
> > > >  
> > > > To dismiss this concern out of hand as the rantings of conspiracy  
> > > > nuts is  
> > > > premature. And there is a history of this kind of thing being done  
> by  
> > > > national political bosses, including the darling of liberals,  
> Franklin  
> > > > Roosevelt. The evidence is very compelling that the Roosevelt  
> > > > Administration  
> > > > deliberately failed to act to stop Pearl Harbor in order to mobilize  
> > > > enough  
> > > > national anger to enter the World War II.  
> > > >  
> > > > I have no idea why people aren't asking some very specific questions  
> > > > about  
> > > > the actions of Bush and company on the day of the attacks.

> > > > >  
> > > > > Follow along:  
> > > > > Four planes get hijacked and deviate from their flight plans, all  
> the  
> > > > > while  
> > > > > on FAA radar. The planes are all hijacked between 7:45 and 8:10 AM  
> > > > > Eastern  
> > > > > Daylight Time.  
> > > > > Who is notified?  
> > > > > This is an event already that is unprecedented. But the President is  
> > > > > not  
> > > > > notified and going to a Florida elementary school to hear children  
> > > > > read.  
> > > > > By around 8:15 AM, it should be very apparent that something is  
> > > > > terribly  
> > > > > wrong. The President is glad-handing teachers.  
> > > > > By 8:45, when American Airlines Flight 11 crashes into the World  
> Trade  
> > > > > Center, Bush is settling in with children for his photo ops at  
> Booker  
> > > > > Elementary. Four planes have obviously been hijacked simultane-  
ously,  
> > > > > an  
> > > > > event never before seen in history, and one has just dived into the  
> > > > > worlds  
> > > > > best know twin towers, and still no one notifies the nominal  
> > > > > Commander in  
> > > > > Chief.  
> > > > > No one has apparently scrambled any Air Force interceptors either.  
> > > > >  
> > > > > At 9:03, United Flight 175 crashes into the remaining World Trade  
> > > > > Center  
> > > > > building.  
> > > > > At 9:05, Andrew Card, the Presidential Chief of Staff whispers to  
> > > > > George W.  
> > > > > Bush. Bush "briefly turns somber" according to reporters.  
> > > > > Does he cancel the school visit and convene an emergency meeting?  
> No.  
> > > > > He  
> > > > > resumes listening to second graders read about a little girl's pet  
> > > > > goat, and  
> > > > > continues this banality even as American Airlines Flight 77 conducts

> > > > > an  
> > > > > unscheduled point turn over Ohio and heads in the direction of  
> > > > > Washington  
> > > > > DC.  
> > > > > Has he instructed Chief of Staff Card to scramble the Air Force? No.  
> > > > > An excruciating 25 minutes later, he finally deigns to give a public  
> > > > > statement telling the United States what they already have figured  
> > > > > out; that  
> > > > > there's been an attack by hijacked planes on the World Trade Cen-  
ter.  
> > > > > There's  
> > > > > a hijacked plane bee-lining to Washington, but has the Air Force  
> been  
> > > > > scrambled to defend anything yet? No.  
> > > > > At 9:30, when he makes his announcement, American Flight 77 is  
still  
> > > > > ten  
> > > > > minutes from its target, the Pentagon.  
> > > > >  
> > > > > The Administration will later claim they had no way of knowing that  
> > > > > the  
> > > > > Pentagon might be a target, and that they thought Flight 77 was  
> > > > > headed to  
> > > > > the White House, but the fact is that the plane has already flown  
> > > > > South and  
> > > > > past the White House no-fly zone, and is in fact tearing through the  
> > > > > sky at  
> > > > > over 400 nauts.  
> > > > >  
> > > > > At 9:35, this plane conducts another turn, 360 degrees over the  
> > > > > Pentagon,  
> > > > > all the while being tracked by radar, and the Pentagon is not  
> > > > > evacuated, and  
> > > > > there are still no fast-movers from the Air Force in the sky over  
> > > > > Alexandria  
> > > > > and DC.  
> > > > > Now, the real kicker: A pilot they want us to believe was trained at  
> a  
> > > > > Florida puddle-jumper school for Piper Cubs and Cessnas, conducts  
a  
> > > > > well-controlled downward spiral, descending the last 7,000 feet in  
> > > > > two-and-a-half minutes, brings the plane in so low and flat that it

> > > > clips  
> > > > the electrical wires across the street from the Pentagon, and flies  
> > > > it with  
> > > > pinpoint accuracy into the side of this building at 460 nauts.  
> > > >  
> > > > When the theory about learning to fly this well at the puddle-jumper  
> > > > school  
> > > > began to lose ground, it was added that they received further  
> > > > training on a  
> > > > flight simulator.  
> > > > This is like saying you prepared your teenager for her first drive  
> on  
> > > > I-40  
> > > > at rush hour by buying her a video driving game. It's horse shit!  
> > > >  
> > > > There is a story being constructed about these events. My crystal  
> > > > ball is  
> > > > not working today, so I can't say why.  
> > > >  
> > > > But at the least, this so-called Commander-in-Chief and his staff  
> > > > that we  
> > > > are all supposed to follow blindly into some ill-defined war on  
> > > > terrorism is  
> > > > criminally negligent or unspeakably stupid. And at the worst, if  
> more  
> > > > is  
> > > > known or was known, and there is an effort to conceal the facts,  
> > > > there is a  
> > > > criminal conspiracy going on.  
> > > >  
> > > > Certainly, the Bush de facto administration was facing a confluence  
> of  
> > > > crises from which they were temporarily rescued by this event.  
> > > > Whether they  
> > > > played a sinister role or not, there is little doubt that they have  
> > > > at the  
> > > > very least opportunistically pounced on this attack:  
> > > > - - to overcome their lack of legitimacy,  
> > > > - - to shift the blame for the encroaching recession from  
> capitalism  
> > > > to the  
> > > > September 11th terror attack,



> > > > - - to legitimize their pre-existing foreign policy agenda,  
> > > > - - to establish and consolidate repressive measures domestically  
> > > > and silence  
> > > > dissent.  
> > > >  
> > > > In many ways, September 11th pulled the Bush cookies out of the  
> > > > fire. And  
> > > > gave the Bush team the green light to begin constructing a long-  
term  
> > > > scenario within which to establish fascistic control measures at  
>home  
> > > > and  
> > > > abroad as a citadel for the ruling class in the catastrophic  
> > > > conjuncture  
> > > > that we are entering based on the end of oil.  
> > > >  
> > > > This elephant in the living room is being studiously ignored. In  
> > > > fact, the  
> > > > domestic repression has already begun, officially and unofficially.  
> > > > It's  
> > > > kind of a latter day McCarthyism. I participated in a teach-in at  
> > > > Chapel  
> > > > Hill, North Carolina, on the 17th of September, and though not a  
> > > > single  
> > > > person on the panel excused or justified the attacks, and every  
> > > > person there  
> > > > offered  
> > > > either condolences and prayers for the victims, we were excoriated  
> > > > within  
> > > > two days as "enemies of America."  
> > > >  
> > > > Yesterday an op-ed called for my deportation (to where, one can  
only  
> > > > guess).  
> > > > Now Herr Ashcroft is fast tracking the biggest abrogation of US  
>civil  
> > > > liberties since the so-called anti-terrorism legislation after the  
> > > > Oklahoma  
> > > > City bombing - which by the way hasn't resulted in anti-terrorism  
>but  
> > > > in the  
> > > > acceleration of the application of the racist death penalty.

> > > > >  
> > > > > The FBI has defined terrorist groups not by whether any given  
group  
> > > > > has ever  
> > > > > acted as terrorists, but by their beliefs. Some socialists and  
> > > > > anti-globalization groups have already been identified by name as  
> > > > > terrorist  
> > > > > groups, even though there is not a single shred of evidence that  
> they  
> > > > > have  
> > > > > ever participated in any criminal activity. It reminds me of the  
> > > > > Smith Act  
> > > > > that was finally declared unconstitutional, but only after a hell of  
> > > > > a lot  
> > > > > of people served a hell of a long time in jail for the crime of  
> > > > > thinking.  
> > > > >  
> > > > > I think this also points to yet another huge problem that the Bush  
> > > > > regime  
> > > > > was facing. Worldwide resistance to the whole so-called neoliberal  
> > > > > agenda,  
> > > > > which is a prettied up term for debt-leverage imperialism. While  
> debt  
> > > > > and  
> > > > > the threat of sanctions has been used to coerce nations in the  
> > > > > periphery, we  
> > > > > have to understand that the final guarantor of compliance remains  
> > > > > military  
> > > > > action. For a global economic agenda, there is always a  
> corresponding  
> > > > > political and military agenda.  
> > > > >  
> > > > > The focal point of these actions in the short term is Southern Asia,  
> > > > > but  
> > > > > they have already scripted this as a worldwide and protracted fight  
> > > > > against  
> > > > > terrorism. It's far better than drug wars as a rationalization, and  
> > > > > the  
> > > > > drug war thing was being discredited in any case. Leftists are  
> > > > > regaining  
> > > > > power and popularity in Venezuela, El Salvador, Nicaragua,  
Ecuador,

> > > > Colombia, the Dominican Republic, Haiti, Brazil, and Argentina.  
> Cuba  
> > > > has  
> > > > gained immense prestige over the last few years. The empire is  
> > > > beginning to  
> > > > unravel.  
> > > >  
> > > > We can hardly justify intervention in these places by saying they  
> are  
> > > > not  
> > > > toeing the economic line by allowing the absolute domination of  
> their  
> > > > societies by transnational corporations. That exposes the agenda. So  
> > > > we  
> > > > simply claim they are supporting terrorism.  
> > > >  
> > > > It's for all these reasons I say the left has missed the boat on  
> this  
> > > > one,  
> > > > by allowing them to get away with rushing past the question of who  
> > > > did what  
> > > > on September 11th. If the official story is a lie, and I think the  
> > > > circumstantial case is strong enough to stay with this question,  
> then  
> > > > we  
> > > > really do need to know what happened.  
> > > >  
> > > > And we need to understand concretely what the motives of this  
> > > > administration  
> > > > are. And we need to understand more than just their immediate  
> > > > motives, but  
> > > > where the larger social forces that underwrite our situation right  
> > > > now are  
> > > > headed. I do not think this administration is engaged in the  
> > > > deliberative  
> > > > process of a political grouping that is on top of their game. They  
> are  
> > > > putting together some very deliberative technical solutions in  
> > > > response to a  
> > > > larger situation that it slipping rapidly out of their control. Like  
> > > > clear  
> > > > cutting. There's a very smart technology being employed to do a

very

> > > > dumb

> > > > thing.

> > > >

> > > > What they are responding to is not September 11th, but the beginning

> > > > of a

> > > > permanent and precipitous decline in worldwide oil production, the

> > > > beginning

> > > > of a deep and protracted worldwide recession, and the unraveling of

> > > > the

> > > > empire.

> > > >

> > > > This brings me to a point about what all this means for Americans'

> > > > security,

> > > > which they are perfectly justified to worry about.

> > > >

> > > > The actions being prepared by this administration will not only not

> > > > enhance

> > > > our security, it will significantly degrade it. Military action

> > > > against many

> > > > groups across the globe, which is what the administration is telling

> > > > us

> > > > quite openly they are planning to do, will put a lot of backs

> against

> > > > the

> > > > wall. That can't be very secure. The concept of war being touted

> > > > here is a

> > > > violation of the principles of war on several counts, and will

> > > > inevitably

> > > > lead to military catastrophes, if you're inclined to view this from

> a

> > > > position of moral and political neutrality.

> > > >

> > > > And the people who are now in possession of half the world's

> > > > remaining oil

> > > > reserves are subject to destabilization for which we can't even

> > > > pretend to

> > > > predict the consequences-but loss of access to critical energy

> > > > supplies is

> > > > certainly within the realm of possibility.

> > > >

> > > > > Worst of all, we will be destabilizing Pakistan, a nuclear power in  
>an  
> > > > > active conflict with its neighbor, and we will be provoking Russia,  
> > > > > another  
> > > > > nuclear power. The security stakes don't get any higher, and  
> > > > > Americans can  
> > > > > ill afford to ignore nukes.  
> > > > >  
> > > > > And I think that this domestic agenda is a tremendous threat to the  
> > > > > security  
> > > > > of anyone who is critical of the government or their corporate  
> > > > > financiers,  
> > > > > and we already know that the real threats are against populations  
> > > > > that can  
> > > > > easily be scapegoated as the domestic crisis deepens.  
> > > > >  
> > > > > There is a very real threat right now of creeping fascism in this  
> > > > > country,  
> > > > > and that phenomenon requires its domestic enemies. Historically  
>those  
> > > > > enemies have included leftists, trade unionists, and racially and  
> > > > > nationally  
> > > > > oppressed sectors. This whole "state of emergency" mentality is  
> > > > > already  
> > > > > being used to quiet the public discourses of anti-racism, of  
> > > > > feminism, of  
> > > > > environmentalism, and of both socialism and anarchism.  
> > > > >  
> > > > > And while there is token resistance by officials to anti-Muslim  
> > > > > xenophobia,  
> > > > > the stereotypical images have saturated the media, and the  
>government  
> > > > > is  
> > > > > already beginning to openly reinstate racial profiling. It is only a  
> > > > > short  
> > > > > step from there to go after other groups. We have long been pre-  
pared  
> > > > > by the  
> > > > > ideologies of overt and covert racism, and racism as both  
>institution  
> > > > > and  
> > > > > corresponding psychology in the United States is nearly intractable.

> > > > >  
> > > > > It's for all these reasons that I say emphatically that we can not  
> > > > > accept  
> > > > > anything from this administration; not their policies nor their  
> > > > > bullshit  
> > > > > stories. What they are doing is very, very dangerous, and the time  
>to  
> > > > > fight  
> > > > > back against them, openly, is right now, before they can consolidate  
> > > > > their  
> > > > > power and their agenda. Once they have done that, our job becomes  
> > > > > much more  
> > > > > difficult.  
> > > > >  
> > > > > The left, if it has the capacity to self-organize out of its  
> > > > > oblivion, needs  
> > > > > to understand its critical roles here. We have to play the role of  
> > > > > credible,  
> > > > > hard-working, and non-sectarian partners in a broader  
>peace-movement.  
> > > > > We  
> > > > > have to study, synthesize, and describe our current historical  
> > > > > conjuncture.  
> > > > > And we have to prepare leadership for the decisive conflict that  
>will  
> > > > > emerge  
> > > > > to  
> > > > > first defeat fascism then take political power.  
> > > > >  
> > > > > Rosa Luxemburg's words are truer than ever right now. We are not  
> > > > > faced with  
> > > > > a choice between socialism and capitalism, but socialism or  
> > > > > barbarism. And  
> > > > > what we can least afford are denial and timidity.  
> > > > >  
> > > > > Stan Goff  
> > > > >  
> > > > > <http://www.narconews.com/goff1.html>  
> > > > >  
> > > > > I strongly recommend, for anyone who wants to find further  
>background

> > > > material on the issues herein check out the websites at dieoff.org,  
> > > > emperors-clothes.com, and globalcircle.net

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280. **Michael Broder**

***Ear Inn Readings--Announcements***

*Mon 19 Nov 2001*

---

Two announcements:

One--Happy Thanksgiving! The Ear Inn Readings are on holiday Saturday, November 24.

Two--World AIDS Day. We'd like to commemorate World AIDS Day on Saturday, December 1. If you would like to read 1-3 poems to help us mark this occasion, please drop me a note. It would be great if we could get a variety of perspectives from people who have been touched by the 20 year-old epidemic in different ways, directly and indirectly. Not all poems that are read have to be "AIDS" poems. The idea of World AIDS Day--which started as a "Day Without Art" but has always been commemorated as a day of art, awareness, and remembrance--is to engage in art as an affirmation of perseverance and survival. If you think you have something appropriate to the occasion, you probably do and your voice should be heard.

Thanks.

Michael

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281. **Jeffrey Jullich**

***Re: gimme information***

*Tue 20 Nov 2001*

---

Teacher! Teacher! Call on me first! I know the answer. I have the answer (Quick, before Christopher W. Alexander's uncharacteristically personal, public "delay and influx"\* lets other over-achiever eager beavers catch up), neatly typed. I am the answer. Theremin: 1896M.M.: 1898I.I.: 1928[Special added extra unsolicited bonus birth year: 1890, for--- guess whom!\*\* {see below}]I'll leave the low culture answers to the populists. You wanted "gimme", and I fulfilled your desire. Signed, The teacher's "pet" J.J.P.S. ~Lo-oved~ your ~nez perce'~ Krupskaya Friedlander blurb, Bri'. Your felicitous coinages, "All the great heresies" (hope this isn't copyright viola ion) "are here: poignant rhymes, literate feints and graceless parries" and "spymaster" helped nodalize my looser impressions of a poet I find uncommonly perplexing. P.P.S. Sorry I couldn't make this past Sunday's Great Stride Forward in poetry reading haute

attitude/nonchalance ("I won't be showing up there until late myself and nobody'll be reading anyhow just standing around, blaise"). I was "all tied up."P.P.P.S. As promised, in grateful follow-up to your motivating on-List Bok promo, my amateurish Bok Eunoia lexicon web page is almost ready to upload/fizzle out, any day, in anticipation of Bok's inter-American Dec. 4th Drawing Center visit. "Can't wait."\* viz. "A Delay in Glass"\*\* Bohuslav Martinu----- "Stefans, Brian" wrote:>  
> I'm working on a weird little project for which I> need some birthday> > information that I haven't been able to locate on> the web.> >> > Does anyone know the birth (and in some cases> death) year of...> >> > Isidore Isou (the founder of lLettrism)> >> > John Mellancamp (pop singer, author of "Hurts So> Good")> >> > Joel Lewis (the poet from New Jersey)> >> > Leon Theremin (inventor of the Theremin)> >> > Maurice Martenot (inventor of the Ondes Martenot,> something like a> > Theremin)> >>  
> Al Hirschfield (cartoonist for the New York Times)> >> >> >> >> >> >>  
>

# Do You Yahoo!?

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282. **Aldon Nielsen**

***Re: And these guys want to takeover the Department of Defense's intelligence responsibilities?***

Tue 20 Nov 2001

speaking of oxen morons --

Last week I drove out of DC on the GW Parkway for the first time in many years and noted a sign that has been added at the CIA exit:

BUSH INTELLIGENCE CENTER

no kidding . . . you can go there and see it for yourself ---

[illegible]

"I think old zero has lost very much of his self respect."

--Emily Norcross Dickinson

Aldon Lynn Nielsen

George and Barbara Kelly Professor of American Literature

Department of English

The Pennsylvania State University



116 Burrowes  
University Park, PA 16802-6200



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283. **Douglas Messerli**  
**Re: New American Poets Series**

*Tue 20 Nov 2001*

---

Sun & Moon no longer supports a competition for its New American Poetry series. The only books we now publish (in that or other series) are books selected in the National Poetry Series competition. Earlier books in NAP were selected by the editor on a non-competitive basis.

Douglas Messerli

-----

-----Original Message-----

From: david mitchell <>

To:  <>

Date: Monday, November 19, 2001 6:13 PM

Subject: New American Poets Series

>Can anyone tell me if Sun & Moon's New American Poetry Series is some sort  
>of contest or if the editor selects the books outside of any contest  
format?

>Thank you.

>

>

>Get your FREE download of MSN Explorer at <http://explorer.msn.com/intl.asp>

>

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284. **Alan Sondheim**  
**marrow fragment**

*Tue 20 Nov 2001*

---

-

marrow fragment

Try this instead: i

You say, "i am judgement @alpha-omega"

Carrying:  
body  
Nikuko beyond any portal or equipment co  
Nikuko "is within  
You say, ""tends towards the cuts at the  
You say, "is it moving?"  
I don't understand that.  
.tf -n lines ]  
% Resuming TinyFugue.  
Nikuko says something like "It's at the e [nd of the world  
You say, "continues with something like "It goes up""  
.tf -n  
% Resuming TinyFugue.  
Nikuko says after a while, "It never end lines ]  
You say, "it is very still"  
% now: no such command or macro  
Nikuko "It never ends," after a while she says  
"It goes up""

—

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285. **kathryn graham**

***Call for Submissions, Anomaly Magazine***

*Tue 20 Nov 2001*

---

Call for Submissions, Anomaly Magazine

Anomaly magazine seeks submissions of work other than poetry, such as reviews, essays, interviews, dialogues, experimental fiction...interested contributors should contact the editor via email or mail work to the snail mail addresses below. The deadline for the Spring 2002 issue is February 1, 2002. Please direct inquiries to Lorraine Graham at [REDACTED], who looks forward to talking with you and reading your work.

-----  
Anomaly is a print magazine of innovative/experimental writing with a focus on poetry in the Washington, DC metropolitan area. The history of innovative poetry in DC is surprisingly long and varied, and the poetry unexpected and diverse. There is no "Washington, DC

school of poetry", and no major artistic academic institution associated with the city. Yet, poets interested in innovative writing have been coming to and living in the area since the early 70s.

The goal of Anomaly is to be a means of creating dialogue, not only between writers in the DC area, but also between writers in DC and elsewhere. Thus, while a major focus of Anomaly is innovative poetry in the Washington, DC metropolitan region, Anomaly actively seeks contributions from writers throughout the world.

Each issue contains poetry, reviews, and at least one essay or theoretical object. Anomaly is interested in collaborations, interdisciplinary work, in any work that is a deviation from the normal form/order/rule (personal, academic, political, social, aesthetic...), and work that is irregular and difficult to classify.

All poetry for the upcoming issue is by solicitation only (subsequent issues will accept open poetry submissions, which the editor looks forward to reading). If you are interested in contributing work other than poetry, such as a review, an essay, an interview, a dialogue, experimental fiction...please contact the editor via email or mail your work to the snail mail addresses below.

The deadline for the Spring 2002 issue is February 1, 2002.

Please send submissions to:

Anomaly Magazine  
c/o Lorraine Graham  
1500 Massachusetts Avenue, NW  
Apt. 252  
Washington, DC 20005

Questions/comments/etc can be sent to Lorraine Graham at 

=====

[www.yakub-beg.com](http://www.yakub-beg.com)

"You are a prisoner in a croissant factory and you love it." -Frank O'Hara,  
"Lines for the Fortune Cookies"

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286. **Rachel Levitsky**

**BELLADONNA\* DEC 7--CHANGE OF TIME**

*Tue 20 Nov 2001*

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For immediate release:

November 20, 2001

Contact: Rachel Levitsky

██████████; email: ██████████

The BELLADONNA\* Series presents the final Fall reading:

Lynne Tillman, Abigail Child, Cheryl Pallant

Friday, December 7, 8:00 p.m.

PLEASE NOTE CHANGE OF TIME-there will be NO open reading

The reading will take place at Bluestockings; New York's only all women's bookstore, located at 172 Allen Street, between Rivington and Stanton on the Lower East Side. For information and directions, call ██████████. \*\*\* Lynne Tillman is the author of the novels: *Haunted Houses*, *Cast in Doubt*, *Motion Sickness* and *No Lease on Life* (National Book Critics Finalist 1998) and two story collections, *The Madame Realism Complex* and *Absence Makes the Heart*. Her nonfiction includes *The Broad Picture*, and *The Velvet Years: Warhol's Factory 1965-67*. She was a co-editor of *Beyond Recognition: Representation, Power, Culture-Writings of Craig Owens*. Her most recent nonfiction book is *Bookstore: The Life and Times of Jeanette Watson* and Books & CO. Her fiction has been anthologized in, among others, *The Norton Post-Modern Anthology*. DAP will soon publish a new collection of her stories written in relation to artwork by over 25 contemporary artists.

Abigail Child is a writer and film-video maker. Her films have been shown extensively in solo and retrospective presentations, at venues such as the Rotterdam Film Festival, the London Film Festival, ICA London, the Whitney Museum of American Art, and the Museum of Modern Art NY among others. She has 5 books of poetry including *A Motive for Mayhem* (Potes and Poets-1989), *MOB* (O Press 1993), and most recently *Scatter Matrix* (Roof Books 1996). She has just completed new manuscript of critical writings about film and poetry *This is Called Moving*. Her newest film *DARK DARK* premiered at the 2001 New York Film Festival. Both her film and writing are committed to a rhythmic

exploration the syntax: how words and images and sounds come into meaning, how disruption of expectations can dislodge the old and renew meaning.

Cheryl Pallant is a multi-genre writer, dancer, and performing artist living in Richmond, VA. She teaches in the English and the Dance & Choreography Department of Virginia Commonwealth University and until recently, for the International Program of Ottawa University in Malaysia. She is also dance critic for a Richmond newspaper. *Uncommon Grammar Cloth*, published by Station Hill Press, is her first book of poetry. Her writing appears in numerous literary and online journals throughout the U.S., in England, Australia, and the Czech Republic in places like *Confrontation*, *The Crescent Review*, *Wormwood Review*, and *Lyric*. \*\*\* The BELLADONNA\* Reading Series began in August 1999 at the then newly opened women's bookstore (New York's only) *Bluestockings*. In its two year history, BELLADONNA\* has featured such writers as Erica Hunt, Fanny Howe, Mei-mei Berssenbrugge, Cecilia Vicuña, Lisa Jarnot, Camille Roy and Nicole Brossard among many other experimental and hybrid women writers. Beyond being a platform for women writers, the curators promote work that is experimental in form, connects with other art forms, and is socially/politically active in content. Alongside the readings, BELLADONNA\* supports its artists by publishing commemorative pamphlets of their work on the night of the event. Please contact Rachel Levitsky if you would like to receive a catalog or hear more about our salons.

<http://www.durationpress.com/belladonna>

"Brother, if you don't mind, there is a cloud of glass coming at us, grab my hand, lets get the hell out of here." -Anonymous

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287. **Sheila Massoni**

***Happy Diwali!***

*Tue 20 Nov 2001*

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And to you also!

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288. **Jim Behrle**

***From Lisa Jarnot: Robert Duncan website update***

*Tue 20 Nov 2001*

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\*\*\*\*\*

dear all,

I've been in the process of updating my robert duncan information website-- it is now at

<http://www.angelfire.com/poetry/subpress/robertduncan.htm>

There are also new addresses for subpress collective--

<http://www.angelfire.com/poetry/subpress/newbooks.htm>

and the school of continuation--

<http://www.angelfire.com/poetry/subpress/soc.htm>

and A NEW WEBSITE FROM THE NEW MUSIC AND POETRY CLEARINGHOUSE--

<http://www.angelfire.com/poetry/subpress/tunes.htm>

with information about my new CD-- Poems from Ring of Fire-- a collaboration with several new york city area musicians. There is some great stuff on this site if you're looking for xmas gift ideas and you want to support the independent music/poetry scene.

Best,

Lisa Jarnot

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289. **Sheila Massoni**  
***C.B.S. Dumpster School of Art.***  
*Tue 20 Nov 2001*

---

sounds like every apt i have ever had

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290. **aerialedge**  
***New @ Bridge Street, Bernstein with Strings, Creeley Bio, Tripwire, &&&***  
*Tue 20 Nov 2001*

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Thanks Poetics, for your support. Ordering & discount information at the end of this post.

1. \_The Habitable World\_, Beth Anderson, Instance, 80 pgs, \$10. "With a straight face the claim was made that language exists / in order that Earth may be regarded as garden rather than war zone."

2. *\_The Vermont Notebook\_*, John Ashbery & Joe Brainard, Granary Books & Z Press, 101 pgs, \$15.95. "A spoiled life, alive, and streaming with light."
3. *\_Aufgabe #1\_*, ed E Tracy Grinnell & Peter Neufeld, 311 pgs, \$12. Cole, Inman, Champion, Joris, Berssenbrugge, Smith, Hejinian & Scalapino, Pearson, Fuller, Ellrott, Bee & Bernstein, F Howe, Singleton, Burger, Durgin, Burns, Wagner, Albon, Levy, Day, Treadwell, Schaefer, Shaw, Saidenberg, Snyder, Robinson, Mac Low, Alexander, Joron, Gevirtz, Noble, Inguito, E Berrigan, H Mullen, Grossman, Schneider, Browne, DeLissovoy, Willis, Lu, & Strang.
4. *\_With Strings\_*, Charles Bernstein, U. Chicago, 129 pgs, \$12. "They could drive a two-ton truck right through/ your conception of reality and there'd still be/ room for the Army-Navy band playing 'Rally Round the Flag' in twelve-tone transposition."
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7. *\_Just in Time: Poems 1984-1994\_*, Robert Creeley, New Directions, \$15.95. Collects *\_Memory Gardens\_* (1986), *\_Windows\_* (1990), & *\_Echoes\_* (1994). "Think that it's all one?"
8. *\_My Wars are Laid Away in Books: The Life of Emily Dickinson\_*, Alfred Habegger, Random House, cloth 764 pgs, \$35. The first full-length bio since Richard Sewall.
9. *\_The Germ #5\_*, ed Macgregor Card & Andrew Maxwell, 320 pgs, \$6. "Le Germe" French special issue. Leiris, Maeterlinck & Kunin, Fiat, Giacomotti, Perec, Espitalier, Beck, Fremon, Prigent, Alferi, Portugal & Doppelt, Poyet, Grangaud, Tarkos, Sivan, Dubois, Maestri, Viton, Giraud, Hoquard, Valery, Martory, Jabes, Roubaud, Royet-Journaud, Gizzi & K Waldrop.
10. *\_Soliloquy\_*, Kenneth Goldsmith, Granary, 487 pgs, \$17.95. "Yes. Cool. Thanks a lot. See ya. Hi."

11. *\_Swoon\_*, Nada Gordon & Gary Sullivan, Granary, 325 pgs, \$17.95. "not that i'm superstitious or anything / i'm not going to quote it here though."
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13. *\_Philip Guston's Poor Richard\_*, Debra Bricker Balken, U Chicago, \$40. Guston's caricatures of Nixon.
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19. *\_The Monstrous Failure of Contemplation\_ & *\_Aquifer\_**, Mark Wallace & Kaia Sand, subpoetics, 25 pgs, \$5. "Some events cannot be contemplated."

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- \_Empire\_*, Hardt & Negri, \$18.95.
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291. **kevinkillian**

**"Low Blue Flame"**

*Tue 20 Nov 2001*

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Hi everyone, there's a good interview of me in the new issue of "Low Blue Flame" -- the whole web zine is worth perusing for those with time on their hands, but the article about me is especially good:

<http://www.lowblueflame.com/kkflicks.html>

The site is at

<http://www.lowblueflame.com/>

So, check it out

-- Kevin Killian

-----  
mail2web - Check your email from the web at  
<http://mail2web.com/> .

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292. **Ulla Dydo**

***Posting to list: Stein Textual Scholarship***

*Tue 20 Nov 2001*

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19 November 2001 Ulla E. Dydo Stein Textual Scholarship     Upon the Stein Symposium of 6 October 2001 at New York University some of us felt uneasy about discussions that addressed Stein's life and personality rather than her work. They relied on opinion without factual information about what I call the context of her texts. As a result, we tried to raise questions of her art, to offer information and to provoke controversies to enlighten us.     It was with this in mind that I spoke about Stein textual scholarship, not as a report of an academic specialist buried in an archive but as a matter of importance for any work on Stein texts. Much of what I discussed is included in my book, *The Language That Rises: The Voice Of Gertrude Stein 1923-1934*, forthcoming in 2002 from Northwestern University Press. In my talk at the symposium, however, I concentrated exclusively on textual problems of which younger Stein students, who take it for granted that reliable Stein texts are widely available, may not be aware. What I said follows below.     When I prepared *A Stein Reader*, between 1986 and 1992, I was not only thinking about what should be in it, and how. I had a long-term ulterior motive. I had learned, while working for years on Stein manuscript texts at the Beinecke Library, that there were innumerable discrepancies between manuscript, typescript and printed texts of many works. Obviously these affect how we read the texts, how they sound, how they look and come to mean. That was why I insisted that all pieces included in *A Stein Reader* be checked against original manuscripts, typescripts, and printed versions. The Reader was a first in showing the importance of word-for-word reliability in Stein texts.     My long-term hope was that the Reader might demonstrate the need for a complete, reliable edition of Stein's work, with accurate texts and full notes on dates, variants, revisions, etc. In the seventies and eighties, there was money for the slow, painstaking detail work required for a complete edition of an author's work. There was also an interest on the part of the National Endowment for the Humanities in supporting such efforts. An edition of Stein's Works did not exist. In the following years, funding became more precarious and even work on some complete editions of major writers was

abandoned. There is still no Stein Works today, although we know that small mistakes in transcription, typesetting, and even punctuation, can affect a text. Without complete, reliable texts, it is difficult to read right, to trust ones judgment, to interpret an author who does not follow the rules. Criticism becomes guesswork. Can funding be the only reason for the delay of a Stein edition? Just a few examples of how texts, notes, and critical study are related: Only after 1970, when the complete, reliable text of Ezra Pound's *Cantos* was issued, could serious study begin. It took another ten years before, in 1980, the *Companion to the Cantos* appeared, with full notes on sources and on Pound's knowledge of languages and cultures. As a result of Pound's war-time activities, his trial and imprisonment, it was not easy to do this, but writers knew how important his work was and fought for its publication to preserve its integrity. Or think of Joyce's *Ulysses*. Printed in book form in Paris in 1922, but banned as indecent in America until 1934, an accurate edition could not be prepared until the Joyce papers, manuscripts, typescripts, revisions, page proofs, scattered in many archives and in private hands in America and Europe, were identified and permission to copy and study them was secured. When in the mid-eighties the Hans Gabler text of *Ulysses* was finally published, it provoked immense and stimulating controversy about how Joyce wrote, how the book was typed and revised, about Joyce's learning, his sense of language, mythology, history. Such discoveries and disagreements continue to keep writers and scholars engaged. Again, consider what had to be done to restore the poems of Emily Dickinson, handwritten and sewn together by her in the small book bundles we call fascicles from what pious family members and editors interested in selling books had published in sentimentalized, "corrected" but corrupt and erroneous volumes. In the late fifties appeared the Johnson edition of her *Poems and Letters*, beautifully produced but, as it turned out, still including misreadings and editor's mistaken guesses; only in 1981 did R. W. Franklin publish *The Manuscript Books of Emily Dickinson*; and consider that Susan Howe spent years in the eighties and nineties teaching students how to read not what earlier books had printed but what Dickinson had actually written, when, why and how. Let me here insert a note about annotation. I use Joyce as an example. An enormous academic industry has grown upon the study of Joyce's work, the language which Joyce, with his wide knowledge of history, mythology, popular culture, music, songs, and so on, endlessly manipulates. Joyce texts offer a huge field--we might call it a market, an enterprise worth investing in--for learned exploration, competent annotation and the use that sanctions the scholar's learning and tools. Academic departments thrive on competition and promotion of theory and specialized scholarly research talent. Today, we can find reliable editions of many major authors. They give us accurate texts and include in notes information about how and when works were created, how events, letters, biography, language and so on are important and help explain the writing. And

yet there is no complete, reliable Stein Works. Here is a celebrated modernist, a collector, a famous figure in America and abroad, an expatriate, lesbian, Jew. A public personality, she is better known as the subject of the many portraits of her by painters, photographers, memoirists, than as the writer of her own portraits of them. Yet, with some notable exceptions, Stein's texts have received less attention than her personality. And the scholars' investment in training, knowledge and tools rarely help them gain access to Stein's language. Her vocabulary is simple, her references are rarely learned, her organization seems irrational, and her ideas often sound more ordinary than they are. If anything, hers are the words of a school primer, of nursery school or children's games. To follow her involves reading, rereading, listening, playing, flashing repetitions before eye and ear--things that do not demand the scholar's tools and training of the scholar. She asks the imagination to take a different path, one that children know but as adults often forget. The deceptive simplicity of her work, often thought plain silly, has resisted the usual editorial procedures. She has not received the scholars' attention that Joyce, Pound, Eliot, or Dickinson have. As a result, how she wrote, how she gained access to words, how those words function--details usually included in annotated textual editions--have not been studied with care, and her manuscripts have only begun to be looked at in detail. We gain access not through content and ideas but only through words, followed not as signifiers but as things in themselves. What are the problems of Stein texts? First, accuracy. For texts that constantly play with words and pun, misprints are a great danger--part of the game. Stein wrote with meticulous care, and Toklas had orders to type her writing conscientiously. Still, discrepancies do show up that can be revealing. Printing was not always accurate, and proofreading, including Stein's and Toklas' own, was often deficient. If you have ever transcribed or copied a Stein text, you may know how difficult it is--her words do not follow the expected syntactical paths but spin about eye and ear, weaving patterns in the mind that may be enjoyable but are not hers. Stein revised very little, for she did not believe in revision. Yet some changes are visible in the manuscripts and must be identified. Most of these are misspelled or miswritten words that she probably corrected immediately; but others, especially in later works, appear to be revisions. Moreover, she in part wrote with a strong visual sense, in blank, lined, or graph manuscript books, and she relied on features of the notebooks' format as well as her own design against those of the notebooks, to shape her texts. When she started in one notebook and moved on to a second, third, or more, the move to a new book might enter her text. Also, notions from illustrations or text on the covers of the French school cahiers that she used sometimes worked their way into her writing. In other words, it is sometimes possible to discover how Stein wrote by looking with care at her manuscripts, lines, margins, lineation, pen or pencil. A small number of tiny private pocket carnets have survived among

Stein's papers (over the years there must have been many more that are not preserved); in these she sometimes wrote sections of texts on which she was working, usually marked, as well as lists of things to buy or do, places to go, and small love notes to Toklas which Toklas sometimes answered; later, the texts sections were copied into the manuscript cahiers by Stein or Toklas. The small notes and lists sometimes add context to the writing--where she was, what was happening, guests expected, letters written, the weather. Annotating Stein texts requires detailed familiarity with all her work. And while she wrote one huge book, the great immigrant novel of *The Making Of Americans*, most of her other work consists of relatively short, separate pieces with varied titles that do not describe content and fail to fit traditional genre designations--poem, essay, story, play. She rarely follows standard diction, grammar or paragraphing. (When she first submitted *Three Lives* for publication--to a vanity press--an agent appeared at her house to suggest that her language was full of errors and needed an editor to correct it. She declined.) There are reasons for how she wrote, and we cannot dismiss her ways as errors though they go against authority. She rarely includes personal detail in writing that steers away from the temptation to read literary texts biographically; yet Stein has been admired and displayed as a personality--in her many friendships with avant-garde painters, writers, composers, editors, and social personalities throughout the twentieth century in Paris and America. The "Charmed Circle" of James Mellow's book is the public circle, not the writer's study. She herself helped to create the charmed circle by writing, late in life, *The Autobiography Of Alice B. Toklas*, by going on the American lecture tour of 1934-35, and by the huge publicity it generated--yet none of this late "public material" explains much about her composition. Stein's work creates a sequence, and dating her pieces in sequence is important. Preliminary dates were assigned to the works in the so-called Yale Catalogue, done in the forties by Robert Haas, a Stein student and admirer, with help from curators at the Beinecke Library. But many of these dates turned out to be wrong, or follow an erroneous order. Only detailed study of manuscripts and typescripts can establish dates and discover sequences of writing. In Stein's case dates of publication are useless since the history of her publications is a dismal tale of endless rejections, delays, and disappointments--not of a series of successful books and reviews. *The Making Of Americans*, completed in late 1911, was not published until 1925, and then in a small printing of 500 copies that few could afford. (Of these, 100 copies were used the next year, 1926, to make the first American edition.) In 1934, to Stein's great chagrin, an abridged edition was published in New York. Libraries did not have the original edition and readers could not find it. Not until the sixties did it become possible to buy a complete text in America and England. Much of her work, especially the early texts, remained unpublished until after her death. Even when the eight posthumous volumes of Stein work were issued



by Yale University Press, from 1951 to 1958, manuscripts were not consulted in detail; and pieces were haphazardly chosen, printed, and arranged. Those volumes did not sell well and the Press saw no quick profit. As a result, the early volumes were remaindered before the series was complete; at no point was it possible to buy the whole series in a bookstore. Remaindering relieved the Press of the obligation to pay royalties, and Alice Toklas was cut out of sorely needed income. Only in recent years have her texts gradually begun to be looked at, indeed discovered, in manuscript. We can now buy many Stein texts, recently reprinted, that for years were out of print and unavailable. But even of these many still do not offer accurate texts and give wrong dates. When I began to work of Stein, in the seventies, it was impossible to find her texts. I remember making a deal with someone upstate who had a copy of *Operas And Plays* (published by Stein herself in 1932, never reprinted). In return for a favor, a friend agreed to photocopy this volume. Nowadays that does not sound like much, but in those days photocopying was still new and far from perfect. I received the text, in light grey print, and I worked with and annotated those pages for years; once xeroxing improved, I made a better copy of the copy. Only in 1987, when Station Hill Press reprinted the book, did it become possible to buy it. However, this text, reprinted from the original plates, included all the original errors. A correct edition of *Operas And Plays* has not yet been produced. Stein has a cult following. One result is that her work has been reprinted in its original forms, without careful editorial attention. Take *Portraits And Prayers*, her 1934 volume, issued by Bennett Cerf of the Modern Library to coincide with her American lecture tour. On the cover is a Carl Van Vechten photograph of Stein, which, displayed in bookstores, was sure to help sales. In New York people who had seen the book in shop windows recognized Stein on the street and spoke to her. There have been several unsuccessful attempts to reissue this volume, beautifully produced and designed. Yet the pages include serious errors, which readers still overlook as did the original designer. In recent years many Stein texts that for decades were utterly unavailable have been reprinted. Stein appears to have come into her own, be accepted by readers, studied by students and admired as a modernist. In 1933, she published in her own Plain Edition 500 copies of her early *Matisse Picasso And Gertrude Stein* with two shorter stories (including "A Long Gay Book," "Many Many Women" and "G. M. P."); it did not sell well. For years thereafter, you could not find these texts. Only in 1972 was it reissued and is now available in paperback. Today, several different publishers have made various reprints of Stein texts available at reasonable prices. Yet none so far has engaged in a complete Stein and none have corrected errors. For my own work, it was by the accidental discovery of textual discrepancies--I now sometimes call it pure luck--that I began to immerse myself in the handwritten work in the cahiers and carnets. And

that is where I began to hear what I call the voice of Gertrude Stein and to write about it.

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### 293. **Vernon Frazer**

## *Re: revisiting poetry and altered states, suicide*

Tue 20 Nov 2001

Thanks for posting this. I'm a poet with Tourette, and would be interested in reading his article.

Vernon Frazer

----- Original Message -----

From: "Thomas Bell" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, November 17, 2001 8:23 PM

Subject: revisiting poetry and altered states, suicide

I've just read an interesting article that might be of interest to those who posted on these topics just before 9/11. Ronald Schleiffer, "The poetics of Tourette Syndrome: Language, neurobiology, and Poetry," *New Literary History*, 2001, 32:563-584.

While his specific focus on Tourette may not pan out over time, his general overview of the relevant neurobiology together with Greimas' semiotics is fascinating

tom bell

[illegible]

Poetry at <http://members.tripod.com/~trbell/lifedesigns/publicat.html>

## Gallery - Metaphor/Metonym for Health at

<http://members.tripod.com/~trbell/metaphor/metapho.htm>

Health articles at <http://psychology.healingwell.com/>

Reviews at <http://members.tripod.com/~trbell/lifedesigns/reviews.htm>

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294. **susan**

## Two Pierogi Press readings

Tue 20 Nov 2001

PIEROGI PRESS

Please join us for one (or both!) of our upcoming readings---



The Whitney Museum of American Art at Philip Morris will host  
an evening of readings

Tuesday, November 27th, 7pm

120 Park Avenue (across the street from Grand Central at Park  
Ave & 42nd St.)

it's free

David Brody

David Kramer

Kristin Prevallet

Claudia Rankine

and

a reading to celebrate the release of issue #7

at Galapagos\*

70 North 6th St (between Wythe and Kent)

Williamsburg, Brooklyn

Friday, December 7th, 7-9pm

it's free

Kostas Anagnopoulos

Donald Breckenridge

Meredith Drum

Matthea Harvey

\*to get to Galapagos take the L train to Bedford Ave., then walk one block  
to N. 6th St, turn right, walk three blocks toward the river.

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295. **Chris Stroffolino Stroffolino**

***Re: Deirdre Kovac, Dan Farrell, Sianne Ngai, Kevin Davies: Reading &  
Panel on "Recent Events" (Vancouver) 11/24-25***

*Tue 20 Nov 2001*

---

ah, the couples!

Aaron Vidaver wrote:

*Deirdre Kovac*

*Dan Farrell*

*Sianne Ngai*

*Kevin Davies*

*Reading at the Western Front*

*303 East 8th Avenue*

*Saturday November 24 8pm*

*\$5/\$3*

Panel on "Recent Events"  
Kootenay School of Writing  
201 - 505 Hamilton Street  
Sunday November 25 2pm  
\$5/\$3

Info: [REDACTED]

Sianne Ngai is the author of *Criteria* (O Books 1998). Her recent critical essays include "Stuplimity: Shock and Boredom in Twentieth-Century Aesthetics" (*Postmodern Culture* 2000) and "Bad Timing (A Sequel). *Paranoia, Feminism, and Poetry*" (*differences* 2001).

Selections from Deirdre Kovac's forthcoming book *Empire* appear in *Crayon*, *Bivouac*, *Object*, *Open Letter*, and *The Capilano Review*. She is the co-editor of *Big Allis* magazine (Brooklyn NY).

The extant books of Kevin Davies include the first two parts of his *Trilogy of Error: Pause Button* (Tsunami 1992) and *Comp.* (Edge 2000). Part three, *The Golden Age of Paraphernalia*, is in preparation.

Dan Farrell is the author-function of *ape* (Tsunami 1988), *Thimking of You* (Tsunami 1994), *(Untitled Epic Poem on the History of Industrialization by R. Buckminster Fulley pp. 1-50)* *Grid* (Meow 1999), *Last Instance* (Krupskaya 1999), and *The Inkblot Record* (Coach House 2000).

Co-sponsored by the Kootenay School of Writing, the Western Front, and Centre for Contemporary Writing. Media sponsor: *FRONT* magazine.

Links:

Kevin Davies & Diane Ward, *PhillyTalks 15*  
<<http://www.english.upenn.edu/~adlevy/phillytalks/archive/pt15.pdf>>

Review of *Comp.* by Brian Kim Stefans  
<<http://bostonreview.mit.edu/BR26.3/stefans.html>>

Dan Farrell, "Graphing the News: Keyword Frequency in the Print Media"  
<<http://users.erols.com/dfar/Rmain.html>>

Dan Farrell & P. Inman, *PhillyTalks 14*  
<<http://www.english.upenn.edu/~adlevy/phillytalks/archive/pt14.pdf>>

Sianne Ngai, "Stuplimity: Shock and Boredom in Twentieth-Century Aesthetics"  
<<http://jefferson.village.virginia.edu/pmc/text-only/issue.100/10.2ngai.txt>>

Sianne Ngai, "Bad Timing (A Sequel). *Paranoia, Feminism, and Poetry*"

<http://iupjournals.org/differences/dif12-2.html>

*Sianne Ngai & Abigail Child, PhillyTalks 16*

<http://www.english.upenn.edu/~adlevy/phillytalks/archive/pt16.pdf>

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296. **Susan Webster Schultz**

***Re: And these guys want to takeover the Department of Defense's intelligence responsibilities?***

Wed 21 Nov 2001

My husband and I have a photograph of ourselves standing under this sign: GW-Bush Center for Intelligence. It's right near my mother's house. Pretty amazing, ain't it?

Susan

----- Original Message -----

From: "Aldon Nielsen" <[aldonnielsen@gmail.com](mailto:aldonnielsen@gmail.com)>

To: <[REDACTED]>

Sent: Tuesday, November 20, 2001 4:15 AM

Subject: Re: And these guys want to takeover the Department of Defense's intelligence responsibilities?

*speaking of oxen morons --*

*Last week I drove out of DC on the GW Parkway for the first time in many years and noted a sign that has been added at the CIA exit:*

*BUSH INTELLIGENCE CENTER*

*no kidding . . . you can go there and see it for yourself --*

[illegible]

"I think old zero has lost very much of his self respect."

--Emily Norcross Dickinson

*Aldon Lynn Nielsen*  
*George and Barbara Kelly Professor of American Literature*  
*Department of English*  
*The Pennsylvania State University*  
*116 Burrowes*  
*University Park, PA 16802-6200*

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297. **gene**

***Re: New @ Bridge Street, Bernstein with Strings, Creeley Bio, Trip-wire, &&&***

*Wed 21 Nov 2001*

---

Hi,

I am a contributor to 100 days and seem to remember that the price for contributors was \$8.95. Is that price still in effect? Please advise.

Thanks.

Gene Grabiner

At 03:09 PM 11/20/01 -0500, you wrote:

>100 Days\_, ed Andrea Brady & Keston Sutherland, Barque Press, \$15.

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298. **raea100900**

***Dec. 5 reading at st. mark's***

*Wed 21 Nov 2001*

---

Rae Armantrout and Marjorie Welish will be reading at the Poetry Project in NYC on December 5th. Please come if you're in the area.

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299. **Patrick F. Durgin**

***old and new gospel - KENNING***

*Wed 21 Nov 2001*

---

~~~ Kyger, Saidenberg, Mohammad, Alarcón, & Ehret @ SPD - "hovercraft" (Kenning #8) available from SPD ~~~

Dear Friends -

To celebrate K. Silem Mohammad's upcoming reading at the SPD open house event (details below), and thanks to the generous support of the Cuning Fund for Literary Initiatives, Mohammad's celebrated first chapbook, hovercraft, goes into a limited reprint and will be available from SPD beginning December 1st. hovercraft had sold out three pressings as of early September and would otherwise have been unavailable.

Please ask for hovercraft at your local, independent booksellers. Or, from December 1st, order a copy from SPD's retail sales division. For more information on Kenning editions, see www.durationpress.com/kenning

Here's the skinny on the event:

SPD's Holiday OPEN HOUSE
December 1

Beat poet Joanne Kyger featured guest.

SPD warehouse, 1341 7th St. (off Gilman), Berkeley, Noon to 4pm

Free & Open to the Public

Join hundreds of book lovers at the country's only exclusively literary book distributor and...

SHOP amid more than 8,000 independently published titles, on sale at a 20-50% discount!

CONSUME free food & drink from Bay Area culinary outlets, and

ENJOY readings (program begins at 2 PM) by:

Francisco X. Alarcón (Davis), the 2000 winner of the Pura Belpré Honor from the American Library Association, is a Chicano poet and the director of the Spanish for Native Speaker Program at UC Davis.

Terry Ehret (Petaluma), a teacher at SFSU and Sonoma State University, is author of *The Lost Body* (Copper Canyon, 1993), a book chosen by Carolyn Kizer for the National Poetry Series.

Joanne Kyger (Bolinás), the author of 20 books of poetry, the most recent being *Again: Poems 1989-2000* (La Alameda Press, 2001) and *Some Life* (Post Apollo, 2000).

K. Silem Mohammad (Santa Cruz) is a poet of Yemeni and WASP descent, born in Modesto, who works as a visiting assistant professor of British & Anglophone literature at UC Santa Cruz.

Jocelyn Saidenberg (San Francisco). Saidenberg's most recent book of poems, *Cusp* (Kelsey St. Press, 2001), won the Francis Jaffer Book Award.

K e n n i n g

[a newsletter of contemporary poetry, poetics, and nonfiction writing]

383 Summer Street (lower), Buffalo NY 14213, USA

www.durationpress.com/kenning

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poetics & nonfiction writing |

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300. **Stephen Turtell**

Paula Fox at the Museum of the City of New York

Wed 21 Nov 2001

Join us for our two final "Gotham Readers: New York Women" programs

Paula Fox at the Museum of the City of New York

Wednesday November 28 x 6 pm

Paula Fox author of six novels, including *Desperate Characters* and *Poor George*, reads from her memoir *Borrowed Finery* (Henry Holt). Discussion moderated by Melanie Rehak. NTC

ADMISSION: \$7/\$5 members/seniors/students and teachers with valid ID.

Maureen Howard at the Museum of the City of New York

Monday December 10 x 6 pm

Maureen Howard reads a tale about John James Audobon from her newest book,

Big As Life: Three Tales for Spring (Viking). Discussion moderated by Annette Grant of The New York Times. Book signing and reception to follow. NTC.

NTC: This program has been approved for New Teacher Workshop Credit by the

Board of Education of New York.

ADMISSION: \$7/\$5 members/seniors/students and teachers with valid ID.

Directions to the Museum: By bus: M1, M3, or M4 to 104th Street; M2 to 106th or 101st Street By subway: Lexington Avenue #6 train to 103rd Street, then walk three blocks west; #6 to 96th Street, walk three blocks west to Fifth Avenue, then north to 103rd Street; or #2 or #3 train to 110th Street and Lenox Avenue, then walk one block east to Fifth Avenue, south to 104th Street.

Museum Hours

Wednesday - Saturday: 10 am - 5 pm

Sunday: 12 - 5 pm

Tuesday for pre-registered groups only: 10 am - 2 pm

The Museum is closed Mondays and all legal holidays.

Admission

The following admission contributions are suggested: \$7 for adults; \$4 for senior citizens, students, and children; and \$12 for families

If you would like to be removed from this list please reply to [REDACTED]

Stephen Turtell

Manager, Adult & Academic Learning

Museum of the City of New York

1220 5th Avenue

302. **Alan Sondheim**

(no subject)

Wed 21 Nov 2001

-

a few moments of lucidity. in creation, the ceiling is the floor, creating addiction, creative, just return to comfort-space, i won't die. of minds, almost thudding against the mind, creation. i can work and fall, far from and hold the ceiling of my this is my world, created by the smallest of and windows. creation codeine this creation of a matrix of wonder-thought. breathing is the struggle of creation in this and every other room. broken brilliant creation. i cannot structure. that, i create nets, mesh, mind. broken joy. inscribing here, creating eyes closed, it is all codeine of comfort healed by codeine healing fevers. holding to the flow climbs all create today. the the walls and the written codeine pills. trembling, i creates structures, stops leaks. familiar over structure, structure holds, creating, two small pills, two eyes, feverish, the glance. so inside. no delirious. death creates what codeine pills, their chemistries. one lives depression. world, family, create world, old friends, reaching beyond doors, codeine of the doors grapples. i take tiny friendship-pills and the floor the ceiling, codeine. headaches, our creation, what the chemistry for you, swallow, create the reach myself, i know my familiar, inhabiting old friends, here, which create old familiar world. two what shall i reach the bleary world created by says and does. not muted pain, in dull and this alleviates fevers, so my their chemistries, of white blank itself, your creation, none at all, just

breathing is the struggle of creation in this and every other room. codeine of the walls and doors, codeine of the doors and windows. creation climbs all over structure, structure holds, delirious. death creates what broken comfort healed by codeine healing fevers. holding to the flow almost thudding against the mind, creation. i can work and fall, far from muted pain, in dull and brilliant creation. i cannot reach myself, i know that, i create nets, mesh, grapples. i take tiny friendship-pills and create a few moments of lucidity. in creation, the ceiling is the floor, the floor the ceiling, codeine. inhabiting the bleary world created by codeine broken joy. inscribing here, creating eyes closed, it is all inside. no headaches, our creation, what the chemistry says and does. not addiction, creative, just return to comfort-space, i won't die. of minds, their chemistries, of white blank pills, their chemistries. one lives here, creating, two small pills, two eyes, feverish, the glance. so familiar this creation of a matrix of wonder-thought. so my old friends, what shall i create today. the world, old friends,

reaching beyond itself, creating mind. this alleviates fevers, creates structures, stops leaks. this is my world, created by the smallest of the written codeine pills. trembling, i reach for you, swallow, create the old familiar world. two codeine which create and hold the ceiling of my depression. world, family, my familiar, your creation, none at all, just structure.

=

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303. **Elizabeth Treadwell Jackson**

Re: Posting to list: Stein Textual Scholarship

Thu 22 Nov 2001

Ms. Dydo -- Thank you so much for this information, for your work. Recently looked at an apt in an old Oakland mansion in Stein's childhood neighborhood, with a semblance of the thrill it must be to see her carnets & cahiers! Happy Thanksgiving. Elizabeth Treadwell

<http://www.poetrypress.com/avec/populace.html>

Date: Tue, 20 Nov 2001 20:28:40 -0400
From: Ulla Dydo <[REDACTED]>
Subject: Posting to list: Stein Textual Scholarship

*19 November
2001*

*Ulla E. Dydo
Stein Textual Scholarship*

Upon the Stein Symposium of 6 October 2001 at New York University some of us felt uneasy about discussions that addressed Stein's life and personality rather than her work. They relied on opinion without factual information about what I call the context of her texts. As a result, we tried to raise questions of her art, to offer information and to provoke controversies to enlighten us.

*It was with this in mind that I spoke about Stein textual scholarship, not as a report of an academic specialist buried in an archive but as a matter of importance for any work on Stein texts. Much of what I discussed is included in my book, *The Language That Rises: The Voice Of Gertrude Stein 1923-1934*, forthcoming in 2002 from Northwestern University Press. In my talk at the symposium, however, I concentrated exclusively on textual problems of which younger Stein students, who take it for granted that reliable Stein texts are widely available, may not be aware. What I said follows below.*

*When I prepared *A Stein Reader*, between 1986 and 1992, I was not only thinking about what should be in it, and how. I had a long-term ulterior motive. I had learned, while working for years on Stein*

manuscript texts at the Beinecke Library, that there were innumerable discrepancies between manuscript, typescript and printed texts of many works. Obviously these affect how we read the texts, how they sound, how they look and come to mean. That was why I insisted that all pieces included in *A Stein Reader* be checked against original manuscripts, typescripts, and printed versions. The Reader was a first in showing the importance of word-for-word reliability in Stein texts.

My long-term hope was that the Reader might demonstrate the need for a complete, reliable edition of Stein's work, with accurate texts and full notes on dates, variants, revisions, etc. In the seventies and eighties, there was money for the slow, painstaking detail work required for a complete edition of an author's work. There was also an interest on the part of the National Endowment for the Humanities in supporting such efforts. An edition of Stein's Works did not exist. In the following years, funding became more precarious and even work on some complete editions of major writers was abandoned. There is still no Stein Works today, although we know that small mistakes in transcription, typesetting, and even punctuation, can affect a text. Without complete, reliable texts, it is difficult to read right, to trust one's judgment, to interpret an author who does not follow the rules. Criticism becomes guesswork. Can funding be the only reason for the delay of a Stein edition?

Just a few examples of how texts, notes, and critical study are related: Only after 1970, when the complete, reliable text of Ezra Pound's *Cantos* was issued, could serious study begin. It took another ten years before, in 1980, the *Companion to the Cantos* appeared, with full notes on sources and on Pound's knowledge of languages and cultures. As a result of Pound's war-time activities, his trial and imprisonment, it was not easy to do this, but writers knew how important his work was and fought for its publication to preserve its integrity.

Or think of Joyce's *Ulysses*. Printed in book form in Paris in 1922, but banned as indecent in America until 1934, an accurate edition could not be prepared until the Joyce papers, manuscripts, typescripts, revisions, page proofs, scattered in many archives and in private hands in America and Europe, were identified and permission to copy and study them was secured. When in the mid-eighties the Hans Gabler text of *Ulysses* was finally published, it provoked immense and stimulating controversy about how Joyce wrote, how the book was typed and revised, about Joyce's learning, his sense of language, mythology, history. Such discoveries and disagreements continue to keep writers and scholars engaged.

Again, consider what had to be done to restore the poems of Emily Dickinson, handwritten and sewn together by her in the small book bundles we call fascicles from what pious family members and editors interested in selling books had published in sentimentalized, "corrected" but corrupt and erroneous volumes. In the late fifties appeared the Johnson edition of her *Poems and Letters*, beautifully produced but, as it turned out, still including misreadings and editor's

*mistaken guesses; only in 1981 did R. W. Franklin publish *The Manuscript Books of Emily Dickinson*; and consider that Susan Howe spent years in the eighties and nineties teaching students how to read not what earlier books had printed but what Dickinson had actually written, when, why and how.*

Let me here insert a note about annotation. I use Joyce as an example. An enormous academic industry has grown upon the study of Joyce's work, the language which Joyce, with his wide knowledge of history, mythology, popular culture, music, songs, and so on, endlessly manipulates. Joyce texts offer a huge field--we might call it a market, an enterprise worth investing in--for learned exploration, competent annotation and the use that sanctions the scholar's learning and tools. Academic departments thrive on competition and promotion of theory and specialized scholarly research talent.

Today, we can find reliable editions of many major authors. They give us accurate texts and include in notes information about how and when works were created, how events, letters, biography, language and so on are important and help explain the writing.

And yet there is no complete, reliable Stein Works. Here is a celebrated modernist, a collector, a famous figure in America and abroad, an expatriate, lesbian, Jew. A public personality, she is better known as the subject of the many portraits of her by painters, photographers, memoirists, than as the writer of her own portraits of them. Yet, with some notable exceptions, Stein's texts have received less attention than her personality. And the scholars' investment in training, knowledge and tools rarely help them gain access to Stein's language. Her vocabulary is simple, her references are rarely learned, her organization seems irrational, and her ideas often sound more ordinary than they are.

If anything, hers are the words of a school primer, of nursery school or children's games. To follow her involves reading, rereading, listening, playing, flashing repetitions before eye and ear--things that do not demand the scholar's tools and training of the scholar. She asks the imagination to take a different path, one that children know but as adults often forget. The deceptive simplicity of her work, often thought plain silly, has resisted the usual editorial procedures. She has not received the scholars' attention that Joyce, Pound, Eliot, or Dickinson have. As a result, how she wrote, how she gained access to words, how those words function--details usually included in annotated textual editions--have not been studied with care, and her manuscripts have only begun to be looked at in detail. We gain access not through content and ideas but only through words, followed not as signifiers but as things in themselves.

What are the problems of Stein texts?

First, accuracy. For texts that constantly play with words and pun, misprints are a great danger--part of the game. Stein wrote with meticulous care, and Toklas had orders to type her writing conscientiously. Still, discrepancies do show up that can be revealing.

Printing was not always accurate, and proofreading, including Stein's and Toklas' own, was often deficient. If you have ever transcribed or copied a Stein text, you may know how difficult it is--her words do not follow the expected syntactical paths but spin about eye and ear, weaving patterns in the mind that may be enjoyable but are not hers.

Stein revised very little, for she did not believe in revision. Yet some changes are visible in the manuscripts and must be identified. Most of these are misspelled or miswritten words that she probably corrected immediately; but others, especially in later works, appear to be revisions. Moreover, she in part wrote with a strong visual sense, in blank, lined, or graph manuscript books, and she relied on features of the notebooks' format as well as her own design against those of the notebooks, to shape her texts. When she started in one notebook and moved on to a second, third, or more, the move to a new book might enter her text. Also, notions from illustrations or text on the covers of the French school cahiers that she used sometimes worked their way into her writing. In other words, it is sometimes possible to discover how Stein wrote by looking with care at her manuscripts, lines, margins, lineation, pen or pencil.

A small number of tiny private pocket carnets have survived among Stein's papers (over the years there must have been many more that are not preserved); in these she sometimes wrote sections of texts on which she was working, usually marked, as well as lists of things to buy or do, places to go, and small love notes to Toklas which Toklas sometimes answered; later, the texts sections were copied into the manuscript cahiers by Stein or Toklas. The small notes and lists sometimes add context to the writing--where she was, what was happening, guests expected, letters written, the weather.

*Annotating Stein texts requires detailed familiarity with all her work. And while she wrote one huge book, the great immigrant novel of *The Making Of Americans*, most of her other work consists of relatively short, separate pieces with varied titles that do not describe content and fail to fit traditional genre designations--poem, essay, story, play. She rarely follows standard diction, grammar or paragraphing. (When she first submitted *Three Lives* for publication--to a vanity press--an agent appeared at her house to suggest that her language was full of errors and needed an editor to correct it. She declined.) There are reasons for how she wrote, and we cannot dismiss her ways as errors though they go against authority.*

*She rarely includes personal detail in writing that steers away from the temptation to read literary texts biographically; yet Stein has been admired and displayed as a personality--in her many friendships with avant-garde painters, writers, composers, editors, and social personalities throughout the twentieth century in Paris and America. The "Charmed Circle" of James Mellow's book is the public circle, not the writer's study. She herself helped to create the charmed circle by writing, late in life, *The Autobiography Of Alice B. Toklas*, by going on the American lecture tour of 1934-35, and by the huge publicity it*

generated--yet none of this late "public material" explains much about her composition.

Stein's work creates a sequence, and dating her pieces in sequence is important. Preliminary dates were assigned to the works in the so-called Yale Catalogue, done in the forties by Robert Haas, a Stein student and admirer, with help from curators at the Beinecke Library. But many of these dates turned out to be wrong, or follow an erroneous order. Only detailed study of manuscripts and typescripts can establish dates and discover sequences of writing.

In Stein's case dates of publication are useless since the history of her publications is a dismal tale of endless rejections, delays, and disappointments--not of a series of successful books and reviews. The *Making Of Americans*, completed in late 1911, was not published until 1925, and then in a small printing of 500 copies that few could afford. (Of these, 100 copies were used the next year, 1926, to make the first American edition.) In 1934, to Stein's great chagrin, an abridged edition was published in New York. Libraries did not have the original edition and readers could not find it. Not until the sixties did it become possible to buy a complete text in America and England. Much of her work, especially the early texts, remained unpublished until after her death. Even when the eight posthumous volumes of Stein work were issued by Yale University Press, from 1951 to 1958, manuscripts were not consulted in detail; and pieces were haphazardly chosen, printed, and arranged. Those volumes did not sell well and the Press saw no quick profit. As a result, the early volumes were remaindered before the series was complete; at no point was it possible to buy the whole series in a bookstore. Remaindering relieved the Press of the obligation to pay royalties, and Alice Toklas was cut out of sorely needed income.

Only in recent years have her texts gradually begun to be looked at, indeed discovered, in manuscript. We can now buy many Stein texts, recently reprinted, that for years were out of print and unavailable. But even of these many still do not offer accurate texts and give wrong dates. When I began to work of Stein, in the seventies, it was impossible to find her texts. I remember making a deal with someone upstate who had a copy of *Operas And Plays* (published by Stein herself in 1932, never reprinted). In return for a favor, a friend agreed to photocopy this volume. Nowadays that does not sound like much, but in those days photocopying was still new and far from perfect. I received the text, in light grey print, and I worked with and annotated those pages for years; once xeroxing improved, I made a better copy of the copy. Only in 1987, when Station Hill Press reprinted the book, did it become possible to buy it. However, this text, reprinted from the original plates, included all the original errors. A correct edition of *Operas And Plays* has not yet been produced.

Stein has a cult following. One result is that her work has been reprinted in its original forms, without careful editorial attention. Take *Portraits And Prayers*, her 1934 volume, issued by Bennett Cerf of the Modern Library to coincide with her American lecture tour. On the

cover is a Carl Van Vechten photograph of Stein, which, displayed in bookstores, was sure to help sales. In New York people who had seen the book in shop windows recognized Stein on the street and spoke to her. There have been several unsuccessful attempts to reissue this volume, beautifully produced and designed. Yet the pages include serious errors, which readers still overlook as did the original designer.

In recent years many Stein texts that for decades were utterly unavailable have been reprinted. Stein appears to have come into her own, be accepted by readers, studied by students and admired as a modernist. In 1933, she published in her own Plain Edition 500 copies of her early Matisse Picasso And Gertrude Stein with two shorter stories (including "A Long Gay Book," "Many Many Women" and "G. M. P."); it did not sell well. For years thereafter, you could not find these texts. Only in 1972 was it reissued and is now available in paperback. Today, several different publishers have made various reprints of Stein texts available at reasonable prices. Yet none so far has engaged in a complete Stein and none have corrected errors.

For my own work, it was by the accidental discovery of textual discrepancies--I now sometimes call it pure luck--that I began to immerse myself in the handwritten work in the cahiers and carnets. And that is where I began to hear what I call the voice of Gertrude Stein and to write about it.

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download of MSN Explorer at <http://explorer.msn.com/intl.asp>

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304. **cris cheek** **on lists**

Fri 23 Nov 2001

Hi,

I have a small favour to ask. I'd be very grateful to anybody who can spend a little time responding to the following fairly straight forward questions in respect of some research I'm conducting on discourse networks for contemporary poetry/poetics. Please don't feel you have to answer all of the questions. Any response will help me to begin at least a sketch towards current attitudes and practice. PLEASE don't send responses to the list, but back channel them to me : 

What was the stimulus for you in joining your first e-list serv?

When was that?

Was your first e-list serv one dealing in contemporary poetry/poetics? If not then what was its nominal subject?

How many lists are you on and which of them nominally engage with contemporary poetry/poetics?

What have been the most interesting aspects of list participation for you? Do you have any favourite 'moments' / exchanges / . . ?

What has frustrated you most as a continuing participant?

Would you consider yourself:

- a practitioner
- one who is an enthusiastic 'reader'
- one who is interested in theorising/critiquing contemporary practice
- one who would use the word 'praxis' in respect of what you do
- or how would you describe your interest . . .

Do you have any thoughts at all on the following in respect of your practice and experience of e-list servs:

- 'dominant' voices
- the e-list as a gendered space,
- writing technologies (technological inequalities and the impact of emergent writing technologies on poetic practices and circulation of poetic practice)
- local / translocal conversations / globalism

How do you feel about the archiving of such ongoing discussions, both the importance of them and the ownership of them? Do you ever visit and or use existing archives?

I sincerely hope you can see ways to respond to these question, it'd be helpful and the help will be acknowledged.

it's for PhD research I'm working on and is not related to my own participation on or co-ownership of any lists. All information will be treated as confidential.

thanks in advance

love and love

cris

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305. **Brenda Coultas**
Reading Coultas & Ramsdell
Fri 23 Nov 2001

Hi List,

Heather Ramsdell and I will be reading at the Zinc Bar on Dec 2, at 7pm.

Thank you,
Brenda Coultas

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306. **Patrick F. Durgin**
OFTEN in review
Fri 23 Nov 2001

Once again, before St. Mark's takes note, the indie-rock kids in the heartland review another issue of Kenning - OFTEN by Barbara Guest and Kevin Killian. Spanning generations ...

<http://www.splendidezine.com/departments/&/often.html>

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307. **MAXINE CHERNOFF**
New Books from Salt Publications
Fri 23 Nov 2001

REHEARSAL IN BLACK poems by Paul Hoover

WORLD poems by Maxine Chernoff

Both available through Salt Publications website or at local bookstores.

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308. **Odile Cisneros**
SIBILA-NY launching event
Fri 23 Nov 2001

SIBILA

International Portuguese-language review of innovative poetry and culture
edited in São Paulo Brazil
by poet Régis Bonvicino
and essayist Romulo Valle Salvino

New York launching event

Featuring readings by:

Bruce Andrews
Charles Bernstein
A.S. Bessa
Odile Cisneros
Matias Mariani

Thursday, December 13, 2001, 7-9 pm

KGB Bar,
85 East 4th St, between 2nd
and 3rd Aves., 2nd floor



Subway: F to Lower East Side-Second Ave.
free entrance

Inéditos de Lucio Costa: a exposição de arte brasileira que seria realizada em Paris !+ poema Marjorie Perloff: contra as rotinas ! não ser de Juan Gelman ressurreição, de Léon Ferrari neobarraco eu ? José Kozér desvairísticos de Bruce Andrews poemas de Cecilia Vicuña, Emmanuel Hocquard e Régis Bonvicino palavras-chaves: Elida Tessler Romulo Valle Salvino: vanguarda hoje ? imitação e rechaço em Sousândrade por Odile Cisneros recusa do português em Mia Couto por Tida de Carvalho um modernismo novo em Portugal por valter hugo mãe poemas de Jussara Salazar, Jorge Melícias, Reynaldo Damazio, Manoel Ricardo de Lima e Matias Mariani Guy Bennett em tradução de Claudia Roquette-Pinto Belgais: um novo espaço para a arte por Graça Capinha Luis Dolhnikoff: a exuberante irrelevância da poesia brasileira contemporânea Marcelo Sandman analisa Noites do Norte de Caetano Veloso

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309. **Alan Sondheim**

bring us.

Fri 23 Nov 2001

-

bring us.

alan can bring you. alan can touch you there. alan has sentimental caring. alan is a male. alan is a pseudonym. alan is a story. alan is an avatar. alan is bound to inscribe. alan is buddhalike. alan is fictitious. alan is lying next to me. alan is my husband. alan is naked and erect. alan is real. alan is your pleasure. alan loans azure to you. alan will look at your body. anyone can disturb alan. anyone can disturb azure. anyone can write alan. anyone can write azure. azure can bring you. azure can touch you there. azure has infinite compassion. azure is a female. azure is a pseudonym. azure is a story. azure is an avatar. azure is bound to inscribe. azure is lying next to me. azure is my wife. azure is naked and open. azure is real. azure is saintlike. azure is your pleasure. azure loans alan to you. azure will look at your body. jennifer has gentle love. jennifer is christlike. jennifer is your pleasure. jennifer will look at your body. julu has kind intentions. julu is a story. julu is fictitious. julu is perfection. nikuko is a bodhisattva. nikuko is always loving. nikuko is bound to inscribe. nikuko is fictitious. nikuko is naked and open. they struggle beneath you. they struggle beyond you. they struggle upon you. they struggle within you. this is nikuko's pleasure. travis is fictitious. you are alan's pleasure. you are azure's pleasure. you are jennifer's pleasure. you can be aroused. you can bomb them. you can come in alan. you can come in azure. you can come in jennifer. you can come on alan. you can come on azure. you can die anywhere. you can die there. you can dream of alan and azure. you can dream of alan. you can dream of azure and alan. you can dream of azure. you can forget them all. you can inscribe alan. you can inscribe azure. you can inscribe julu. you can smell alan. you can smell azure. you can smell nikuko. you can smell them all. you can strangle them. you can touch yourself. you can write alan's body. you can write alan's holes. you can write azure's body. you can write azure's holes. you can write jennifer's holes. you can write kill alan. you can write kill azure. you can write kill them all. you may borrow alan. you may borrow azure. you may borrow fictitious jennifer. you may borrow julu. you may borrow nikuko. you may write across alan. you may write across azure. you may write into alan. you may write into azure. you will bring alan. you will bring azure. you will bring nikuko.

—

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310. **Alan Sondheim**

move us.

Sat 24 Nov 2001

—

move us

war can move you. war can touch you there. war has sentimental caring. war is a male. war is a pseudonym. war is a ghost. war is a fable. war is bound to inscribe. war is unbearable. war is fictitious. war is lying next to me. war is my lover. war is quiet and erect. war is real. war is your surplus. war loans peace to you. war will look at your pain. anyone can disturb war. anyone can disturb peace. anyone can write war. anyone can write peace. peace can move you. peace can touch you there. peace has infinite compassion. peace is a female. peace is a pseudonym. peace is a ghost. peace is a fable. peace is bound to inscribe. peace is lying next to me. peace is my lover. peace is quiet and withdrawn. peace is real. peace is lastborn. peace is your surplus. peace loans war to you. peace will look at your pain. violence has gentle love. violence is firstborn. violence is your surplus. violence will look at your pain. death has kind intentions. death is a ghost. death is fictitious. death is perfection. loving is a blessing. loving is always loving. loving is bound to inscribe. loving is fictitious. loving is quiet and withdrawn. they continue beneath you. they continue beyond you. they continue upon you. they continue within you. this is loving's surplus. travis is fictitious. you are war's surplus. you are peace's surplus. you are violence's surplus. you can be aroused. you can bomb them. you can live in war. you can live in peace. you can live in violence. you can live on war. you can live on peace. you can die anywhere. you can die there. you can dream of war and peace. you can dream of war. you can dream of peace and war. you can dream of peace. you can forget them all. you can inscribe war. you can inscribe peace. you can inscribe death. you can smell war. you can smell peace. you can smell loving. you can smell them all. you can strangle them. you can touch yourself. you can write war's pain. you can write war's wounds. you can write peace's pain. you can write peace's wounds. you can write violence's wounds. you can write kill war. you can write kill peace. you can write kill them all. you may borrow war. you may borrow peace. you may borrow fictitious violence. you may borrow death. you may borrow loving. you may write across war. you may write across peace. you may write into war. you may write into peace. you will move war. you will move peace. you will move loving.

—

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311. **Christopher Emery**
WORLD: POEMS 1991-2001
Sat 24 Nov 2001

=====

===

SALT NEW TITLE ANNOUNCEMENT
<http://www.saltpublishing.com>

=====

WORLD: POEMS 1991-2001

Maxine Chernoff

ISBN: 1-876857-30-7

Format: 216 x 140mm

Page extent: 120pp

UK Price: £7.95

US Price: \$12.95

AUS Price: \$19.95

Publication date: 1/11/2001

A B O U T T H I S B O O K

"World", Chernoff's first full-length collection in ten years, explores the borders of personal and group experience, public and private language. In poems that range from brief jazz riffs to long sequences, she examines poetic possibilities in "linguistic cuts and connections" that surprise the mind and ear.

A U T H O R B I O G R A P H I C A L N O T E

Maxine Chernoff is the author of five books of poetry including *New Faces of 1952*, which won the 1985 Carl Sandburg Award, the abcedarium *Japan*, and *Leap Year Day: New and Selected Poems*. Co-editor of the journal *New American Writing* and Professor of Creative Writing at San Francisco State University, she lives with poet Paul Hoover and their three children in Northern California.

B U Y O N L I N E N O W

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312. **Christopher Emery**

REHEARSAL IN BLACK

Sat 24 Nov 2001

=====

SALT NEW TITLE ANNOUNCEMENT
<http://www.saltpublishing.com>

=====

REHEARSAL IN BLACK
Paul Hoover

ISBN: 1-876857-31-5
Format: 216 x 140mm
Page extent: 112pp
UK Price: £7.95
US Price: \$12.95
AUS Price: \$19.95
Publication date: 1/11/2001

ABOUT THIS BOOK

Rehearsal in Black is Paul Hoover's first poetry collection since the appearance of Totem and Shadow: New & Selected Poems in 1999. Containing work in a variety of forms the cento ("American Gestures"), the pantoum ("At the Desiring Vine"), terza rima (the title poem), and a meditative poem written in the AAA rhyme scheme of rap lyrics ("The Task"), the collection also contains incisive comment on the state of postmodern culture, from mass communications

("Necessary Errand") to the work of Andy Warhol ("Sixteen Jackies") and John Coltrane ("Naima"). This is one of the most significant collections he has yet produced.

AUTHOR BIOGRAPHICAL NOTE

Paul Hoover is author of seven previous poetry collections including Totem and Shadow: New & Selected Poems, Viridian, and The Novel: A Poem. He is also widely known as the editor of Postmodern American Poetry: A Norton Anthology and the literary magazine New American Writing. Married to poet and fiction writer Maxine Chernoff, he is Poet-in-Residence at Columbia College Chicago and divides his time between Chicago and the San Francisco area.

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313. **Christopher Emery**

THE DAMAGE: NEW AND SELECTED POEMS

Sat 24 Nov 2001

=====

SALT NEW TITLE ANNOUNCEMENT

<http://www.saltpublishing.com>

=====

THE DAMAGE: NEW AND SELECTED POEMS

Drew Milne

ISBN: 1-876857-11-0

Format: 216 x 140mm

Page extent: 128pp

UK Price: £7.95

US Price: \$12.95

AUS Price: \$19.95

Publication date: 1/11/2001

ABOUT THIS BOOK

Milne's new book, ³The Damage² offers a broad selection & daring new works. Recently featured in Keith Tuma's ³Anthology of 20th-Century British and Irish Poetry² (OUP, 2001), and known as a Marxist critic (working with Terry Eagleton), Milne writes poems that range from cheeky pop song riffs to challenges to the worlds of IT, science & capitalism.

AUTHOR BIOGRAPHICAL NOTE

Drew Milne was born in Edinburgh, Scotland 1964. His books include Sheet Mettle (1994), How Peace Came (1994), Songbook (1996), Bench Marks (1998), As It Were (1998), familiars (1999), Pianola (2000) and The Gates of Gaza (2000). He has been a lecturer at the universities of Edinburgh and Sussex, and is the Judith E. Wilson Lecturer in Drama and Poetry, Faculty of English, University of Cambridge. He edits Parataxis Editions, and the journal Parataxis: modernism and modern writing.

BUY ONLINE NOW

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314. **owner-realpoetik**

RealPoetik

Sat 24 Nov 2001

Jim Cory

Jim Cory's published six chapbooks of poems, most recently "the redheads," 1997 by Insight to Riot Press. He's working on a book-length poem about about American architecture. He likes cats and stays in a lot and can be reached at [REDACTED]

37 x 1 x 2

A dullard in person is almost always a dullard in print.

*

Envy was the base on top of which the rest of her psychological make-up had been carefully applied.

*

I'm on a diet. Allegedly.

*

On yoga: I'd much rather eat a pretzel than be one.

*

Whenever people are provided with an opportunity to demonstrate their moral superiority, it's best to get quickly out of the way, because there's going to be a stampede.

*

You know what you know when you know it & that's all you know.

*

It's better to be an honest nobody than a well-known charlatan.

*

2.

The critic in his blurb calls the jejune writings of a particular novice "scatological," unintentionally accurate in overlooking the fact that the word is a 5 syllable synonym for shitty.

*

The greatest compliment a person can give is his undivided attention.

*

Fame is essentially an exalted form of vanity.

*

Just because you find the work of certain artists enthralling doesn't mean they're pleasant people.

*

People will believe anything horrible about someone they envy.

*

Jack was the kind of guy who turned every resentment into a lifetime achievement award.

*

Dogs have long since ceased to serve any useful purpose in Western society, except to amuse children and console the inconsolable.

*

Shelly had a past. And her past had a past.

*

His face had long since left his hairdo in the dust.

3.

*

Beware ingratiating people & the gift that keeps on taking.

*

Ever notice that time has a whole different value when you don't have any?

*

Mice are a lot like us. It basically comes down to eating and fucking.

*

He was my rock and the pebble beneath my mattress.

*

Philadelphia is a lot like a village, except that there's more than one idiot.

*

I'm not that interested in Surrealism. I had my fill of it growing up.

*

He'd shot himself so many times his foot looked like a collander.

*

The scariest thing about Oklahoma is how much it resembles the mind on those days when we just don't want to be bothered.

*

4.

Lou didn't so much drop names as shed them.

*

The problem with being a bigshot is that you never notice the little things.

*

He was a tidal wave of need looking for a human continent to crash into.

*

Lisa was green with penis envy.

*

Thrifty to the last and presciently anticipating a dearth of visitors, my father ordered an inconspicuous plot & a tombstone not much bigger than a thumbnail.

*

Bill always looks as though he'd just stepped out of a different decade.

*

Time is the only real editor.

*

Philadelphia: the city that never sweeps.

*

5.

What's the point of having anything if you don't know how to share it with other people?

*

Diane threw the ideological baby out with the party line bathwater.

*

He went from the toast of the town to burnt toast in 6 months.

*

That leather jacket Steve swiped from someone at the bar eventually wore him.

*

If his life was an open book, mine was an unread newspaper.

*

As I near the half-century mark, I only hope I'm not around when people go to the supermarket for bottled air.

Jim Cory

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315. **Harry Nudel**

m&r..deleriumafterturkeyfoodpoisoning...

Sat 24 Nov 2001

couldn't the brand name... Ash Koch Not Buk Pen... guin... just pub... one big book... Poetry Book Anon Inc... mixem matchem... award sem hic sem hoc - cem hoc um pocus.. DRn rite...

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316. **. sandra**

A Linguist Looks at Discourse on the Internet- book review

Sat 24 Nov 2001

<http://www.sciam.com/2001/1201issue/1201reviews1.html>

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317. **Tom Beckett**

(no subject)

Sat 24 Nov 2001

I read
the libretto

think like
a termite

a new
source
of weather

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318. **ixnaypress**

ixnay reading / release party

Sat 24 Nov 2001

Please join ixnay press
in welcoming
Carol Mirakove
&
Mark Wallace
for a reading / release party
celebrating

ixnay number seven

Saturday December 1st 2001

LaTazza

108 Chestnut Street

in Old City Philadelphia, between 2nd and Front Streets

Cocktail hour begins at 7pm; reading begins promptly at 8 pm (we promise)

DC ex-pat Carol Mirakove has returned from the left coast & now resides in Brooklyn. She is the author of WALL, & has new work in PomPom and on www.theeastvillage.com.

Mark Wallace is a long-present force on the DC poetry scene. He is the author of NOTHING HAPPENED AND BESIDES I WASN'T THERE, THE SONNETS OF A PENNY-A-LINER, & the forthcoming TEMPORARY WORKER RIDES A SUBWAY.

ixnay number seven
features new work by:

Elizabeth Robinson
Sherry Brennan
Terrence Chiusano
Mark Salerno
Brandon Downing
Daniel Hales
Jessica Smith
Mark Wallace
Carol Mirakove

& an interview with Michael Magee by Chris McCreary

We hope to see you there!

-- Chris McCreary & Jenn McCreary, co-editors, ixnay press



www.durationpress.com/ixnay

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319. **David Columbia** *publication announcement*

Sat 24 Nov 2001

A recent publication of mine may be of interest:

A hypertext "essay" that attempts to work against received standards for document presentation along with linguistic standardization, it appears under the title Daev. Gl=vulaa, "Hii-=perlexicoaorpara=][strophism..." in _Postmodern Culture_ 12:1 (September 2001). To some extent, this reflects on an earlier essay of mine titled "Hypercapital" that appeared in the same journal about 5 years ago.

Most colleges, libraries and universities get this journal via Project Muse. Members of subscribing institutions can access this via their library's web gateway to Project Muse journals or via <http://muse.jhu.edu/journals/pmc>.

There is also a stand-alone version of the "essay" that I maintain for those outside of subscribing institutions:

<http://www.mindspring.com/~dgolumbi/docs/hycat/hycat.html>

--



David Golumbia

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320. **James Brook**

***THE TRIBE* by Jean-Michel Mension / City Lights Books**

Sat 24 Nov 2001

City Lights has just published the first in a series of books related to the Situationist International.

The Tribe by Jean-Michel Mension is a portrait of the disorderly milieu that gave birth to the Letterist International. Great stories, with priceless photographs and documentation.

The Tribe is shipping now and should be available in any good bookstore. You can also order it directly from City Lights Bookstore. See <http://www.citylights.com> for details.

Thanks, --James Brook

*

THE TRIBE

By Jean-Michel Mension

Conversations with Gerard Berreby and Francesco Milo

Translated from the French by Donald Nicholson-Smith

Contributions to the History of the Situationist International and Its Times, Vol I

Between 1952 and 1954, Jean-Michel Mension haunted Saint-Germain-des-Pres as a member of the legendary Letterist International, direct progenitor of the Situationist International. In a series of conversations, Mension recounts this very particular vie de bohème whiled away with Guy Debord and a rogue's gallery of hard drinkers and thinkers.

The Tribe is a rare, vivid tour of a moment and milieu barely noticed at the time by the tourists who flocked to the Left Bank for a glimpse of Sartre & Co. The rich iconography includes many of Ed van der Elsken's celebrated photographs of "the tribe" and a trove of Letterist leaflets and posters.

"The Tribe relates the Parisian wanderings of a heterogeneous group of individuals who cultivated laziness and revolt, alcohol and talk, drift and chance, creative hopes and encounters ... in quest of a Rimbaudian derangement of all the senses, of detournement of art and daily life by the defiance of order, by

vandalism, by delinquency, but also by an altogether contemporary quest for a supersession of Marxism." --Le Monde libertaire

Jean-Michel Mension (b. 1934) misspent his youth in Saint-Germain-des-Pres in the early 1950s before joining the Communist Party in 1962 and the Ligue Communiste in 1968. The Tribe is Mension's first book; he recently published his second, Le Temps gage.

\$14.95

City Lights Books

ISBN 0-87286-392-1

<http://www.citylights.com>

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321. **Thomas Bell**

Fw: December Schedule for The Infinite Mind

Sun 25 Nov 2001

----- Original Message -----

From: Lichtenstein Creative Media

To: List Member

Sent: Saturday, November 24, 2001 6:27 PM

Subject: December Schedule for The Infinite Mind

.

In December on the award-winning, public radio series, The Infinite Mind:

Art and Madness

FEED DATES: December 5 and 6

Images of the tormented artist, poet, painter and composer are familiar. but is there a verifiable link between madness and art? In this popular encore presentation, we'll hear from actress Margot Kidder, who has manic depression; Linda Gray Sexton, writer and daughter of Pulitzer Prize-winning poet Anne Sexton; and top researchers. With a performance (and analysis!) of music written by German composer Robert Schumann, and commentary by John Hockenberry.

Migraine

FEED DATES: December 12 and 13

The "take two aspirin and call me in the morning" approach to headache just doesn't work for people with migraine, a debilitating neurological condition that affects an estimated 30 million Americans. This encore presentation looks at genetics, treatment and advocacy, and includes a challenging discussion with neurologist, author and migraine sufferer Dr. Oliver Sacks. With commentary by John Hockenberry.

Weather and the Mind

FEED DATES: December 19 and 20

Are blue skies smiling above you? Or are you under the weather? Do you know which way the wind is blowing? We often talk about how we feel in terms of the weather, but how much does what's happening outside affect what is going on inside the human mind? This encore program includes an interview with Dr. Norman Rosenthal, who discovered Seasonal Affective Disorder, and a reading from award-winning author Jan de Blieu. Plus, Jungian analysis of our fascination with extreme weather, and we ride along with a tornado-chaser. Commentary by John Hockenberry.

Shyness

FEED DATES: December 26 and 27

Many people balk at the thought of public speaking. For some, any situation that calls for human contact can seem not just frightening but potentially devastating. This encore presentation explores the psychological and biological origins as well as the experience of shyness - from sweaty palms to full-blown social phobia. With commentary by John Hockenberry and a special performance by Suzanne Vega.

The Infinite Mind is the weekly, public radio series on the art and science of the human mind. It is hosted by Dr. Fred Goodwin and produced by the Peabody Award-winning Lichtenstein Creative Media. It is free for unlimited airplay to all public radio stations. The Infinite Mind currently airs on more than 170 public radio stations, and is produced in association with WNYC/NY.

To find the public radio station in your area that broadcasts The Infinite Mind visit <http://www.theinfinitemind.com/stations.htm>. For more information, visit www.theinfinitemind.com or contact The Infinite Mind's Station Outreach Coordinator, Laura Newmark, at Lichtenstein Creative Media, at [REDACTED] or [REDACTED].

[Click here to change or remove your subscription](#)

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322. **geraldine mckenzie**

(no subject)

Sun 25 Nov 2001

I'm happy to say my first collection - Duty - is now available in the US and the UK. It's published by Paper Bark Press, along with Devin Johnston's Telepathy and Martin Harrison's Summer. Blurbs follow, then contact details for those who would like to buy a copy.

Geraldine

Duty -

Hear ye! Hear ye! Geraldine McKenzie is entering the hall of language mirrors. Listen for the inflections of the reflections. Duty calls. And then some.

Charles Bernstein

A rare bird indeed! Geraldine McKenzie is a new voice in Australian poetry. She writes with passion and intelligence, coalescing space and time.

Dorothy Hewett

Telepathy -

Telepathy is a book about possibility, and Devin Johnston enters this realm with great skill, navigating time and space. He is a poet who has learnt from elders like Duncan and Creeley how to exploit what Olson called the ""Post Modern" and bring to light half-forgotten origins. How apt that this powerful first book was written in the US and published in Australia. Telepathy is brilliantly written and delightfully readable.

Robert Adamson

While his lexicon is rich and particular, Johnston's line is severe, unadorned, and keenly cut to measure out the subtle, counterpointed music which so marks these poems. If he asserts that 'Souls never touch/ their objects', Johnston's vision is nevertheless essentially phenomenological. Despite the fact that they span nearly a decade of his writing life, the poems of Telepathy cohere around Johnston's intensely focused exploration of a subject that is inextricably bound up in a physical world and mediated by language. His words are equally "landmarks". Reading this remarkable book, we take a journey that alters our perception and so remaps our lives.

Forrest Gander

I read these poems as lovely, strange, and mystico-historical...
Howe

Fanny

Summer -

Harrison is concerned with the 'magic' of poetic sight and sound; with our everyday perception being stretched almost to the point of non-perception.

David McCooey, Australian Book Review

Harrison re-creates 'livable' locales in his poems, utterly convincing places where ordinary happiness might reside.

Nigel Wheale, London Review of Books

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323. **Alan Sondheim**

seyries

Sun 25 Nov 2001

-

seyries

he felt all right.

he pushed into the _a_.

he sounded the _a_.

his mouth opened wide.

he swam toward it.

the water gathered in his mouth.

water swirled near his throat, great gullet.

his teeth serrated the striking water.

he fled the _S_.

he wouldn't be a subject.

he'd be an object. he swam toward it.

he swam toward/S it. he carried the S.

the S followed him in the wake.

the wake was an enunciation of his death.

the wake swam towardS him.

the horizon of the subject was always in view.

the sides of the pool, the two meter line.

he headed towards the shallows. the S was lost.

he swam toward the _a_.

he pushed into the _a_.

he sounded the _a_.
his mouth opened wide.
he swam toward it.
ah.
—

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324. **Joseph Tabbi**
new from the electronic book review

Sun 25 Nov 2001

The electronic book review covers literature's becoming electronic. Over six years of continuous publication at the Alt-X network, its interface has come to incorporate image, code, and now sound. The current issue, "music sound noise," features a number of cybernetically active essays. One by Trace Reddell transforms the dj groove box into a machine for literary speculation. Jeff Parker proposes a poetics of the hypertext link and invites readers to submit examples of their own favorite link types. Sound artist Elise Kermani limns the differences between noise, music, and sound, and readers are invited to compare results in a database-driven survey. Together, MSN's feature essays advance the ongoing debates on 'cybertext' - not only by producing more theory, but by integrating cybernetic possibilities into the form of the critical essay itself.

"music sound noise"

"Humans do not have a switch
or "earlids"
to turn off the ear's listening."
--- Elise Kermani, currently in ebr

ebr 12 general essays (www.altx.com/ebr)

A Poetics of the Link

Jeff Parker contributes to the ongoing debate on electropoetics and invites readers to post their own link types and descriptions.

Cybertext Theory and Literary Studies, A User's Manual
Considering cybertext as a subset of hypertexts,
Markku Eskelinen weighs in with seven examples
of how to implement Espen Aarseth's seven-fold typology.

"In short, serious print scholars
will eat hypertext theory for breakfast
sooner or later.
And actually I can't wait for that to happen "
---Markku Eskelinen, currently in ebr

ebr 12 music/sound/noise (www.altx.com/ebr)

The Sonic Spectrum

Elise Kermani writes about her work with sound
and invites readers to locate sounds
of their own on the spectrum
from noise to sound to music.

A Somewhat Legal Look at the
Dawn and Dusk of the Napster Controversy
Paul C. Rapp, Esq., a.k.a. Lee Harvey Blotto

Tattoo it in Skin: A Literary Prediction
RVV Rob Wittig, Scriptor, fast forwards to a future
when teenagers in neo-nikes and neo-soccer jerseys
recreate ye olden days
of the True Hip Hop Troubadour, circa Y2K.

Litmixer: The Literary Remediator
With his software groovebox,
Trace Reddell applies the tools and strategies
of the DJ to the performance
of literary interpretation and critical speculation.

End Construction: ebr3.0
Anne Burdick and Ewan Branda
introduce the new ebr interface
- a complement to the litmixer,
but using ebr itself as the sampling source

A Disorganized Multilingual A to Z Poem
text: Raymond Federman.

Flood
poem: Thomas Swiss;
photographs: David Henry;
design: Ingrid Ankerson.
Done in a "classical mode." using Micromedia's Flash.

Stuttering Screams and Beastly Poetry
Allison Hunter writes on Douglas Kahn,
a modern musicologist
who takes in the noise of modern battle,
recordings from the tops of trains
and the interiors of coalmines,
and also the musicality
of undigitized everyday noise.

When You Can't Believe Your Eyes:
Voice, Vision, And the Prosthetic Subject in 'Dancer in the Dark'
Cary Wolfe investigates
why the reviewers were so rattled
by the Lars von Trier film,
and in the process
puts Jacques Derrida, Stanley Cavell,
Slavoj Zizek, and Judith Butler into conversation.

New Beatle/Beach Boy Facts
David Greenberger on the two titans
of entertainment and enlightenment.

further reVIEWS on critical ecologies: media/systems theory
(www.altx.com/ebr)

Further Notes From the Prison-House of Language
Linda Brigham works through
Embodying Technesis by Mark Hansen.

Mindful of Multiplicity
Linda Carroli reviews Michael Joyce
on networked culture, whose emergence
changes our ideas of change.

The Cybernetic Turn: Literary into Cultural Criticism
Joseph Tabbi reviews
the essay collection Simulacrum America.

ebr12 reVIEWS of general interest (www.altx.com/ebr)

Duchamp Through Shop Windows
Reviewing new scholarship by David Joselit,
Molly Nesbit, Thierry de Duve, and Linda Henderson,
Hannah Higgins proposes that

writing about Duchamp
needs to be Duchampian in flavor.

What Lies Beneath?

Gene Kannenberg, Jr. finds
the most well-publicized comic
by one of America's most significant cartoonists
to be technically accomplished, challenging as narrative
but finally all too true to its title:
the characters and situations
in David Boring are in fact boring.

Talking Back to the Owners of the World
Steffen Hantke on Tom LeClair's
and Richard Powers's novelistic imaginations of terror.

America: The Usable Cliché

Sue Im-Lee reviews
Reciting America by Christopher Douglas.

Reading the L.A. Landscape
Claire Rasmussen on geography
and the social theory of
Janet L. Abu-Lughod, Mike Davis, and Edward Soja.

Accretive Dreams, Junk Narrativity,
& Orphaned Excess in Moderation
Lance Olsen reviews
hypertext writing,
past and present,
by Robert Arellano.

Unraveling the Tapestry of Califia
Jaishree K. Odin on the hyperfiction
of M.D. Coverley.

++ electronic book review ++
<http://www.altx.com/ebr>

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325. **Harry Nudel**
m&r..PS 1 UP...

Sun 25 Nov 2001

I was Shanghaied out to the last day of the Joe Brainard Retro at P.S. 1...L.I.C. I once bought for a couple of bucks and still have a large cut paper floating collage of his and wanted to see what the market would bear.

The third floor rooms were full of Brainard sellable framed stuff...in all sizes shapes periods and styles. Flower, collage,d.j., cartoon, pencil, ossorio. If the purpose of art is to produce sellable product, then the purpose of art was served.

I didn't much look at the framed stuff..but the labels and ownership tags tell a different story. Big stock holders in Joe Brainard Inc are Kenward Elmslie, Ron Padgett and Wife and Jo Leseur. We're all hoping for a bull market. Bet on light, hedge on darkness.

We went to Astoria after and had moussaka. Good 'nuff....DRn...

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326. **jesse glass**
Liebesloch im Quadrat--Korean Concrete Poetry

Sun 25 Nov 2001

Liebesloch im Quadrat by Won Koh is the first collection of concrete poetry in Hangul (Korean characters). It's an attractive, commercially published book (4-color cover, 163 pages, good paper) and includes a foreward (in German) by Eugen Gomringer. The work can be appreciated even if one doesn't know Hangul. Wan Koh is a professor at Seoul National University. Copies can be ordered on-line from the publisher issues today <http://www.issuetoday.com>, or from Professor Koh himself:

Prof. Won Koh
German Dept.
Seoul National University
Kwanak-gu
Seoul 151-742.

\$10.00 would cover price of book and postage.

About Jesse Glass. How to order his books.
<http://www.letterwriter.net/html/jesse-glass.html>

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327. **jesse glass**

Escaleras y otros Anipoems--CD-rom by Ana Maria Uribe

Sun 25 Nov 2001

Argentine visual, concrete, and cyber-poet Ana Maria Uribe has just published a selection of her work--including her delightful Circus series--as a CD-rom. Her work can be seen at the fantastic Ubuweb, as well as at the phenomenal Vortice Argentina website if you're not familiar with what she does. She also has her own site, though I don't have the URL at the moment. For purchasing details contact Ms. Uribe at [REDACTED] or write her at

Ana Maria Uribe
Paunero 2765, 13 C
1425 Buenos Aires
Argentina

Jesse Glass

About Jesse Glass. How to order his books.
<http://www.letterwriter.net/html/jesse-glass.html>

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328. **jesse glass**

Neurogenesis--Sound Poetry by Rod Summers and Jesse Glass

Sun 25 Nov 2001

A new CD of sound and experimental poetry by Rod Summers and Jesse Glass (with guest readings by Clement Padin and others) is available from

Rod Summers/ VEC
Florynruwe 52 C
6218 CE Maastricht
The Netherlands
[REDACTED]

Price: \$14.00

The CD can also be ordered on-line from Boekie Woekie, Amerstam.

Jesse Glass

About Jesse Glass. How to order his books.
<http://www.letterwriter.net/html/jesse-glass.html>

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329. **][D(NA).fence][**
p.la][tent][y.jar][ring][.ism
Sun 25 Nov 2001

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[↑ Contents](#)

330. **][D(NA).fence][**
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Sun 25 Nov 2001

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[↑ Contents](#)

331. **][D(NA).fence][**
E.voke the Coat of Bo][u][y 2_
Sun 25 Nov 2001

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332. **Arielle Greenberg**
request for suggestions

Sun 25 Nov 2001

Hi, all--

For a project I'm working on, I would appreciate some feedback. Basically, if I were to ask you think of a list of the most important young (under 45) American women poets, who would you name? These should all be women with at least one book out, winners of awards, etc. I am looking for all kinds of poets, not just experimentalists -- poets of every style. And I am especially interested in getting names of regional writers, writers of color, queer writers, etc. (Please note that I am not trying to judge quality or make a "best of" list -- I am just trying to get a sense of who people are reading out there and who I might have missed for this project.)

Top of mind is great -- just whatever comes to you immediately. Please backchannel to

██████████.

Thanks so much,
Arielle

Do You Yahoo!?

Yahoo! GeoCities - quick and easy web site hosting, just \$8.95/month.
<http://geocities.yahoo.com/ps/info1>

333. **Barrett Watten**

Qui Parle: The Poetics of New Meaning

Mon 26 Nov 2001

PRESS RELEASE:

qui parle: literature, philosophy, visual arts, history

is pleased to announce the publication of

Volume 12, Issue 2:

A Special Issue on the Poetics of New Meaning

Guest-Edited by Barrett Watten

The essays presented in this issue are researches into the poetics of the new, investigations of the literary and cultural status of new meaning. Written by innovative poets and critics who have weighed the present horizon of their work with the claims to innovation of earlier historical periods, each asks: Is innovation still a primary goal, or is the new at this late date a nightmare of precedence, a mere renewal of earlier possibility, or a cataclysmic break? How do we recognize a paradigm shift, and if one is granted, what are its implications for our position in relation to it? is new meaning always outside us, or is it only "us"?

Contents:

Introduction:

Barrett Watten

The Poetics of New Meaning

Articles:

Sianne Ngai

Moody Subjects/Projectile Objects: Anxiety and Intellectual Displacement in Hitchcock, Heidegger, and Melville

Steve Evans

"A World Unsuspected": The Dynamics of Literary Change in Hegel, Bourdieu, and Adorno

Benjamin Friedlander

A Short History of Language Poetry/According to "Hecuba Whimsy"

Lytle Shaw

Proximity's Plea: O'Hara's Art Writing

Lisa Samuels

If Meaning, Shaped Reading, and Leslie Scalapino's way

Review Essay: Vincent Cannon

Spectres of Christ: Love, Christianity, and the Political in Slavoj Zizek's
The Fragile Absolute

Twice a year qui parle publishes provocative interdisciplinary articles covering a range of innovative theoretical and critical work in the humanities. Past issues have featured authors such as Giorgio Agamben, Judith Butler, Anne Cheng, Jacques Derrida, Philippe Lacoue-Labarthe, Avital Ronell, Kaja Silverman, Gianni Vattimo, and Slavoj Zizek. Founded in 1986 at the University of California at Berkeley, qui parle is dedicated to expanding the dialogues that take place between the disciplines, and that challenge received notions about reading and scholarship in the university.

The issue can be ordered via our website,

<http://socrates.berkeley.edu/~quiparle/>

or by sending \$8, along with a request for issue 12.2 and shipping address, to

Qui Parle

Attn: Editors

The Doreen B. Townsend Center for the Humanities

220 Stephens Hall

University of California

Berkeley, CA 94720-2340

Subscription guidelines may be found at

<http://socrates.berkeley.edu/~quiparle/qp-submit.html>

Questions? Contact us via e-mail: [REDACTED]

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334. **Harry Nudel**

m&r more prize \$\$\$

Mon 26 Nov 2001

Usually reliable Arabic Sources have informed us that the largest single cash intellectual/artistic prize...the Shadow Award... has just been funded: to be bestowed on the scholar, poet, intellectual, writer who can most usefully demonstrate that there is no such thing as Evil.... DRn on our side....

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335. **Herb Levy**

FYI: prizes

Mon 26 Nov 2001

In the midst of a NY Times story about the effect of the National Book Awards on sales, now that UPC scanners are used in more retail settings, sales figures for Alan Dugan's Poems Seven:

week ending Oct 28 - 60 copies sold

week ending Nov 4 - 10 copies sold

week ending Nov 11 - 20 copies sold

week ending Nov 18 - 250 copies sold

Monthly sales of 340 copies of a poetry book (which I assume is not yet being used in classes, though that 60 copy week may show otherwise) seems pretty good, but note, the winner in the children's book category sold roughly half again as many copies in the same period (470), the non-fiction winner sold about 14-15 times as many (4,900), and in any ONE of these four weeks, the fiction winner sold about a hundred times as many copies as the Dugan book did in the four weeks total.

The chart in the print edition of the paper is, unfortunately, apparently not on-line:

<http://www.nytimes.com/2001/11/26/business/media/26SCAN.html>

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336. **Daisy Fried**

Event

Mon 26 Nov 2001

The NEW SCHOOL POETRY FORUM
moderated by DAVID LEHMAN
with DAISY FRIED and JOSHUA WEINER
Monday Dec. 3, 2001; 6:30 p.m.

66 W. 12th St., Rm. 510
New York, New York

free with student ID; \$5 general admission

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337. **Small Press**

this weekend at Small Press Traffic

Mon 26 Nov 2001

Saturday, December 1, 2001

Series X: On Translation

4 pm: Panel Discussion

8 pm: Reading

Slight changes to this event announced below

The opener of our new Series X, investigating the enactment of radicality and tradition in varying situations and for varying purposes. Open Borders, Series X: On Translation will include an afternoon panel moderated by Michael Palmer with translators Pierre Joris, Jen Hofer, Walter Lew, and Diane Weipert, as well as an evening reading of poetry they've translated from North Africa, Korea, Mexico and Cuba, introduced by Myung Mi Kim. Hosted by Elizabeth Treadwell Jackson.

Sunday, December 2, 2001 at 2 p.m.

Crosstown Traffic -- Tanya Hollis & Amanda Huguen

Visual artists Tanya Hollis and Amanda Huguen will present and discuss their work and processes. Tanya Hollis attended New College of the University of South Florida, receiving a BA in Religion with a thesis on women's roles in slave religion in the South, and then SUNY-Buffalo for her Masters in Library Science. She now resides in San Francisco, and is currently the Acting Director at the California Historical Society's North Baker Research Library. Hollis will be talking about her job as an archivist and its implications in her work as a visual artist; she is also a sculptor, using mainly found objects, and is involved in the Bay Area poetry scene. Amanda Huguen is a visual artist who looks at utilitarian forms in the built environment, and explores the nuance that emerges from the repetition of forms within a system. Huguen has shown throughout the Bay Area, at such venues as the San Francisco Art Commission Gallery, The Luggage Store, a.o.v., Refusalon, the San Francisco Art Institute, and Southern Exposure. She has been an artist in residence at the DeYoung Museum Artists Studio, and an affiliate artist at the Headlands Center for the Arts. Hosted by Yedda Morrison.

Elizabeth Treadwell Jackson, Executive Director

Small Press Traffic

Literary Arts Center at CCAC

1111 Eighth Street

San Francisco, California 94107

415/ [REDACTED]
<http://www.sptraffic.org>

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338. **Harry Nudel**
m&r..Why They Hate Us...
Mon 26 Nov 2001

Sales Figures for the N.B.A. poetry winner....billed as the most prestigious book prize.....Alan Dugan's Poems Seven...(so he's not your favorite)..Oct 28...60....Nov 4....10...Nov. 11...20...Nov. 18 (after the award) 500...no indication how many of these were institutional sales that literally had no choice...

In pretty much the same time period...Franzen's novel..The Corrections...sold 100,00 copies..and the Harry Potter Movie took in over 200 mill...

Why they hate us...beats me...try the back pages of the Poetics List. i hate us...glad i'm not alone....since it's all vanity of vanities pub...sayeth the preacher...DRn..

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339. **Steve Dickison**
** Pierre JORIS, Thursday Nov 29, 4:30 pm*
Mon 26 Nov 2001

P O E T R Y C E N T E R 2 0 0 1
The Poetry Center & American Poetry Archives
presents

An afternoon reading with
PIERRE JORIS

Thursday November 29
4:30 pm, free
@ The Poetry Center, SFSU

** Note: on Saturday December 1, Pierre Joris will be part of Series X: On Translation, including an afternoon panel at 4 :00 pm moderated by Norma Cole with translators Pierre Joris, Jen Hofer, Walter Lew, and Diane Weipert, and an evening reading at 8:00 pm of poetry in translation from North Africa, Korea, Mexico and Cuba. Sponsored by Small Press Traffic, at Timken Lecture Hall, California College of Arts and Crafts, 1111 Eighth Street, San Francisco.
**

As poet Nicole Brossard notes, "To read the poetry of PIERRE JORIS is to listen to the ticking of the words, to observe them preparing to move and alter

themselves so as to expose the nature of what a split second of fervor in language can do to meaning." Mr. Joris's first major publication of his own poetry in the United States is *Poasis: Selected Poems 1986-1999* (Wesleyan University Press, 2001). "This is a substantial volume both for what it proposes and for the pleasure in fragmentary form it brings forward. It is an intimate book of data, personal confidence, theoretical pursuit and perceptive vision. . . . [Joris's poems] extend with urgency and reflection a personal encounter with the complex and diverse faces of modernism. These poems work at times with delightful sonic care, melodic staccato stanzas stacked with provocative imagery." (Dale Smith, in *Skanky Possum*, <http://www.skankypossum.com>)

This large new book follows on numerous acclaimed anthologies and over a dozen translations, in several directions, into and from French, German, and English. With Jerome Rothenberg he coedited the massive two-volume international anthology *Poems for the Millennium* (1995 & 1998), and the collection *pppppp: The Selected Writing of Kurt Schwitters* (1993). Besides numerous contributions within those volumes, he is noted for his remarkably nuanced translations of Paul Celan, Maurice Blanchot, and Edmond Jabès, among others. Mr. Joris lives in Albany, New York.

Writings and more at <http://www.albany.edu/~joris>

THE POETRY CENTER

is located in Humanities 512 on the SW corner
of the San Francisco State University Campus,
1600 Holloway Avenue
2 blocks west of 19th Avenue on Holloway
take MUNI's M Line to SFSU
28 MUNI bus or free SFSU shuttle from Daly City BART

All Poetry Center events are videotaped and made available to the public through our American Poetry Archives collection. The first Complete Catalog in over a decade detailing available Archives tapes will be published in late 2001, including videos from 1974 forward, and audiotapes dating from the early years of The Poetry Center, from its founding in 1954 through the early 70s.

MEMBERS WILL BE MAILED A FREE COPY OF THE CATALOG ON PUBLICATION.

The Poetry Center's programs are supported by funding from Grants for the Arts-Hotel Tax Fund of the City of San Francisco, the California Arts Council, the National Endowment for the Arts, Poets & Writers, Inc., as well as by the College of Humanities at San Francisco State University, and by donations from our members. Join us!

=====

Steve Dickison, Director

The Poetry Center & American Poetry Archives
San Francisco State University
1600 Holloway Avenue ~ San Francisco CA 94132
~ vox [REDACTED] ~ fax [REDACTED]
<http://www.sfsu.edu/~newlit>

~ ~ ~

Lâ taltazim hâlatan, walâkin
durn bî-llyâyly kamâ tadûwru
Don't cling to one state
turn with the Nights,
as they turn

~Maqâmat al-Hamadhâni (tenth century; tr Stefania Pandolfo)

~ ~ ~

Bring all the art and
science of the world, and
baffle and humble it with
one spear of grass.
~Walt Whitman's notebook

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340. **Steve Clay**

Soliloquy by Kennth Goldsmith from Granary Books

Mon 26 Nov 2001

Granary Books is pleased to announce the publication of Kenneth Goldsmith's "Soliloquy" in an affordable trade paperback format. In the tradition of Andy Warhol's "A" and David Antin's talk poems, Goldsmith ups the ante on real speech as poetry. An unedited document of every word Goldsmith spoke during a week in 1996, "Soliloquy" quantifies and concretizes the sheer amount of language that surrounds us in our daily lives. By turns intimate, profound, and mundane, an autobiography of one man emerges, defined by the language he produces as he goes about his business over the course of the week: his relationships, his career, his love life - speech clings to every contour.

ISBN 1-887123-53-9 - -489 pp. -- \$17.95 - -

"Confronted with the matter of 'real' speech (not to mention its content, which might prove more embarrassing than its stammers and mumbles), we realize that we all sound a bit like George Bush..." Gordon Tapper, zingmagazine

To help afford a peek into what exactly is spoken of in this book we offer below the full index to the first edition (Editions Bravin Post Lee, 1997).

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307 Seventh Ave #1401
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341. **Steve Clay**

Jack Smith / Piero Heliczer

Mon 26 Nov 2001

All are invited to a reception for several recent Granary publications at Anthology Film Archives 2nd Ave and 2nd St. NYC - Friday November 30 6-7 pm.

The books featured are:

J. Hoberman's On Jack Smith's Flaming Creatures. [J. Hoberman will be present.]

Jack Smith's The Beautiful Book. First published in 1962 by Piero Heliczer's press, the dead language, this is a faithful facsimile of the original made in an edition of 200.

Piero Heliczer's A Purchase in the White Botanica edited by Gerard Malanga and Anselm Hollo. [Gerard Malanga will be present.]

Our website reveals more details about the books and the event - <http://www.granarybooks.com>

November 29-December 1 Anthology Film Archives is screening Jack Smith and Piero Heliczer films - a rare occasion - see their website for full details <http://www.anthologyfilmarchives.org>

Hope to see you there.

--

Steve Clay
Granary Books, Inc.
307 Seventh Ave #1401
NY NY 10001



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342. **Small Press**

Fwd: Anne Carson

Mon 26 Nov 2001

December 10 The California College of Arts and Crafts MFA in Writing Program presents A Reading by Anne Carson 7:30 pm, Timken Lecture Hall, CCAC, 1111 Eighth Street, San Francisco Reception: Immediately following the reading
Info:  Cost: Free Anne Carson, the internationally renowned poet and

essayist, will read from her work at Timken Lecture Hall on the San Francisco campus of the California College of Arts and Crafts. Author of numerous works of poetry and prose, Anne Carson has just been named the first winner of the Griffen poetry prize for her book "Men in the Off Hours." She is also a 2000 MacArthur Fellow and has received a Guggenheim Fellowship (1998), the Pushcart Prize for Poetry (1997) and the Lannan Literary Award for Poetry (1996).

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343. **Leonard Brink**

Fw: from Cydney Chadwick

Tue 27 Nov 2001

A front page article about Susan Smith Nash appeared in the Norman Transcript over the weekend. It details her day job, her work in former Soviet countries. This subject also informs her new Pivotal Prose Series book _To the Uzbekistani Soldier who Would not Save my Life_ (Avec Books, 2001). The article is available online at:

<http://www.geocities.com/beyondutopia/normantranscript/>

For more information about Smith Nash and her new book:www.poetrypress.com/avec.

Cydney Chadwick

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344. **vgrp**

ENID DAME AT 14th St Y

Tue 27 Nov 2001

The 14th St Y of the Educational Alliance
The Center for Cultural, Performing and Literary Arts
Wendy Sabin Lasker, Director~ Veronica Golos, Artistic Coordinator

WhY Women Poetry Series Present
CEREMONIES OF LIGHT~ Dec. 6~ Thursday~7pm~\$7

with ENID DAME, author of Anything You Don't See, Lilith and Her Demons, and On the Road to Damascus, Maryland; editor Home Planet News and three emerging writers: Ritu Kalra, Jelayne Miles, Lee Schwartz

344 East 14th St, corner of First Ave.
to RSVP: [REDACTED]x255

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345. **Harry Nudel**
m&r...muttering...

Tue 27 Nov 2001

am i the only one amused that the 1st Ed. point on Franzen's *The Corrections* is an errata slip of THE CORRECTION on pp. 430-31 which was transposed...does collecting follow art or what?

at the local sallie i wade through 4 boxes of good lit...r.i.p. the common reader...buy for myself a copy of tooevilmuchSaid's *Culture and Imperialism* and for the biz a copy of Baroness Anne Crawford Von Rabe's...*A MYSTERY OF THE CAMPAGNA*..P.B.O...*Dracula Fan Club 1983*...no copies listed...

when someone asked me if i buy to sell on the net...i half nod and half unnod...Lantz's *PAGEANT OF PATTERN OF NEEDLE POINT CANVAS*...is good nuf example...in A.B. days there was a standing order for this classic from a specialist dealer..in any condition...for 50.00...i must have sold her 6 or 7 copies...i now have one on line...with the 148 others...one in my trunk where it's providing ballast...and one on an outside table where it's providing fleeting amusement...haven't sold any of 'em in 4 years....

some of my favorite sales..a perfect and expensive 1st American *APES OF GOD* to the Brazilian Ambassador to Argrentina in Buenos Aires...A dumpstered 20's mag with an article by Colonel Lawrence on his Arabian Adventure to A Scottish Earl at Castle X..& my pretty much fav of all time a 19th burlesque pamphlet on initiation rites to the director of a Masonic Temple...whose address is xx00 Fairway Dr., Dodge City, Kansas...there by linking two great Americans...Tiger Woods and Josephine Sarah Marcus...the third and only jewish wife of Wyatt Earp,...many many images of her half nude on the web..

Josephine Sarah Marcus Earp upon Wyatt's death took up crocheting full time...memory is a loom...love is a thread...DRn...

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346. **Creativity Workshop**
December and January New York Workshops

Tue 27 Nov 2001

Creativity Workshop: Writing, Drawing, Storytelling, and Personal Memoir

NEWS, November 26, 2001

Hello.

Here is the latest news on the Creativity Workshop: creative writing, drawing, storytelling and personal memoir.

We are all born creative, curious and imaginative but these qualities sometimes fade with the passage of time. The Creativity Workshop's goal is to help people get their imaginations back. Whether you are a writer, a business person, a teacher or an artist we can help you find and develop your particular way of expression and break through the fears associated with creation.

---Next available workshops:

New York City December 8 - 9, 2001

<http://www.creativityworkshop.com/newyork.html>

2 day intensive weekend workshop

Saturday from 11 AM to 4:30 PM, Sunday from 11 AM to 4:30 PM

Tuition Fee: \$300

New York City January 12 - 13, 2002

<http://www.creativityworkshop.com/newyork.html>

2 day weekend workshop:

Saturday from 11 AM to 4:30 PM

Sunday from 11 AM to 4:30 PM

Tuition Fee: \$300

---If you are interested in reading more about the workshop, we can send you some very interesting magazine articles and interviews with the directors, Shelley Berc and Alejandro Fogel which will give you a deeper idea about the workshop's techniques, origins, and results. ---Please see below our updated Calendar for New York City and European workshops and general information on all our workshops.

Regards,

Karen Bell

Administrative Associate

mailto: [REDACTED]

SUMMARY

1...Creativity Workshop: General information

2...Calendar

3...Where the workshop has been taught

4...What people say about the Creativity Workshop

5...The teachers

6...To register or request more information

7...Unsubscribe information

1...Creativity Workshop: General Information

This internationally renowned intensive workshop brings together people of all backgrounds, cultures, and interests to discover new and exciting tools for generating creativity and thinking and working in new and exciting ways by using creative writing, visual arts, and brainstorming techniques.

Process not Product The Creativity Workshop is for anyone interested in expanding their creative potential. The workshop is attended by educators, artists, business executives, writers, lawyers, doctors, homemakers, advertising and design people--all with the common goal of experimenting with their imaginations and finding new ways to stimulate and expand their creative potential. Shelley Berc and Alejandro Fogel have developed a series of exercises designed to help participants develop and recognize their individual creative processes. Participants explore different artistic materials and mediums in order to discover their own unique ways of expression and to learn to break through the fears and distractions that inhibit creativity.

Tools for a Lifetime The exercises used in the Creativity Workshop are intended to become the tools for a lifetime of creative expression. Participants are encouraged to draw from all kinds of resources of creativity -such as the oral tradition, dreams, childhood memories, sense perceptions and intuition. Working both individually and in collaborative groups, participants explore their imaginative potential through exercises in writing, drawing, collage, map making, story telling and guided visualization.

2...Calendar

DECEMBER New York City December 8 - 9, 2001

<http://www.creativityworkshop.com/newyork.html>

2 day intensive weekend workshop

Saturday from 11 AM to 4:30 PM, Sunday from 11 AM to 4:30 PM

Tuition Fee: \$300

JANUARY

New York City January 12 - 13, 2002

<http://www.creativityworkshop.com/newyork.html>

2 day weekend workshop:

Saturday from 11 AM to 4:30 PM

Sunday from 11 AM to 4:30 PM

Tuition Fee: \$300

FEBRUARY

New York City February 2 - 3, 2002

<http://www.creativityworkshop.com/newyork.html>

2 day weekend workshop:

Saturday from 11 AM to 4:30 PM

Sunday from 11 AM to 4:30 PM

Tuition Fee: \$300

MARCH

New York City March 9 - 10, 2002

2 day weekend workshop:

Saturday from 11 AM to 4:30 PM

Sunday from 11 AM to 4:30 PM

Tuition Fee: \$300

APRIL

New York City April 13 - 14, 2002

<http://www.creativityworkshop.com/newyork.html>

2 day weekend workshop:

Saturday from 11 AM to 4:30 PM

Sunday from 11 AM to 4:30 PM

Tuition Fee: \$300

MAY

New York City May 11 - 12, 2002

<http://www.creativityworkshop.com/newyork.html>

2 day weekend workshop:

Saturday from 11 AM to 4:30 PM

Sunday from 11 AM to 4:30 PM

Tuition Fee: \$300

New York City May 27 - 31, 2002

<http://www.creativityworkshop.com/newyork.html>

5 day workshop

Monday through Friday 4 to 7 PM

Tuition Fee: \$600

SUMMER IN EUROPE 2002

JUNE

Florence, Italy June 24 - July 5, 2002

<http://www.creativityworkshop.com/florence.html>

10 day workshop

Tuition Fee: \$1,000

(Special fellowships for Italian participants available)

JULY

Samos, Greece July 6 - 16, 2002

<http://www.creativityworkshop.com/samos.html>

9 day workshop

Tuition Fee: \$1,500 (includes accomodations)

(Special fellowships for Greek participants available)

Barcelona, Spain July 31 - August 10, 2002

<http://www.creativityworkshop.com/barcelona.html>

9 day workshop

Tuition Fee: \$950

(Special fellowships for Spanish participants available)

AUGUST

Paris, France August 11 - 21, 2002

<http://www.creativityworkshop.com/paris.html>

9 day workshop

Tuition Fee: \$950

(Special fellowships for French participants available)

3...The Creativity Workshop has been taught at:

International Writing Program at the University of Iowa, Iowa, USA. National Institute of Education at Singapore University, Singapore. The Art Alliance, New York, USA. Yldiz University, Istanbul, Turkey. Nerengi Institute, Istanbul, Turkey. Prima del Teatro (University of Pisa), San Miniato, Italy. Scuola Drammatica San Remo, San Remo, Italy. Academy of Drama and Film, Milan, Italy. Prague Summer Writers Workshop, Prague, Czech Republic. Writing Beyond the Walls, Lucca, Italy. Spoleto Arts Symposia, Spoleto, Italy. United World College, Trieste, Italy. Australian National University, Canberra, Australia. Australian National Playwright Conference, Canberra, Australia. NSW Writers Workshop, Sydney, Australia. Performance Studies Department, University of Sydney, Sydney, Australia. Hungarian Ethnic Artists Festival, Kisvarda, Hungary. Art School of the Aegean, Samos, Greece. Scuola Sagarana, Lucca, Italy, among others. -----

4...What people say about the Creativity Workshop

"The new millennium needs bold, creative men and women who can turn their dreams into reality... Shelley Berc and Alejandro Fogel show how you can do this through their challenging and inspiring creativity workshops...even a simple first contact will prove what these two talented teachers can do for your own gifts." Dr. Kirpal Singh, Writer, Professor, Singapore Management University.

"The Creativity Workshop in Spoleto has been a very special experience for me. It opened up new ways to look at my work and I found new friendships. I spent

15 fantastic days in an incredible place. Shelley and Alejandro are superb teachers!" Vera Eisenberg, painter, Argentina

"The Workshop was such a powerful experience for me, something I never expected nor would I ever be able to repeat it." Rolfe Werner, Engineer. Canberra, Australia.

"I found the workshop extremely valuable in generating awareness of my creativity and in stimulating ideas." Jeanne Arthur, Executive Officer, ACT Board of Secondary School Studies. Canberra, Australia.

"I feel as though I now have a focus, a method, a way of evolving my ideas and that the means are just as important as the end. I have created environments just to create in, and environments just to display the work in. My vision of attending to each detail, sound, smell, texture, substance... is starting to find a home. Thanks for opening my eyes to these essential aspects of creating through your guidance and example." Student. University of Iowa, Iowa City, USA.

"This class was THE MOST enriching, enlightening, inspirational class I have ever taken. The way I work and what I create will never be the same." Student. University of Iowa, USA.

"Shelley and Alejandro's Creativity Workshop is amazing in that it breaks down all your fears about thinking and writing. If it wasn't for them I fear I never would have finished my master's thesis. I was blocked until I took this course." Francesca Salidu PHD candidate in Shakespeare, University of Pisa. San Miniato, Italy.

"Shelley Berc and Alejandro Fogel taught their Creativity Workshop as American Cultural Specialists under the United States Information Service auspices. To say that they were extremely effective is a vast understatement. I would unreservedly recommend their course. They have abundant creativity, energy, and a wealth of skills." Gloria Berbena, Asst. Cultural Attaché, US Information Service, US Embassy. Rome, Italy.

"A special experience. Berc and Fogel opened us up to new and wonderful ways of looking at our creativity." Belkis Bottfeld, PHD, psychologist. Istanbul, Turkey.

"An unforgettable course!" Gulnur Ayaz, MD. Istanbul, Turkey.

5...The teachers

Shelley Berc is a writer and teacher. She is a professor of the International Writing Program at the University of Iowa. Her novels, plays, and essays which include 'The Shape of Wilderness', 'A Girl's Guide to the Divine Comedy' and

'Theatre of the Mind' have been published by Coffee House Press, Johns Hopkins Press, Heinemann Books, Performing Arts Journal and Theatre Communications Group Press. Her plays have been produced by theatres such as the American Repertory Theatre, the Yale Rep, and the Edinburgh Festival.

Alejandro Fogel is a visual artist and teacher working in painting, site installations, video and digital art. He has exhibited his works in galleries and museums in Argentina, Bulgaria, Cuba, France, Hungary, Israel, Italy, Netherlands, Spain, United States and Germany. His ongoing project 'Root to Route' chronicles his father's journey through the Holocaust years. His work is in private collections and museums around the world.

Berc and Fogel explain in theory and demonstrate in practice the concepts of originality, 'appropriation', memory and imagination. Under their guidance, participants explore their own creative processes through different writing and drawing exercises. They emphasize the intimate link between personal and public spheres, individual and social practices, history and myth, dream and reality. The focus of the workshop is on process not product and to help participants find life-long tools of creative expression. Shelley Berc and Alejandro Fogel have taught their Creativity Workshop internationally. They have lectured on creativity and their own work at universities and cultural centers throughout the world. They currently teach the Creativity Workshop as an intensive semester long course at the International Writing Program of The University of Iowa.

6...To register or to request more information

please contact Karen Bell: <mailto:> [REDACTED] or register online at:
<http://www.creativityworkshop.com> or call Tel: [REDACTED]

7...Unsubscribe information

If you have received this mailing in error, or do not wish to receive any further mailings please go to:
option and you will be removed from this list automatically. If the above option doesn't work with your browser you can also unsubscribe from our list by sending a blank message with the
subject: unsubscribe creativity
to: [REDACTED]

Please remember that your e-mail address may have changed since you subscribed to our newsletter and you may be getting your e-mail forwarded from your old account. Schools and corporations usually have 2 or 3 different server names and you may not be able to unsubscribe if your e-mail is not sent from the correct e-mail account or the correct server name. Please check with your

system administrator to obtain the correct address. We honor all unsubscribe requests. Please allow 5 business days for processing.

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347. **Hoa Nguyen**
New Possum Pouch

Tue 27 Nov 2001

Please visit The Possum Pouch: An irregular publication of essays, notes and reviews at <http://www.skankypossum.com>.

The Pouch is free, fat, fresh,
and will not be archived.
Read it while you can!

FEATURING

- = A poem from *The River, Book 3* by Lewis MacAdams
- = An Introduction to *Three Vietnamese Poets* (Tinfish Press 2001) by Linh Dinh
- = An Interview with Diane di Prima by David Hadbawnik
- = A review of di Prima's *Recollections of My Life as a Woman* by Dale Smith
- = Pouch Notes: on Hollo's *Rue Wilson Monday*, Borkuis' *Alpha Ruins*
- = Dig it! Mentions from our mailbag, dig...

Get your FREE
download of MSN Explorer at <http://explorer.msn.com/intl.asp>

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348. **Tenney Nathanson**
POG, Saturday Dec 1 7pm Dinnerware: poet PETER GIZZI; visual artist ANN TRACY-LOPEZ

Tue 27 Nov 2001

for immediate release

POG
presents

poet Peter Gizzi
visual artist Ann Tracy-Lopez

Saturday, December 1, 7 pm, Dinnerware Gallery, 135 East Congress Admis-
sion: \$5; Students \$3

Peter Gizzi was born in 1959 and grew up in western Massachusetts. His publications include, among others, *Periplum* (1992), *Music for Films* (1992), *Hours of the Book* (1994), *Champ* (1994), *Artificial Heart* (1998) and *House That Jack Built: The Collected Lectures of Jack Spicer* (1998). In 1994 he received the Lavan Younger Poets Award from the Academy of American Poets, selected by John Ashbery. His editing projects have included *o·blêk: a journal of language arts* (1987-93) and the *Exact Change Yearbook* (1995). He teaches at the University of California, Santa Cruz; this semester he is at the University of Massachusetts in Amherst.

For samples of Peter Gizzi's work and additional information you can go to <http://writing.upenn.edu/epc/authors/gizzi/>

Ann Tracy-Lopez works in charcoal, oil, house paint, paper, and wood, and with various types of printmaking, and, sometimes, sewing. She trained at the San Francisco Art Institute, and her work has appeared in shows in Tucson, Phoenix, Minneapolis, and several other venues. She is StarNet Community and Production Manager at the Arizona Daily Star.

For samples of Ann Tracy-Lopez's work and additional information you can go to <http://personal.riverusers.com/~dinnerware/atl.html>

POG events are sponsored in part by grants from the Tucson/Pima Arts Council and the Arizona Commission on the Arts

POG also benefits from the continuing support of The University of Arizona Extended University Writing Works Center, The University of Arizona Department of English, The University of Arizona Poetry Center, the Arizona Quarterly, and Chax Press.

We also thank the following POG Sponsors: Maggie Golston, Mary Rising Higgins, Tenney Nathanson, and Frances Sjoberg.

for further information contact

POG:



or visit us on the web at:

www.gopog.org

mailto:

mailto:

<http://www.u.arizona.edu/~nathanso/tn/>

POG:

<http://www.gopog.org>

mailto: [REDACTED]

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349. **Spiral Bridge**
The Last Naked Reading?

Tue 27 Nov 2001

Hello, alot is going on upon the Spiral Bridge and as we grow we are adjusting our schedules to bring you some exciting new events for the new year. Please view the Evite for more details.

Be Inspired,
Spiral Bridge Writers Guild

For reference, your link to this Invite is:
<http://www.evite.com/r?iid=YPDFYCDBZZIXYZZKXPO48484848>

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350. **Ram Devineni**
Words to Comfort Reading in Boston

Tue 27 Nov 2001

Words to Comfort Reading in Boston

Friday, November 30, 2001 from 6:30 to 9:30 PM
Cathedral Church of Saint Paul
138 Tremont Street (off Boston Common)
\$15 Suggested Donation, Checks Only Please

READERS:

Kaji Aso
Jennifer Barber
Lisa Beatman
Frank Bidart
Kevin Bowen
Michael R. Brown
Fire Commissioner Paul A. Christian
Charles Coe
David Connolly
Ram Devineni

Imam Talal Eid
June Eiselstein
Rhina P. Espaillat
Richard Fein
Harris Gardner
Danielle Georges
Ron Goba
Eric Grunwald
Pauline Hebert
Gary Hicks
Doug Holder
Preston Hood
Diana Der Hovanessian
Walter Howard
Brian Scott Kelly
X.J. Kennedy
Len Krisak
Rabbi Karen Landy
Valerie Lawson
Andy Levesque
Elizabeth Lund
Fred Marchant
Dr. Robert Master
Glyn Maxwell
Joanna Nealon
Alfred Nicole
Thomas O'Grady
Boston Police Officer Michael O'Sullivan
Megan Pierre
Gary Rafferty
F.D. Reeve
Catherine Sasanov
Lainie Senechal
Jon Shea
Samantha Libby Sodickson
Ellen Steinbaum
T. Michael Sullivan
Ralph Timperi
Afaa M. Weaver
Mark Widershien &
Other Readers

The World Trade Center Relief Fund was setup by NY Governor Pataki to assist the families and dependents of the victims of the September 11th terrorist attacks. All proceeds from the readings will be donated to the fund. Make check out to: NY State World Trade Center Relief Fund. Sponsored by Cathedral Church of St. Paul, William Joiner Center For the Study of War and Social Consequences, Tapestry of Voices, and Rattapallax Press. For more information about the events, please visit <http://www.dialoguepoetry.org/wtc.htm>

Rattapallax Press
532 La Guardia Place
Suite 353
New York, NY 10012 USA
<http://www.rattapallax.com>
<http://www.dialoguepoetry.org>

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351. **Eileen Tabios**
Invitation--Ekphrasis, Dec. 13, NYC
Tue 27 Nov 2001

[Please Forward]

EKPHRASIS: EXPLORING POETRY/ART COLLABORATIONS

Featuring: Max Gimblett, Archie Rand, Eileen Tabios and John Yau

When: 6:30 p.m., Thursday, December 13, 2001

Where: Asia Society, 725 Park Avenue, New York, N.Y. 10021

Admission: \$5

Sponsors: Asia Society and Asian American Writers Workshop

Through visual presentations, poetry readings, panel discussions and audience question-and-answer opportunities, the two poets and two artists shall explore poetry-artist collaborations. This promises to be a unique event. Befitting how the four participants transcend categories in their work, they have generated a unique approach to collaborations. Max Gimblett's collaborations with Eileen Tabios and John Yau occur in a psychic space that obviates the constraints of physical place and time. Archie Rand's and John Yau's collaborations are marked by a spontaneous, often combusive, manner that precludes the safety net of editing -- as exemplified in their etchings-based collaboration, 100 MORE JOKES FROM THE BOOK OF THE DEAD (Meritage Press), which will be launched at this event. A new broadside featuring an alchemical collaboration between Max Gimblett and Eileen Tabios, FROM THE TIBETAN HALLWAY OF TRANSITION (Second Avenue Press), also will be available.

BIOS: MAX GIMBLETT's work is comprised largely of object based paintings, drawings and sculpture in a variety of shapes: the oval, square, circle, and quatrefoil. The surfaces combine the use of materials, polymers and resins with precious metals such as gold, silver, moon gold, copper and bronze. Gimblett's intention in these works is to explore the multiplicity of meaning attached to such revered materials and shapes. His philosophical position embraces an Eastern and Western spiritual position in associating precious metals with honour, wisdom, light and enlightenment. An ongoing series of more gestural paintings show Gimblett's interest in Eastern calligraphy with the physicality of American Abstract Expressionism. Shown in America, Australia, New Zealand, Sweden, Japan, Switzerland and Denmark, Gimblett's work is represented in over sixty museums, libraries and corporate collections including Museum of Modern Art, New York; Grey Art Gallery and Study Center; New York Public Library; San Francisco Museum of Modern Art; San Jose Museum of Art; Oeffentliche Kunstsammlung, Basel; Malmo Konsthall, Sweden; Art Gallery of Queensland, Brisbane; Art Gallery of New South Wales, Sydney; Auckland Art Gallery; Toi O Tamaki, Auckland; and Museum of New Zealand, Te Papa Tongarewa, Wellington, New Zealand. Recipient of grants from the National Endowment of the Arts and the Queen Elizabeth II Arts Council of New Zealand, as well as a former J. Paul Getty Associate at The Getty Center for the History of Art and the Humanities and artist in residence at the Rockefeller Foundation, Bellagio, Italy, he has collaborated with such poets as Robert Creeley, John Yau, Lewis Hyde, Eileen Tabios, Alan Loney and Stuart Horodner. A major book on his artistic career, to be published by Craig Potton Publishing, will be released in 2002; written by Wystan Curnow and John Yau, the monograph will explore Gimblett's work from the seventies to the present. More information about the artist is available at his website WWW.MAXGIMBLETT.COM.

ARCHIE RAND began exhibiting at the Tibor de Nagy Gallery in 1966 while he was still a teenager. A painter, muralist, illustrator, and designer, he has had more than eighty solo museum and gallery exhibitions, and participated in over two hundred group exhibitions worldwide. His work is represented in over one hundred international and corporate collections, including the Art Institute of Chicago; Bibliotheque Nationale of Paris; Brooklyn Museum; Israel Museum; Jewish Museum, New York; Museum of Modern Art, New York; New Museum, New York; San Francisco Museum of Modern Art; Siena Monte del Paschi Collection. In 1999, he received a Guggenheim Foundation Fellowship and was made a Laureate of the National Foundation for Jewish Culture, which also awarded him a Medal of Achievement for Contributions in the Visual Arts. His honors and grants include a National Endowment for the Arts Grant in Sculpture, The Engelhard Award, The SECCA Award in the Visual Arts, and a New

York Foundation for the Arts Fellowship. In addition to working regularly with John Yau on a wide range of projects, Rand has completed collaborations with Clark Coolidge and with Robert Creeley. A distinguished teacher, he is currently Professor of Visual Arts at Columbia University.

EILEEN TABIOS has written, edited or co-edited eight books of poetry, fiction and essays as well as released a poetry CD since 1996 when she traded in a banking career for poetry. Most of her creative writing are inspired by the visual arts. In 2001, she began to explore ways to create poems with physical bodies and multidimensional spaces. The results include sculptures, drawings, installations, a performance wedding ceremony and collaborations with other poets, visual artists and musicians which will be exhibited in 2002 at the Babilonia Wilner Foundation's Pusod Center in Berkeley, Ca. Her awards include the Philippines National Book Award for Poetry, the PEN/Oakland Josephine Miles National Literary Award, and a Witter Bynner Poetry Grant. Forthcoming books include MY ROMANCE (essays and poems correlating the visual arts to poetry, Giraffe Books, 2002), and REPRODUCTIONS OF AN EMPTY FLAGPOLE (prose poems, Marsh Hawk Press, 2003). The poetry editor of SCREAMING MONKEYS (anthology of critiques of the Asian American image, CoffeeHouse, 2003), she is currently developing PINOYPOETICS, the first international anthology of poetics by Filipino English-language poets. She is the founder of Meritage Press, a multidisciplinary literary and arts based in St. Helena, CA where, as a budding grape farmer, she is researching the poetry of wine.

JOHN YAU has published twelve books of poetry, three books of fiction, and contributed to more than a hundred catalogues and monographs on contemporary art and artists. His forthcoming books include MY HEART IS THAT ETERNAL ROSE TATTOO (prose poems, Black Sparrow, 2001), BORROWED LOVE POEMS (poems, Penguin, 2002), and THE PASSIONATE SPECTATOR (essays on poetry and art, University of Michigan Press). In 1999, he edited FETISH, an anthology of innovative fiction. Under his imprint Black Square Editions, he also publishes books by various European and American authors. He has received fellowships and grants in poetry and fiction from the National Endowment of the Arts, Ingram Merrill Foundation (twice), and the New York Foundation for the Arts (twice). Prizes include a General Electric Foundation Award, Lavan Award (Academy of American Poets), Brendan Gill Award, and awards from the magazines Cutbank and the American Poetry Review. From 1993 to 1996, he was the Ahmanson Curatorial Fellow at the Museum of Contemporary Art, Los Angeles, during which time he organized "Ed Moses: Paintings and Drawings 1951-1996." His collaborations with such artists as Enrico Baj, Norman Bluhm, Max Gimblett, Toni Grand, Bill Jensen, Jurgen Partenheimer, Ed Paschke, Archie Rand, Peter Saul, Pat Steir, and Robert Therrien have been exhibited at museums and galleries internationally. He teaches at

the Maryland Institute, College of Art, where he is the Artist-in-Residence at the Mount Royal Graduate School of Art, and at Bard College's MFA program.

Launched at this event will be 100 MORE JOKES FROM THE BOOK OF THE DEAD. More information about it is available at:

Click here: 100 More Jokes from The Book of the Dead
www.meritagepress.com/100morejokes.htm

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352. **Chris Stroffolino Stroffolino**
Re: Qui Parle: The Poetics of New Meaning

Tue 27 Nov 2001

Nice to see an essay on Robyn Hitchcock.....

chris

Barrett Watten wrote:

PRESS RELEASE:

qui parle: literature, philosophy, visual arts, history

is pleased to announce the publication of

Volume 12, Issue 2:

A Special Issue on the Poetics of New Meaning
Guest-Edited by Barrett Watten

The essays presented in this issue are researches into the poetics of the new, investigations of the literary and cultural status of new meaning. Written by innovative poets and critics who have weighed the present horizon of their work with the claims to innovation of earlier historical periods, each asks: Is innovation still a primary goal, or is the new at this late date a nightmare of precedence, a mere renewal of earlier possibility, or a cataclysmic break? How do we recognize a paradigm shift, and if one is granted, what are its implications for our position in relation to it? is new meaning always outside us, or is it only "us"?

Contents:

Introduction:

Barrett Watten

The Poetics of New Meaning

Articles:

Sianne Ngai

Moody Subjects/Projectile Objects: Anxiety and Intellectual Displacement in Hitchcock, Heidegger, and Melville

Steve Evans

"A World Unsuspected": The Dynamics of Literary Change in Hegel, Bourdieu, and Adorno

Benjamin Friedlander

A Short History of Language Poetry/According to "Hecuba Whimsy"

Lytle Shaw

Proximity's Plea: O'Hara's Art Writing

Lisa Samuels

If Meaning, Shaped Reading, and Leslie Scalapino's way

Review Essay: Vincent Cannon

Spectres of Christ: Love, Christianity, and the Political in Slavoj Zizek's The Fragile Absolute

Twice a year qui parle publishes provocative interdisciplinary articles covering a range of innovative theoretical and critical work in the humanities. Past issues have featured authors such as Giorgio Agamben, Judith Butler, Anne Cheng, Jacques Derrida, Philippe Lacoue-Labarthe, Avital Ronell, Kaja Silverman, Gianni Vattimo, and Slavoj Zizek. Founded in 1986 at the University of California at Berkeley, qui parle is dedicated to expanding the dialogues that take place between the disciplines, and that challenge received notions about reading and scholarship in the university.

The issue can be ordered via our website,

<http://socrates.berkeley.edu/~quiparle/>

or by sending \$8, along with a request for issue 12.2 and shipping address, to

Qui Parle

Attn: Editors

The Doreen B. Townsend Center for the Humanities

220 Stephens Hall

University of California

Berkeley, CA 94720-2340

Subscription guidelines may be found at

<http://socrates.berkeley.edu/~quiparle/qp-submit.html>

Questions? Contact us via e-mail: [REDACTED]

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353. **Jeffrey Jullich**

contact information for Kristin Prevallet, s'il vous plait?

Tue 27 Nov 2001

E-mail/contact info. for Kristin Prevallet (not her "real" name), please back-channel?

Nothing unusual: I just want to thank her for the ride she gave me the other evening (in a car), and to ask her if she'd take a look at a French translation I'm working on, poems in French dictated by ouija board spirit guides.

Merci.

Do You Yahoo!?

Yahoo! GeoCities - quick and easy web site hosting, just \$8.95/month.
<http://geocities.yahoo.com/ps/info1>

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354. **mIEKAL aND**

Re: Liebesloch im Quadrat--Korean Concrete Poetry

Tue 27 Nov 2001

hey jesse, Ive really been appreciating your posts to lists, good to see that yr still going at it. I was wondering if you knew of online documentation of the book so I can see what kind of things are in it... the website is in Korean I cant seem to find the book there.

mIEKAL

jesse glass wrote:

Liebesloch im Quadrat by Won Koh is the first collection of concrete poetry in Hangul (Korean characters). It's an attractive, commercially published book (4-color cover, 163 pages, good paper) and includes a foreward (in German) by Eugen Gomringer. The work can be appreciated even if one doesn't know Hangul. Wan Koh is a professor at Seoul National University. Copies can be ordered on-line from the publisher issues today <http://www.issuetoday.com>, or from Professor Koh himself:

Prof. Won Koh
German Dept.
Seoul National University
Kwanak-gu
Seoul 151-742.

\$10.00 would cover price of book and postage.

About Jesse Glass. How to order his books.
<http://www.letterwriter.net/html/jesse-glass.html>

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JOGLARS

<crossmedia beliefware>

<http://cla.umn.edu/joglars>



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355. **richard.tylr**

Poem

Tue 27 Nov 2001

The Question of Entrance

to understand what things meant would be tragic. A failure of nervousness. I
cant gesticulate enough. Ape me you. Thus I.Disastrous. A bolt. About this
time the green and blue music entered on hurrying tip toe to a grandstand ca-
cophony as if a nation had been slaughtered. Reality kept on: we couldnt fix
that, but there were pressing intrusions. I want you: youwant. He wants, she
wants, they want. Everyone wants. There is a heaviness blacks the land. What is
it with you? It's...Christ it's getting hot. Plant something. Are they coming? Will
they be coming? What's that? Who's this? And so on as a thousand vermilion
vermin settled in. Ours of course to laud and chuckle over as the chairs rock

unattended and vacant of personas. The wind, apropos of nowt, whips the air and all become involved in the drama with the chilling fingers and maybe the Laocoon. The death that young men yearn for. They keep wandering. A hundred thousand died last week and things are everywhere. And they flash or wink in a violent opposition of clangs, bangs, and clashes of shatter-light. All this and more: and still more, setting store and we are thus bereft to consider the clammy cells and the days of April: the days of yore when petrol pingle pangled out of Big Tree Cans until you fucked with various heads, fucker.

But all this is much more than it is. In fact it is much more than more than what it is. Much much more than more you whore. All this being more: I being you and you seeking me and us as we seek you and indeed ever shall into endless edges. The great sea turns white. And why shouldnt it? Nothing is. And yet the Thing playing about his frontage had sleight. Some sort of lusty legerdemain. Les Main Sales. They are. It all started with: "You dirty boy." The house leaked like a palindrome; but never completely as if a savage and incomprehensible music (nationality or race unknown or irrelevant) was and did deep-guide her quick hand, and the subject of gluttony shifted, till one, flicking back a strand of hair, scraped back her chair and vanished by virtue of defaulted surprise. We linguists.

I, by the way, am that to be and verify. Good night.

Richard Taylor 17 1 2001

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356. **richard.tylr**
Murdered Rose (poem)
Tue 27 Nov 2001

Murdered Rose

i've been murdered to rose not really my dear white one, why rose white. why.
why rose. not dead really. i rose. my murdered. not really my i've. not really. not
really to rose my whitre. dear. dear one. dear murdered one. white to rose. rose
my dear, dear rose. murdered really, murdered. not really. not my white one.
one. one white red rose. rose rose white dear. rose rose my white. my one, my
one. rose i've been. rose i've not. rose i am. rose. murdered rose. rose dear
murdered really been. been. to. been to murdered not. really my rose. really.

'ive. been. murdered. to. rose. not. really. my. dear. white. one.

my dear my dear my dear my dear my dear my dear my dear my dear.

my rose white dear rose one.

have murdered not really to rose not really to rose my white my white my white.

my rose! not really not really my dear white one.

Richard Taylor.

22 2 2000

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357. **richard.tylr**

Stepping (Poem)

Tue 27 Nov 2001

List etal. These poems havent been coming over as I had them arranged on the page: in this case I didnt have double spacing. But maybe its ol.

Stepping

Stepping into the vanishing places you become ever more
visible, and some sort of utterance about almond blossoms, or
pine scent, creeps in, and is an ever more ascendant
resplendant more ever more fantastic thing like a wheel, in
whose motionless centre, surely nothing more everything has
been thought of Chinese more perpetual perpetual or
unperpetual could be found. Or was. All things - chroniclers,
characters, boots, bolts, old boats, or conversations whispered
in the hall - pour out the spat old book. That'll teach `em to
bible things. Getting nowhere, as is our wont, we won't. And
the p-pages flutter in the wind, leafing and briefing
themselves, while all the while the while, the demon-sized
head, shapes itself and crushes out the bolty magic: god or no god.
Richard Taylor

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358. **gene**

Re: m&r..PS 1 UP...

Tue 27 Nov 2001

Harry,
message for the markets. hold on. stay liquid.

Gene

At 06:09 PM 11/25/01 -0500, you wrote:

- > I was Shanghaied out to the last day of the Joe Brainard Retro at P.S.
- > 1...L.I.C. I once bought for a couple of bucks and still have a large cut
- > paper floating collage of his and wanted to see what the market would bear.
- >
- > The third floor rooms were full of Brainard sellable framed
- > stuff...in all sizes shapes periods and styles. Flower, collage,d.j.,
- > cartoon, pencil, ossorio. If the purpose of art is to produce sellable
- > product, then the purpose of art was served.
- >
- > I didn't much look at the framed stuff..but the labels and ownership
- > tags tell a different story. Big stock holders in Joe Brainard Inc are
- > Kenward Elmslie, Ron Padgett and Wife and Jo Leseur. We're all hoping for
- > a bull market. Bet on light, hedge on darkness.
- >
- > We went to Astoria after and had moussaka. Good 'nuff....DRn...

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359. **Steve Dickison**

**** Poetry Center Book Award, submissions due 1/31/02**

Tue 27 Nov 2001

FOR IMMEDIATE RELEASE (please forward to appropriate parties)

Date: 27 November 2001

Poetry Center Book Award

submissions due January 31, 2002

Submissions are sought for this year's annual Poetry Center Book Award. Any book of poetry by a single author published in 2001 is eligible. (Anthologies, translations, collaboratively written works, and works by deceased authors fall outside the scope of the award.)

Books with 2001 copyright dates should be mailed (one copy per title) by January 31, 2002, along with a \$10 entry fee per title (the total of which is used in its entirety to support the award; entry fee checks payable to "The Poetry Center"), to:

The Poetry Center Book Award
San Francisco State University
1600 Holloway Avenue
San Francisco CA 94703

Winner will be announced during May 2002. The Poetry Center Book Award has been given every year since 1980 to an outstanding new book of poetry published in the previous year. Past winners of the award include: Sharon

Olds, Alice Notley, Larry Eigner, Laura Moriarty, Jackson Mac Low, Yusef Komunyakaa, Lyn Hejinian, Luis J. Rodriguez, Adrian Louis, Leslie Scalapino, C.D. Wright, Barbara Guest, Jane Hirshfield, Elaine Equi, Cole Swensen, and Kevin Davies. The winner is awarded \$500 and will be invited to read at The Poetry Center, along with the award judge (announced on completion of the award process).

=====

Steve Dickison, Director
The Poetry Center & American Poetry Archives
San Francisco State University
1600 Holloway Avenue ~ San Francisco CA 94132
~ vox [REDACTED] ~ fax [REDACTED]
<http://www.sfsu.edu/~newlit>

~ ~ ~

Lâ taltazim hâlatan, walâkin
durn bî-llyâyly kamâ tadûwru
Don't cling to one state
turn with the Nights,
as they turn

~Maqâmat al-Hamadhâni (tenth century; tr Stefania Pandolfo)

~ ~ ~

Bring all the art and
science of the world, and
baffle and humble it with
one spear of grass.
~Walt Whitman's notebook

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360. **Lanier Speakers Series**

RACHEL BLAU DUPLESSIS LECTURE AND POETRY READING

Tue 27 Nov 2001

The University of Georgia English Department, represented by Jed Rasula, would like to announce the final speaker in this year's Lanier Speakers Series, Rachel Blau DuPlessis.

Rachel Blau DuPlessis will give a lecture, "Marble Paper -- Toward a Feminist History of Poetry," on Thursday, November 29th, at 4:00, in room 465 Park Hall.

Rachel Blau DuPlessis will give a poetry reading on Friday, November 30th, at 4:00, in room 461 Park Hall.

RACHEL BLAU DUPLESSIS'S latest book is *Genders, Races and Religious Cultures in Modern American Poetry*. Earlier books include *Writing Beyond the Ending: Narrative Strategies of Twentieth-Century Women Writers*, *H.D., The Career of That Struggle*, and *The Pink Guitar: Writing as Feminist Practice*. DuPlessis edited *Selected Letters of George Oppen*, and has co-edited several volumes of essays: *Signets: Reading H.D.* with Susan Stanford Friedman, *The Objectivist Nexus: Essays in Cultural Poetics* with Peter Quarterman, and *The Feminist Memoir Project: Voices from Women's Liberation* with Ann Snitow. Rachel Blau DuPlessis teaches at Temple University and is well known as one of the foremost feminist scholars of her generation.

For more writing by DuPlessis and more information, please visit:

<http://epc.buffalo.edu/authors/duplessis/>

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361. **George Fouhy**

Poet Rachel Wetzsteon Reading

Tue 27 Nov 2001

Northern Westchester Center for the Arts

272 N. Bedford Road

Mt. Kisco, NY 10549

Contact: Cindy Beer-Fouhy [REDACTED] ext 17

RACHEL WETZSTEON

At Creative Arts Café Poetry Series

Mt. Kisco, NY: December 3rd at 7:30 PM the Creative Arts Café Poetry Series at the Northern Westchester Center for the Arts will feature award winning poet RACHEL WETZSTEON. A Reception, booksigning and Open Mike follow the reading.

Rachel Wetzsteon was born in New York City in 1967 and attended Yale, Johns Hopkins and Columbia Universities. She is the author of two books of poems; *The Other Stars* (Penguin, 1994) selected for the National Poetry Series, and *Home and Away* (Penguin, 1998). She has received an Ingram Merrill grant and is currently teaching at William Paterson University in New Jersey.

Suggested donation is \$5.00 including coffee, tea and cake.

The Creative Arts Café Poetry Series is funded in part by grants from the New York State Council on the Arts and the Bydale Foundation.

The Creative Arts Café Poetry Series is located in the spacious gallery of the Northern Westchester Center for the Arts at 272 N. Bedford Road in Mt. Kisco, NY . For a full schedule of readings or further information call [REDACTED] or log on to www.nwcaonline.org

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362. **Brian Stefans**

Little Review: Mullen, Sleeping With The Dictionary

Tue 27 Nov 2001

Actually, I'm posting my "Little Reviews" on the alienated.net website. There's also one there of Carla Harryman's new book, and buried somewhere inside a review of Judith Goldman's Vocoder.

www.alienated.net

Such are URLs:

Mullen

<http://www.alienated.net/article.php?sid=112>

Harryman

<http://www.alienated.net/article.php?sid=113&mode=thread&order=0>

Goldman

<http://www.alienated.net/article.php?sid=53>

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363. **Millie Niss**

Re: request for suggestions

Tue 27 Nov 2001

For some strange reason I can't seem to find your email address in the post.

I am embarrassed to say that there are mostly men on my poetry shelves. I didn't even realize how few women poets I had books of until I just looked.

The under 45 requirement makes it a little hard to come up with a good list. I think maybe Susan Howe, Lyn Hejinian, Jena Osman, Thalia Field, Rosemarie Waldrop, CD Wright, Liz Waldner, Leslie Scalapino, Anne Waldman, Alison Deming, Barbara Hamby...in no particular order. These are mostly experimentally-leaning poets, not because experimentalists are better but because they are younger, and I am into that sort of thing these days. I read a lot of Marilyn Hacker (and she's a queer writer) at one point, but I think she's too old. I hope I

haven't left out people who are really good and are on the Poetics list; it's a little embarrassing to make such a list publicly... But I would be glad to see other people's choices because it might get me reading someone I haven't already heard of.

What's the project?

Millie

-----Original Message-----

From: UB Poetics discussion group

[mailto:]On Behalf Of Arielle Greenberg

Sent: Sunday, November 25, 2001 9:47 PM

To:

Subject: request for suggestions

Hi, all--

For a project I'm working on, I would appreciate some feedback. Basically, if I were to ask you think of a list of the most important young (under 45) American women poets, who would you name? These should all be women with at least one book out, winners of awards, etc. I am looking for all kinds of poets, not just experimentalists -- poets of every style. And I am especially interested in getting names of regional writers, writers of color, queer writers, etc. (Please note that I am not trying to judge quality or make a "best of" list -- I am just trying to get a sense of who people are reading out there and who I might have missed for this project.)

Top of mind is great -- just whatever comes to you immediately. Please backchannel to

.

Thanks so much,
Arielle

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<http://geocities.yahoo.com/ps/info1>

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364. **Michael Broder**

Ear Inn--December 1--World AIDS Day Reading

Wed 28 Nov 2001

The Ear Inn Readings
Saturdays at 3:00
326 Spring Street
New York City
FREE

Saturday, December 1, 2001
Second Annual World AIDS Day Reading at the Ear Inn

Michael Broder
Rosalie Calabrese
Patrick Donnelly
Lisa Friedman
Patricia Spears Jones
Joy Katz
Jeanne Lambert
Richard Loranger
Daniel Nester
Jason Schneiderman
Richard Tayson
Carol Wierzbicki

We will start the reading with our usual First Saturdays open mike. Come early to sign up!

For more information, contact Michael Broder or Jason Schneiderman at

██████████.

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365. **Alan Sondheim**

(essay on sex.mywork for an offline magazine.)

Wed 28 Nov 2001

(essay on sex.mywork for an offline magazine.)

k14% sex.mywork

k16% sex

ksh: sex: not found

k17% i'm not saying that sex is a foundation, originary impulse; only that it retro-projects into the fantasm of an originary state. sex is neither an irruption

or disturbance within enlightenment contractuality - nor is it intimate with violence, with pleasure, with desire.

in spite of aphanisis, its domain engorges, its symbols topple, it topples symbols. it pervades appearance as perception peels layer after layer of clothing, culture, speech, away from bodies turning supine.

it curls around the image. it filters through programs and protocols. our names are lost; we are always among the missing. the greater our passions, our arousals, the less our signifiers remain; we flow like wax into you, taking your impressions.

it's politics. it transforms into the rhetoric of war and the strategy of war. it's a game of substitutions. this is a window of displacements.

content curls around the image in a state of arousal. it creates uneasy dreams. it may be portrayed as the game of bodies: give yours, take ours. it's the beginning of transitivity: we will devour you, you will devour us. and the beginning of an inverse economy in which value is devalued in breathlessness.

sex uncurls the body; eventually everything is proffered, di/splayed, exposed. you are given the ontology of the image, representation portrayed and analyzed as function. the sexual image is oral, pre-oedipal, the murmur of the world, the choratic stuttering into the construct of space and time.

eventually it doesn't need anything at all, neither body nor viewer, writer nor reader. plasma curls the image, the page, the computer, flesh and its offerings. neither is it transcendent; it remains caught in the throat; the throat surrounds it; the throat is distended; nothing breathes, nothing speaks.

k3% work

ksh: work: not found

k4% everything turns to liquid; everything flows, cauterizes. the corrosive effect on the basin is to gnaw through to emptiness. within the aegis of gravity, gravitas, it can flood through all pronouncement. it draws you in. sex curls the screen, turns hard drives into replete translations, fills hard drives with catalysts of the imaginary, turns our images into part-objects, spreads us across your magnetic domains, your optical domains, your fiber optics, your twisted copper wires. nothing touches anything; the drives are sealed, abjection without.

"what we have is our presence in the cosmos; we can feel the weight of our arms, legs, breasts, the heaviness of our head turned to one side or another, the explosive gasp of air (surfacing), the violent inhalation (going down once again). we are thrown into the flesh of other's; we claw through it back to our original face." (banon)

our original face is never ours alone.

our original face is always elsewhere, always others. we are blind beneath the surface; we carry atmosphere with us, refusing union. union alone extricates the flesh from the flesh. our original face is flesh.

in "our" work, we work the original face. we play against technology, memory, direct and indirect addressing. we participate in the irruptive economy of desire, arousal, trembling.

the body shimmers in repetition: stutters / shudders / shivers / shatters / spat-
ters / smatters / clatters / clutters. repetition is always inexact; the noise of the
other, chthonic domain, is always in emergence. in "our" work, this trembling
scatters; objects return to part-objects without memory of the w/whole. the im-
ages / videos / texts exist on the lip.

the lip is the guard and guardian of the other. the lip, labia, is the other's en-
trance. the lip is the emergence of the word. it is all of the word of the lip; the
world is tongued.

the face is nub; the tongue, nub of the nub. the material of the world is a matter
of pressure; substance is the same against the same; the nub is the lip or edge
of differentiation, difference. what emerges from the nub re-enters the nub;
what the nub differentiates, returns to the same.

the representation of sex in "our" work is as explicit as possible. it is as delin-
eated as possible. it withdraws from the medical into the fantasm, withdraws
from the anatomical into the anatomical. it wavers among anatomies.

it is as if the presentation were itself a text or inscription of sex, as if all sex, all
culture, were inscriptive, were process. but the same presentation collapses;
the inscription is within self-erasure, self-disclosure; the sex were chemical,
full-on, the catalyst of incandescent arousal. (as if to imagine us whispering in
your ear; as if to imagine this is for you, and you alone; as if to imagine you
have us in our fullness, the scent, touch, and taste of it; as if we were your
pocket imaginary; as if we were your imaginary process and procedure, proto-
col and program; as if we were your imaginary corporation. our body becomes
your own; it is unbecoming, wayward, contrary, sassy; it speaks words that
should not be spoken, gives away secrets that should be kept hidden. it remains
parenthetical; it overturns content, inverts, as our holes are inverted, as our
mouths inhale the remnants of language: as if we, as if you, were parenthetical;
as if parentheses were contradictory, unstable, destabilizing, naked, reversing
at high speed:)()()()()() in a simulacrum of that repetition from your interior
that raises the alarm.)()

it is not the reduction of 0*S nor the splayed inversion S/0 but that signal or
warning of loss 1^S in a process of absorption, a false S of sex and the subject,

sex and the city contract. it is not the diminution of 0+S, nor the reaffirmation of S^1 . it is not the symbol nor symbolism, nor the symbolic nor the semiotic; it is the semiosis of the subject absorbed by the trembling of the parenthetical, holding at bay, beyond the Pale, what is most feared, that of indiscriminate fucking, desire penetrating beyond the criminality of the family, terrorisms and explosions at the heart of the continent, produced by continentals, for continentals, that theater of the real which is always and simultaneously contained and uncontained.

that which is always a loss and a gain, a matrix and lost terms.

2,428,472 terror0.mov 2,003,222 terror1.mov 2,007,064 terror10.mov
2,521,204 terror11.mov 2,813,798 terror12.mov 2,154,246 terror13.mov
2,219,020 terror14.mov 2,357,798 terror16.mov 1,928,738 terror2.mov
2,128,458 terror3.mov 9,483,752 terror4.mov 11,311,620 terror5.mov
2,053,232 terror6.mov 3,097,668 terror7.mov 3,118,812 terror8.mov 2,121,244
terror9.mov

322,756 theory1.jpg 276,402 theory2.jpg 302,479 theory3.jpg 293,133
theory4.jpg 300,316 theory5.jpg 245,574 theory6.jpg 233,133 theory7.jpg
232,403 theory8.jpg

61,224 poison0.jpg 46,448 poison1.jpg 119,470 poison2.jpg 66,703 poison3.jpg
64,831 poison4.jpg 47,346 poison5.jpg 47,569 poison6.jpg 53,243 poison7.jpg
64,427 poison8.jpg 203,856 poison9.jpg

130,317,436 sex.mov

1,640,468 spread.bmp

214,664 skein.jpg 182,247 skein10.jpg 240,176 skein2.jpg 183,262 skein3.jpg
317,868 skein4.jpg 316,094 skein5.jpg 305,447 skein6.jpg 262,084 skein7.jpg
219,589 skein8.jpg 237,542 skein9.jpg

that which controls the terror. that which poisons the theory. that which
spreads the sex. that which catches it in the skein. that which holds the skein.
that which grips the skein. that which loosens the grip.

—

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366. **Jeffrey Jullich**
[http://www.geocities.com/jeffreyjullich/
EUNOIAN.LITTLE.LEXICON.htm](http://www.geocities.com/jeffreyjullich/EUNOIAN.LITTLE.LEXICON.htm)

Wed 28 Nov 2001

<http://www.geocities.com/jeffreyjullich/EUNOIAN.LITTLE.LEXICON.htm>

With CHRISTIAN BOK making his long-awaited United States appearance in Manhattan at the Drawing Center this coming Tuesday, Dec. 4th,---

here's the URL for my little homage and parsing of his invented extraterrestrial language:

<http://www.geocities.com/jeffreyjullich/EUNOIAN.LITTLE.LEXICON.htm>

(I apologize for what a poor job I've done with it [and with everything in my life], but I thought the good cause of calling attention to Bok's genius at this time outweighed the ongoing public service of concealing my incompetences.)

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<http://geocities.yahoo.com/ps/info1>

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367. **Ron**

Publishers Weekly annual poetry review

Wed 28 Nov 2001

Is this Michael Coffey's work? It's really well done,

Ron

Poetry

This was a rich year for poetry, to which the country has begun to turn as it comes to grips with the altered zeitgeist.

New translations and editions of work by the late Paul Celan, Eugenio Montale and (further back) Horace were matched by important translations of poets Tomaz Salamun (Twisted Spoon), Mahmoud Darwish (Syracuse) and Christophe Tarkos (Roof). A collection of David Bromwich's elegant review-essays and of James Fenton's Oxonian lectures furthered inquiry into tradition and the individual talent.

Meanwhile, Anne Carson's *The Beauty of the Husband* and the ever famous Seamus Heaney's *Electric Light* turned on readers old and new. Kevin Young's ambitious *To Repel Ghosts*, riffing on Jean-Michel Basquiat's life and work, should continue to generate attention, despite the demise of its publisher, Zoland Books. Strong work appeared from Elizabeth Alexander, Bruce Andrews,

Wanda Coleman, Cornelius Eady, Forrest Gander, Alice Fulton, Michael Gizzi, John Godfrey, W.S. Di Piero, Adrienne Rich, Charles Simic and Keith Waldrop. There were terrific debuts by Taylor Brady, Robert Fitterman, Judith Goldman, Camille Guthrie and Noelle Kocot.

Rooms Are Never Finished by Agha Shahid Ali (Norton). Ali's third book continues his laments for and meditations on his homeland of Kashmir, occasioned this time by his mother's death and his subsequent journey back with her body. Grief, religion and politics intermingle as they do in real life, but here put through the tight, historically charged ghazal form.

A Border Comedy by Lyn Hejinian (Granary). Pleasure, boundary, barbarian, comedy--Hejinian's latest and possibly best book shows us a contemplative path to firmer lexical ground, brilliantly mixing daily reflection with modes of theory, drama, epic and fable. Yet Hejinian never diminishes the real dangers of actual crossings, and argues forcefully that our mental borders are directly analogous to the physical.

Atet A.D. by Nathaniel Mackey (City Lights). Mackey is an extraordinarily accomplished maverick poet, editor and critic, and this third installment in the escapades of his Mystic Horn Society--a fictional jazz ensemble that microcosmically concentrates the ins-and-outs of verbal, spiritual, and musical relationships--has all the charged verve of Henry James encountering Charlie Parker's Ko-Ko and perfectly transcribing every note and nuance.

New and Collected Poems by Czeslaw Milosz (Ecco). This has been a good year for valedictory volumes for working poets (Yusef Komunyakaa, Ann Lauterbach, Paul Muldoon, Rae Armantrout, Gerard Malanga, Paul Vangelisti) and late ones (Merrill, Cavafy, Empson), but this monumental edition of the Polish-American poet's work, suffused with the 20th century's darkest hours, speaks directly to the unfolding of the 21st.

Disobedience by Alice Notley (Penguin). Notley has been a poet's poet since the late '60s and began to reach a wider audience with 1998's *Mysteries of Small Houses*. This book should be the clincher: a world-breakingly disobedient self trying to make sense of global systems beyond our reach, but not our thought.

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368. **Scott Hamilton**
David Gascoyne Dies
Wed 28 Nov 2001

WEDNESDAY NOVEMBER 28 2001

One of the last survivors from the literary 1930s,
David Gascoyne once described himself as "a poet who

wrote himself out when young and then went mad". Like a not dissimilar predecessor, Chatterton, he was a "marvellous boy" in his time, original and creatively precocious in his youth and early manhood.

Like those two similarly precocious spirits of that era, George Barker (a close friend) and Dylan Thomas, he was essentially a neo-Romantic and had something of the self-destructive impulse which went with that. In the ultimate analysis he promised more than he could deliver. But what he did deliver was, in the early days certainly, completely unusual and arresting.

Like Barker and Thomas, too, and in contrast to the other leading English poets of the age, Auden, Spender, Empson, MacNeice and Day Lewis, he had not been to university, a fact that may account for the sense of inner spontaneity, a spirit completely free of cleverness.

Yet Gascoyne was familiar with contemporary Europe and European philosophical and artistic movements to a degree many of his contemporaries were not, and was in tune with Surrealism and Existentialism in their early days. The involvement with Surrealism tended, in the end, to hang like an albatross round his neck, and he had to repudiate it. But gradually, as the years went by, and he and his work emerged from beneath the wreck of his early hopes, the scope of his lifetime's achievement as poet, translator and memoirist became apparent.

David Emery Gascoyne was born the son of a bank manager in Harrow in 1916 and educated at Salisbury Choir School. There, his restless creativity somewhat alarmed his stolidly bourgeois parents.

At Regent Street Polytechnic he met George Barker, who was to become one of his greatest friends. But he failed his exams and left in 1932.

Gascoyne was 16 in 1932 when Auden's *The Orators* and his own imagistic *Roman Balcony and Other Poems* were published. It was the beginning of an auspicious period for him: in 1933 A. R. Orage published *Ten Proses and Surrealist Cameos* in *The New English*

Weekly; Geoffrey Grigson included Gascoyne's first purely "automatic" Surrealist poem, *And the Seventh Dream is the Dream of Isis*, in one of the early numbers of *New Verse*, which had appeared for the first time that year; Alida Monro persuaded Cobden-Sanderson to publish Gascoyne's first and only full-length novel, *Opening Day*.

The advance royalties made it possible for him to make his first visit to Paris, where he spent his 17th birthday. In Paris he made several new acquaintances, including Cyril Connolly, visited the ateliers of S.W. Hayter, Max Ernst and Jean Hélion, and met Paul Eluard and Salvador Dalí. ... By the mid-1930s Gascoyne had become prolific as poet, novelist, essayist and reviewer. Apart from *New Verse* his poems and translations were printed in *The European Quarterly*, *The Bookman*, the *New Statesman* and *Nation* and in the Left Review symposium of 1937, *Authors Take Sides on the Spanish War*, among others.

Gascoyne returned to Paris in 1935 to research a book on Surrealism. He was already in correspondence with Eluard, and he met André Breton who made a lasting impression on him. His *A Short Survey of Surrealism* (1935), with a dust jacket designed by Max Ernst, was the first book-length historical account of the movement in English. It was followed in 1936 by his own collection of Surrealist poems, *Man's Life Is This Meat*, and by his translations of Breton's *What is Surrealism?* Back in England in 1936 he co-curated the *International Surrealist Exhibition* with Roland Penrose and Herbert Read at the Burlington Galleries (where with the aid of a spanner he was able to extricate Dalí from suffocation in a diving suit as he delivered a lecture).

In November, and now a member of the Communist Party, he travelled from Paris with Roland and Valentine Penrose to Spain in the throes of civil war. In Barcelona, he translated news bulletins during the day, broadcasting them in English each evening for the propaganda bureau of the Catalanian government, from a studio near the port.

Gascoyne travelled backwards and forwards from England to the Continent throughout the rest of the decade, living in Paris for long periods between 1937 and 1939. His Journals of that time reveal friendships with Dylan Thomas, Julian Trevelyan, Kathleen Raine, Antonia White and Norman Cameron, who introduced him to American poetry, which he found "more exciting than English poetry". Anais Nin, Lawrence Durrell and Henry Miller, too, were among his friends.

In the Journals he records his disenchantment with Surrealism and search for a new poetic language and sensibility; his struggle to come to terms with his homosexuality; his growing amphetamine addiction; and his engagement with Existentialist philosophy.

In 1937 he first made contact with the poet-philosopher Benjamin Fondane and discovered Pierre Jean Jouve. It was a significant turning point. He entered into analysis for several months with Jouve's psychiatrist wife, Blanche Reverchon. Gascoyne's Hölderlin's Madness (1938), with four original poems interpolated in the "free adaptations" of the German poet, was his response to Jouve's *Poèmes de la folie de Hölderlin*. In Gascoyne's third collection, *Poems 1937-42* (1943, with eight striking reproductions in colour by Graham Sutherland), he found his mature voice and emerged as a religious poet. Cyril Connolly claimed that the poems "take us in their chill, calm, sensitive language as near the edge of the precipice as a human being is able to go and still turn back".

Gascoyne failed his medical for military service, and worked for a short time early in the war as a ship's cook, then joined ENSA. On his first postwar visit in 1947 to Paris and the café frequented by the Surrealists he was "excommunicated" from the group by Breton who, after reading his *Ecce Homo*, accused him of being a Roman Catholic.

Gascoyne's postwar work lacks his previous intensity. His satirical one-act play, *The Hole in the Wall*, on the state of English theatre (pre-*Osborne* and *Pinter*)

was produced in 1950, the year *A Vagrant* and other poems was published. In autumn 1951 Gascoyne, Kathleen Raine and W. S. Graham left for the US, where they gave readings as “Three Younger British Poets”.

Back in Britain Longmans Green commissioned his *Thomas Carlyle* (1952) for their series *Writers and their Work*, but Gascoyne was suffering from writer’s block, the first of several instances of the affliction.

Then, in 1953, Douglas Cleverdon commissioned *Night Thoughts* for the BBC Third Programme. This he finished and it was first broadcast on December 7, 1955, offering to listeners the essence of his “*religio poetae*”.

The following year he attended the first performance, with Peter Pears as soloist, of his poem, *Requiem*, written in Paris in the late 1930s for the composer Priaulx Rainier as a text to be set to music.

Between 1954 and 1964 Gascoyne lived in France, publishing very little. Then, after a serious breakdown, he returned to England to live with his parents on the Isle of Wight. He worried that his parents must think him “a complete failure” and was relieved when his *Collected Poems* appeared the following year. After his father’s death acute depression dogged him and over the next 11 years he endured further periods in hospital.

His marriage, in 1975, to Judy Lewis, restored much self-esteem. He began to write again, contributing reviews, translations, and occasionally poems, to newspapers and periodicals. The publication — in the order of their mysterious reappearance — of *Paris Journal 1937-39* in 1978 and *Journal 1936-37* in 1980 brought enthusiastic reviews.

In May 1981 in Paris he took part in *Homage to David Gascoyne*, organised jointly with the British Council, and a selection of his translated poems became a university set text, *Miserere* (Granit, 1989), in France. He achieved public recognition in Italy, too, where he was presented with the *Premio Biella-Poesia Europea* for his translated collection *La Mano del*

Poeta (1982). In 1985 his translation of Breton's and Philippe Soupault's *Les Champs Magnétiques* was published as *The Magnetic Fields*.

The past ten years have seen the publication of several works (some recovered from limbo): *Selected Poems* (1994); *Selected Verse Translations* (1996); *Selected Prose 1934-1996* (1998); *Encounter with Silence: Poems 1950* (1998); *A Short Survey of Surrealism* (reprint, 2000); and *April: a novella* (2000). In 1996 Gascoyne was appointed a Chevalier de l'Ordre des Arts et Lettres in London by the French Minister of Culture.

In the 1990s he suffered a serious fall, breaking his pelvis. From this he recovered, but his frail, stooping but impressive figure became gradually less mobile.

David Gascoyne is survived by his wife Judy.

David Gascoyne, poet, was born on October 10, 1916. He died on November 25, 2001, aged 85.

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For "a ruthless criticism of every existing idea":

██████, NZ's class struggle anarchist paper <http://www.freespeech.org/thrall/>
THIRD EYE, a Kiwi lib left project, at
http://www.geocities.com/the_third_eye_website/
and 'REVOLUTION' magazine, a Frankfurt-Christchurch production,
<http://cantua.canterbury.ac.nz/%7Ejho32/>

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369. **Sharon H Nelson**

Adeena Karasick's The Arugula Fugues

Wed 28 Nov 2001

The Arugula Fugues by Adeena Karasick

La Laguna, Tenerife: Zasterle Press, 2001

ISBN 4-87467-35-0.

Available through

Small Press Distribution

1341 Seventh Street, Berkeley, CA 94710-1403

Tel: [REDACTED].

Doubtless Adeena Karasick's most accessible - and to my mind best - work to date, *The Arugula Fugues* take off from the epigraph:

Huddled in the shadow of these syllables
dwells the troubled grammar of
so many sentences.

The Fugues that follow are a joy to read. Funny and wonderfully punny, Karasick's Fugues trip lightly through the labials of many cultures. Though her language flows in ordered syllables that mirror the grammatical constructions with which English-speakers are most familiar, embedded in this "natural" sequence is a multilingual world of word-play that suggests how we make words mean.

While the riffs on Indian culture and comestibles in "Fugue IV" are readily recognizable, as are many of the French and German words and word-plays throughout these texts, what may not be so obvious to those unfamiliar with Ashkenazi culture is the enormous wealth of Yiddishkeit that imbues this work. The title itself, for instance, can be read to suggest not only the salad of choice among sophisticates of certain social strata but the small, elegant, yeasted crescents redolent of cinnamon - rugula pl. rugulach - that are a staple of Ashkenazi Sabbath, bar mitzvah, and post-funeral tables. Throughout Karasick's Fugues, the wonderful melt-in-the-mouth sweetness of freshly-baked rugulach is set off and balanced by the astringent and sometimes almost bitter bite of the arugula. This doubling and layering of meanings is typical of the Fugues, and in this instance provides keys and clues for reading them.

As always in Karasick's writing, the oral/aural and the labial/labial dance together. The act of speaking/making meaning is sexualized, as creative acts are in many cultures, the paradigmatic act of creation being procreation. The gendered Hebrew god alone creates the universe singly, asexually, by the act of invocation, thus forever sexualizing language and acts of speaking and making. Karasick plants herself firmly in the traditions that have arisen from this vision,

in The Arugula Fugues combining the act of creation/invocation with an almost shamanistic musicality. The result is a process of hymnology wherein the notion of the fugue constructs and permeates a verbal feast. Thus Karasick's Fugues [polyphonic compositions "constructed on one or more short subjects or themes, which are harmonized according to the laws of counterpoint and introduced from time to time with various contrapuntal devices" (SOED quoting Stainer and Barrett)] might serve as psalms for a multi-ethnic, multilingual community of readers bound by belief in the primacy of language and the efficacy of invocation.

All this comes packaged in full-mouthed, delicious syllables, glorious glos-sals, frolicking fricatives used to send up current cultural iconographies as well as to invoke a multitude of feasts and traditions. I love, for instance, Karasick's "Phat gerund!" and "jubilato gelato latté" [Fugue III], her "ravaged in the frangipani panji gange" and "Hey bo idly - // Here we go dosa do" in Fugue IV. Perhaps what I like best about this work is the twinning/twining/fuguing/inter-textualization of food and word/food and world. Food here mediates invocation and embodiment, word and world, a use that mirrors both our everyday experience and a host of mythologies. Tastily, Karasick's Arugula Fugues fill the mouth with a mélange of exuberant erudition and votive vocatives.

Sharon H. Nelson

www3.sympatico.ca/sharon.nelson/

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370. **lee ann brown**

Stocking Stuffer from Tender Buttons

Wed 28 Nov 2001

New from Tender Buttons:

Cunt-Ups by Dodie Bellamy

Tender Buttons, 65 pp., \$11.95 paper

Special stocking stuffer offer for Listers:

mail Lee Ann Brown

a check for \$10

for each Cunt-Ups you want

and you'll get it in the mail post paid!

(Also available through Small Press Distribution - spdbooks.org)

To convince you

you need this book

Here's a review by Eileen Myles in the current issue

of THE VILLAGE VOICE (<http://villagevoice.com/issues/0148/myles.php>)
It's a full eight inches in the paper!

Textual Healing
by Eileen Myles

Dodie Bellamy's *Cunt-Ups* is an endearing little book, snug, looking very much like a stocking stuffer. A small mouse on its cover is peering into the darkness. That is, the eternal, glowing night of intense dedication to eating pussy, to sucking cock, to getting fucked.

Edited Leni Riefenstahl-style, in a chopped-up litany of escalating desire, *Cunt-Ups* constantly reorients: "In the sky I thought I might come," it tenderly says more than once. This always new monster of sexual description and intent is constructed as an homage to the cut-up technique of William Burroughs and maybe more important the late Kathy Acker. Bellamy generously describes her method at the back of the book. "I used a variety of texts by myself and others." Then she divided each page of text into four squares and mixed the squares up so that each page was now two or three parts her own work and one or two of someone else's. Which then she reworked. Her reworking is where the excitement comes in. Bellamy's fresh use of this staple of avant-gardism advances maybe the most important stage of feminism yet: a gorgeous and excessive forgetting. Don't we need to dispense with being only or specifically female to be fully human, to join and even orchestrate the mess? Her seams of meaning are frequently sound: "I have a cunt so that I can fit about the cloud plowed under. Puzzle." There are other moments where it sounds like what is being constructed is faith: ". . . your eyes will be open," her creature fervently promises. "There you would be with tears and blood and crosses in my eyes. . . ." But the impish sexual narrative always prevails: ". . . you would suck my lungs, and you would." Like her previous books (*Feminine Hijinx*, *The Letters of Mina Harker*, and in the anthology *High Risk*), she writes with the sheen of a professional gambler. In *Cunt-Ups*, it's why her cut-ups rock. It's all art, but her talking dirty makes us desperately want to play.

Thanks Eileen!

Lee Ann Brown
Tender Buttons
PO Box 13, Cooper Station
NYC 10276

■■■■ home - ■■■■ cell

"Harmless amulets arm little limbs with poise and charm."

Department of English
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200



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372. **Small Press**

Series X: On Translation AND Crosstown Traffic, both this weekend at SPT, SF

Wed 28 Nov 2001

Small Press Traffic is pleased to present two compelling events this weekend:

Saturday, December 1, 2001

Series X: On Translation

4 pm: Panel Discussion

8 pm: Reading

Slight changes to this event announced below

Open Borders, Series X: On Translation will include an afternoon panel moderated by Michael Palmer with translators Pierre Joris, Jen Hofer, Walter Lew, and Diane Weipert, as well as an evening reading of poetry they've translated from North Africa, Korea, Mexico and Cuba, introduced by Myung Mi Kim. Hosted by Elizabeth Treadwell Jackson.

Sunday, December 2, 2001 at 2 p.m.

Crosstown Traffic -- Tanya Hollis & Amanda Huguen

Visual artists Tanya Hollis and Amanda Huguen will present and discuss their work and processes. Tanya Hollis attended New College of the University of South Florida, receiving a BA in Religion with a thesis on women's roles in slave religion in the South, and then SUNY-Buffalo for her Masters in Library Science. She now resides in San Francisco, and is currently the Acting Director at the California Historical Society's North Baker Research Library. Hollis will be talking about her job as an archivist and its implications in her work as a visual artist; she is also a sculptor, using mainly found objects, and is involved in the Bay Area poetry scene. Amanda Huguen is a visual artist who looks at utilitarian forms in the built environment, and explores the nuance that emerges from the repetition of forms within a system. Huguen has shown throughout the Bay Area, at such venues as the San Francisco Art Commission Gallery, The Luggage Store, a.o.v., Refusalon, the San Francisco Art Institute, and Southern Exposure. She has been an artist in residence at the DeYoung Museum Artists

Studio, and an affiliate artist at the Headlands Center for the Arts. Hosted by Yedda Morrison.

All of our events are \$5-10, sliding scale, free to current SPT members, and, unless otherwise noted, held in Timken Lecture Hall, CCAC, 1111-8th Street, San Francisco, 94107. Please see our website for directions and a map:

http://www.sptraffic.org/fac_dir.html

Elizabeth Treadwell Jackson, Executive Director

Small Press Traffic

Literary Arts Center at CCAC

1111 Eighth Street

San Francisco, California 94107

415/

<http://www.sptraffic.org>

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373. **Geoffrey Gatz**

Been away and TV poetry

Wed 28 Nov 2001

Hi I am back after what seems like an eternity away from the cyber world. I am happily in my new home and things are well. I wanted to say thanks to all who helped out in awful time. Things are now well. The cats are ok too. I am sorry if I left any unfinished business web wise. I have been unplugged and placing boxes. During the Thanksgiving holiday I wrote a series of poems. They are based on TV shows. This is my gift to say thanks for all the support over these past months. If you do not like them please return them and get something you like. I still have the receipt. I hope you are all well. Now to sift through 1543 messages.

A belated Happy Thanksgiving, Geoffrey

Geoffrey Gatz

editor BlazeVOX2k1

<http://vorplesword.com/>

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374. **David Baratier**
Chapbook Guidelines

Wed 28 Nov 2001

The Pavement Saw Press Chapbook Award was established in 1995 to promote writers whose work challenges conventions of contemporary poetry while encouraging multiple readings. Writers world-wide are invited to participate. Each year, one manuscript is selected. Publication, 25 copies, and a prize of five hundred dollars is awarded to the winner.

Pavement Saw Press Chapbook Contest \$500 will be awarded for the finest collection of poetry received. Submit up to 32 pages of poetry. Include a cover letter with your name, address, phone number, e-mail address, poem titles, publication credits and a brief biography. Entry fee \$7. Make all checks payable to Pavement Saw Press. Entries will be considered year round for this years contest with a deadline of December 30th. Each US entrant will receive a chapbook provided a 8 1/2 x 11 SASE with \$1.34 postage is included, add appropriate postage for other destinations. All manuscripts will be recycled. Send all entries to the address below--

The editions are published in a run of 400 copies, perfect bound with spine. While chapbooks are rarely reviewed, we are one of the only presses that has had our chapbooks talked about in Publishers Weekly, The Georgia Review, Small Press Review, Rhizome and others in the last three years. Previous winners have had subsequent full length books published by University of Georgia, Hanging Loose and others forthcoming.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus OH 43206
USA

<http://pavementsaw.org>

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375. **Geoffrey Gatza**
Gilligan goes down to the lagoon

Wed 28 Nov 2001

Gilligan goes down to the lagoon
and reflects fortune

The skipper will be mad
He is always mad
But I am his little buddy,
And his anger will fade .
It is my leaf to rot
under shaded grey palms
My shirt is red
The professor
wears white.
The Skipper blue
The first season we just were shades of grey
The Howell's have lost money
Again, my fault.
I stumbled the radio went out. Even Ginger is upset.
Mary Ann's lip quivers
my fault
Would you care to have me in your home If it wasn't
Would I still be?
Funny
Fingers point and hats hit my head
But around me you keep
It is my leaf to turn
time spots for towered hearts
I am Gilligan and this is my island
our peril is comedy
Popular myths twist
Send a message from a seashell
Our logos is our struggle to come home
Our prison is paradise
And I foil all attempts to leave
A lagoon of blue
A coconut brown
Our paradise is prison
Ad astra per aspera

Geoffrey Gatza
editor BlazeVOX2k1
<http://vorplesword.com/>

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376. **Geoffrey Gatza**
Beastmaster For Jeffrey Jullich

Wed 28 Nov 2001

Beastmaster

For Jeffrey Jullich

It is the tale of snake and lion

Again

A blond man

A bald man

each holding a knife

The snake the natural king rides high under his horse.

Find that girl -- she is the only thing that stands
between me and him.

Our fight will be with knives.

The beast uses teeth and claw

The men need tools.

High above

their protector animal spirit evaporates against technology.

His blond hair matches his brown loin cloth

The snake is in black and the woman too wears brown cloth

You dare defy your king?

You were never my king!

Then you will die!

But he does not die. Nor does lion kill snake.

He leaves him for another day.

It is better to know your enemy lives
than have to face an unknown foe.

I die when the series ends and not a moment before.
This is part of the reason you watch.

At camp

The woman prepares to go

They both know

She cannot stay,

Our thin plot would thicken. And next week
we need a new object to fight over.

We will be again

When the sun is warm and the viewers respond

And the snake aligns for the lion

Again

Geoffrey Gatza

editor BlazeVOX2k1

<http://vorplesword.com/>

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377. **Geoffrey Gatza**

Commercial

Wed 28 Nov 2001

Commercial

I am sorry that was insulting

What you need to do

Is go out there

Look him straight in the eye

And sell him what he thinks he already wants

Our operators are standing by now

And you know

some things never change

That want for immediacy

That thing eluded

- that black mark on your face

- that gut hanging over your belt
- that dirt beyond the glass

Will disappear

As if that never was
Never before

Or send 29.95 by check or money order right now

The new chapter in your life begins writing
itself as soon as you call

Our operators are standing by

Geoffrey Gatza
editor BlazeVOX2k1
<http://vorplesword.com/>

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378. **Geoffrey Gatza**
Ab Ovo : A Star Trek poem
Wed 28 Nov 2001

Ab Ovo : A Star Trek poem

Geordie in 10 forward

When I replicate an egg salad sandwich with olives

It tastes like egg salad

Its saw no brine
no feathers

Yeast doesn't live here anymore
the organic feeds from fiction

And there
is no need for profit

Why build wealth for some when all may participate

Starfleet provides improved community through technology and all things grow
from light --

like crystal made from stars
this sandwich eats me as much as I eat it.

Geoffrey Gatza
editor BlazeVOX2k1
<http://vorplesword.com/>

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379. **Patrick Herron**

Eliot Weinberger

Wed 28 Nov 2001

The upcoming Jacket issue 16 has an excellent interview of Eliot Weinberger by Kent Johnson:

<http://www.jacket.zip.com.au/jacket16/johns-iv-weinb.html>

Patrick

Patrick Herron



Getting Closer Is What

We're All About!

<http://proximate.org/>

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380. **John Tranter**

The D & M, from a real pro

Thu 29 Nov 2001

Here's something D & M* from a real pro. BBC news says today:

"Poet laureate Andrew Motion has written a poem for the BBC's live coverage of the Westminster Abbey service in memory of the British people who died in the US attacks on 11 September. [...] His role includes marking special state events with a poem, and previous works include the marriage of Prince Edward to Sophie Rhys Jones and the Queen Mother's 100th birthday celebrations."

Here it is:

The Voices Live, by Andrew Motion

The voices live which are the voices lost:
we hear them and we answer, or we try
but words are nervous when we need them most
and shutter, stop, or dully slide away

so everything they mean to summon up
is always just too far, just out of reach,
unless our memories give time the slip
and learn the lesson that heart-wisdoms teach

of how in grief we find a way to keep
the dead beside us as our time goes on -
invisible and silent but the deep
foundation of ourselves, our cornerstone.

* D & M: Deep and Meaningful

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381. **Daniel Bouchard**
Fwd: HOSTAGE NATION

Thu 29 Nov 2001

please read and forward, far and wide:

THE HOSTAGE NATION

Hans von Sponeck
and Denis Halliday

Guardian

Thursday November 29, 2001

A major shift is occurring in US policy on Iraq. It is obvious that Washington wants to end 11 years of a self-serving policy of containment of the Iraqi regime and change to a policy of replacing, by force, Saddam Hussein and his government.

The current policy of economic sanctions has destroyed society in Iraq and caused the death of thousands, young and old. There is evidence of that daily in reports from reputable international organizations such as Caritas, Unicef, and Save the Children. A change to a policy of replacement by force will increase that suffering.

The creators of the policy must no longer assume that they can satisfy voters by expressing contempt for those who oppose them. The problem is not the inability of the public to understand the bigger picture, as former US secretary of state Madeleine Albright likes to suggest. It is the opposite. The bigger picture, the hidden agenda, is well understood by ordinary people. We should not forget Henry Kissinger's brutally frank admission that "oil is much too important a commodity to be left in the hands of the Arabs".

How much longer can democratically elected governments hope to get away with justifying policies that punish the Iraqi people for something they did not do, through economic sanctions that target them in the hope that those who survive will overthrow the regime? Is international law only applicable to the losers? Does the UN security council only serve the powerful?

The UK and the US, as permanent members of the council, are fully aware that the UN embargo operates in breach of the UN covenants on human rights, the Geneva and Hague conventions and other international laws. It is neither anti-UK nor anti-US to point out that Washington and London, more than anywhere else, have in the past decade helped to write the Iraq chapter in the history of avoidable tragedies.

The UK and the US have deliberately pursued a policy of punishment since the Gulf war victory in 1991. The two governments have consistently opposed allowing the UN security council to carry out its mandated responsibilities to assess the impact of sanctions policies on civilians. We know about this first hand, because the governments repeatedly tried to prevent us from briefing the security council about it. The pitiful annual limits, of less than \$170 per person, for humanitarian supplies, set by them during the first three years of the oil-for-food programme are unarguable evidence of such a policy.

We have seen the effects on the ground and cannot comprehend how the US ambassador, James Cunningham, could look into the eyes of his colleagues a year ago and say: "We (the US government) are satisfied that the oil-for-food programme is meeting the needs of the Iraqi people." Besides the provision of food and medicine, the real issue today is that Iraqi oil revenues must be invested in the reconstruction of civilian infrastructure destroyed in the Gulf war.

Despite the severe inadequacy of the permitted oil revenue to meet the minimum needs of the Iraqi people, 30 cents (now 25) of each dollar that Iraqi oil earned from 1996 to 2000 were diverted by the UN security council, at the behest of the UK and US governments, to compensate outsiders for losses allegedly incurred because of Iraq's invasion of Kuwait. If this money had been made available to Iraqis, it could have saved many lives.

The uncomfortable truth is that the west is holding the Iraqi people hostage, in order to secure Saddam Hussein's compliance to ever-shifting demands. The UN secretary-general, who would like to be a mediator, has repeatedly been prevented from taking this role by the US and the UK governments.

The imprecision of UN resolutions on Iraq - "constructive ambiguity" as the US and UK define it - is seen by those governments as a useful tool when dealing with this kind of conflict. The US and UK dismiss criticism by pointing out that the Iraqi people are being punished by Baghdad. If this is true, why do we punish them further?

The most recent report of the UN secretary-general, in October 2001, says that the US and UK governments' blocking of \$4bn of humanitarian supplies is by far the greatest constraint on the implementation of the oil-for-food programme. The report says that, in contrast, the Iraqi government's distribution of humanitarian supplies is fully satisfactory (as it was when we headed this programme). The death of some 5-6,000 children a month is mostly due to contaminated water, lack of medicines and malnutrition. The US and UK governments' delayed clearance of equipment and materials is responsible for this tragedy, not Baghdad.

The expectation of a US attack on Iraq does not create conditions in the UN security council suited to discussions on the future of economic sanctions. This year's UK-sponsored proposal for "smart sanctions" will not be retabled. Too many people realize that what looked superficially like an improvement for civilians is really an attempt to maintain the bridgeheads of the existing sanctions policy: no foreign investments and no rights for the Iraqis to manage their own oil revenues.

The proposal suggested sealing Iraq's borders, strangling the Iraqi people. In the present political climate, a technical extension of the current terms is considered the most expedient step by Washington. That this condemns more Iraqis to death and destitution is shrugged off as unavoidable.

What we describe is not conjecture. These are undeniable facts known to us as two former insiders. We are outraged that the Iraqi people continue to be made to pay the price for the lucrative arms trade and power politics. We are reminded of Martin Luther King's words: "A time has come when silence is betrayal. That time is now."

We want to encourage people everywhere to protest against unscrupulous policies and against the appalling disinformation put out about Iraq by those who know better, but are willing to sacrifice people's lives with false and malicious arguments.

The US Defense Department, and Richard Butler, former head of the UN arms inspection team in Baghdad, would prefer Iraq to have been behind the anthrax scare. But they had to recognize that it had its origin within the US.

British and US intelligence agencies know well that Iraq is qualitatively disarmed, and they have not forgotten that the outgoing secretary of defense, William Powell, told incoming President George Bush in January: "Iraq no longer poses a military threat to its neighbours". The same message has come from former UN arms inspectors. But to admit this would be to nail the entire UN policy, as it has been developed and maintained by the US and UK governments.

██████████
████████████████████

phone: [REDACTED]
fax: [REDACTED]

[illegible]

382. **charles alexander**
chax press reading/celebration/fundraiser
Thu 29 Nov 2001

Authors Beverly Dahlen, Myung Mi Kim, Lyn Hejinian, Nathaniel Mackey, Kit Robinson, Hugh Steinberg, David Bromige, Benjamin Hollander, and others read at an event celebrating the beautiful and groundbreaking work of Tucson's Chax Press, publishers of gorgeous, intelligent books, both perfectbound and artist's.

The event is also a fundraiser to help fund forthcoming books from Chax Press. Raffle tickets will be available for \$5. The raffle winner will receive more than \$500 of Chax Press books.

Books will be available for sale, and recent fine press books by Benjamin Hollander, Lyn Hejinian, and Ray DiPalma will be available for the same discount (more than 30%) offered to standing order patrons of the press. A new press catalogue will also be available.

Chax Press Director Charles Alexander will be present.

As poet Sheila E. Murphy has written, "Chax Press consistently affords its committed following the opportunity to experience vital, energetic works that expand the boundaries of literature while exemplifying excellence within the chosen forms. Works emerging from the Press bespeak the wide-ranging and exquisite taste of its publisher. They display a fusion of linguistic adventure and integrity, and often brave experiment, that reveals the capacity of writer and reader alike to locate places heretofore undefined." Please mark your calendars now for this lovely event!

If you have questions for Chax Press:



If you have questions for Small Press Traffic:
Elizabeth Treadwell Jackson, Executive Director
Small Press Traffic
Literary Arts Center at CCAC
1111 Eighth Street
San Francisco, California 94107
415/[REDACTED]
<http://www.sptraffic.org>

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383. **Don Byrd**
Job @SUNY--Albany
Thu 29 Nov 2001

Although this position is explicitly for a specialist in rhetoric, the rhetoric and creative writing programs here have worked closely together, exploring common concerns. The ad should be understood as calling for applicants with broad interdisciplinary and theoretical interests, not narrow technicians.

The official ad copy is below.

Don Byrd,
Search Committee Chair

* * *

The Department of English at the University at Albany invites applications for tenure-track assistant professor (subject to final budgetary approval), with a specialization in rhetoric and composition theory. Candidates should be interested in developing innovative graduate and undergraduate programs in writing and working closely with colleagues in creative writing, literature, literary theory, media and cultural studies. Research areas open, although broad interdisciplinary and intermedia interests are especially welcomed. The University at Albany is an EO/AA/IRCA/ADA employer.

Candidate should possess Ph.D. and evidence of demonstrated excellence in research and teaching. Send letter of application, curriculum vitae, and writing sample by December 14, 2001 to: Dr. Randall Craig, Interim Chair, Department of English, University at Albany, Albany, NY 12222

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384. **whitebox**

Naoyoshi Hikosaka + Yukinori Yanagi at WHITE BOX

Thu 29 Nov 2001

WHITE BOX presents...

Sighting: Three Japanese Artists, Part 2: History Lessons
Curated by Reiko Tomii

Naoyoshi Hikosaka + Yukinori Yanagi

Opening Reception: Friday, December 7 - 6-8pm
(exhibits through January 19, 2001)

*Lecture held in conjunction with this exhibition: Tuesday, Dec. 4 at
6:30 pm

INSIDE THE STUDIO with YUKINORI YANAGI & NAOYOSHI HIKOSAKA
at JAPAN SOCIETY (for tickets call [REDACTED] / www.japansociety.org)

This exhibition is partially supported by The Peter Norton Family
Foundation,
The Japan Foundation, Alexandra Munroe
In-kind contribution by Matt Dilling / Lite Brite Neon Studio, Tecnolux
Digital Colors, Inc. + Suraj Hansraj

WHITE BOX
525 WEST 26TH STREET
(between 10th & 11th avenues)
NEW YORK, NEW YORK 10001
ph [REDACTED]
WWW.WHITEBOXNY.ORG

WHITE BOX is a 501[c]3 non profit organization
(to be deleted from WHITE BOX's e-mail address book,
please reply with "delete me")

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385. **cadaly**
Poetry Reading: LA: Sunday
Thu 29 Nov 2001

At 5 pm Sunday, December 2, at Beyond Baroque on Venice in Venice, CA,
Catherine Daly will read poetry with Lee McCarthy before an open reading.

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386. **dc poetry**
POM2 call for submissions
Thu 29 Nov 2001

POM2 issue #1 is out and ready to be ravaged! The magazine's premise is to
publish work that responds to work printed in previous issues.

Contributors whose work will start the conversation are:

Bruce Andrews | Charles Borkhuis | Jules Boykoff | Tisa Bryant | Sean Cole | CA
Conrad | Clark Coolidge | Brenda Coultas | Rob Fitterman | Doug Fogelson |
Heather Fuller | Michael Gizzi | Jen Hofer | Chris Jackson | Lisa Jarnot | Jeffrey
Jullich | Adeena Karasick | Aaron Kiely | Kevin Killian | Richard Loranger | Bill
Luoma | Jenn McCreary |
Carol Mirakove | Mel Nichols | Wanda Phipps | Kristin Prevallet | CE Putnam |
Deborah Richards | Eleni Sikelianos | Rod Smith | Juliana Spahr | Gary Sullivan |
Edwin Torres | Kevin Varrone

Copies are \$5. Please send checks payable to:
Susan Landers
227 Prospect Ave. #2
Brooklyn, NY 11215

Contribution Guidelines:

- > Send us your contribution by January 15.
- >
- > Send poems electronically to [REDACTED],
subject line gravy,
PC
- > or Mac attachments welcome.
- >
- > You can also mail work to Susan Landers, POM2, 227
Prospect Ave. #2,
- > Brooklyn,
- > NY 11215.
- >
- > Please indicate which poem(s) from Issue 1 are your
"source"
- > poems.

Thanks,
The Editors
Pom2

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387. **Jaime Robles**
December 8 Event

Thu 29 Nov 2001

Please pass on to those you feel would be interested:

The Literary Arts Project at the Berkeley Art Center
and
Five Fingers Review

invite you to join us in a holiday reading and celebration with

Elizabeth Willis
Robin Tremblay McGaw
and Rob Lipton

Saturday December 8 at 7:30 p.m.

at the Berkeley Art Center
1275 Walnut Street in Live Oak Park,
Berkeley

Food and Drink Served

Also in the gallery is the exhibition "The Whole World's Watching" featuring photographs of the movements for peace and social change during the '60s and 70s

Elizabeth Willis is the author of *The Human Abstract* (Penguin, 1995) and *Second Law* (Avenue B, 1993).

Robin Tremblay-McGaw coedits *Lipstick Eleven* as well as The Forum section on class and innovative writing for *HOW2* (Fall 1999.)

Rob Lipton runs a community writing workshop and is an associate of the Literary Arts Program at the Berkeley Art Center.

If you wish to be removed from this mailing list, please reply with unsubscribe listed in the subject line.

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388. **Bob Grumman**

Re: ** Poetry Center Book Award, submissions due 1/31/02

Thu 29 Nov 2001

This looks like a superior poetry contest to me. Too bad an institution like SF State has to charge poets to enter it. My boilerplate on this is that if you don't appreciate poetry enough to publish poets or award prizes to them without charging them money to submit their work, you should go way.

--Bob

G.

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389. **Mairead Byrne**

Virus warning

Thu 29 Nov 2001

Dear Guys,

My computer was infected with a virus today. Please do not open any attachments from me. It's fixed now.

Mairead

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390. **Fiona Maazel**

An Event!

Thu 29 Nov 2001

Please join us for a holiday benefit for Asociacion Tepeyac.* An evening of music and fiction with:

Michael Cunningham
Mary Gaitskill
Pamela Laws
Stephin Merritt (of Magnetic Fields)
Rick Moody
Thurston Moore (of Sonic Youth)
Julia Slavin
and Friends

Wednesday, December 12th, 8:30 pm
Bowery Ballroom, 6 Delancey St.
\$20

Call ticketweb at [REDACTED] or visit the box office at Mercury Lounge, 217 East Houston.

* Moneys raised by the event will help Tepeyac continue to coordinate relief efforts for undocumented immigrants whose lives, loved ones, or jobs were lost as a result of 9/11. For more information about Tepeyac, see <http://www.thenation.com/doc.mhtml?i=20011203&s=louie>, or www.tepeyac.org. Hope to see you all there.

With thanks to the Paris Review, Post Road, Tin House, Bomb, Noon, Open City, Fence, Pierogi Press, and the KGB Sunday Fiction Series.

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391. **Alan Sondheim**

of the considerate

Thu 29 Nov 2001

-

of the considerate

consider just for the moment, for the play of words; as if this were written in
linux, i'd go back already and change everything in the world

this isn't a poem, literature; this is a request; consider just for a moment, for
the play of the moment, the benefits of mass destruction

elimination of every man, woman, child, on the face of the planet

stranded astronauts

even miners going beneath within; the violent disease-bearing clouds of radiation flooding; consider this, the benefits for all of us - the end of all information and media; yes, now we can theorize endlessly about this

there are vast curtains in the sky, they are slowly closing

in one or several centuries, in millennia, things growing, clawing back, like it was, nearly like it was

almost a model of how it had been, but something not there, something on the order of furious perception

nothing, perhaps a rock or stick or stone; nothing, perhaps sand or mud or bark; nothing, perhaps a vine or clay or branch

health upwells from the submerged womb of the planet; almost health; now we can theorize endlessly; then, we shall be silent; then, we shall declare nothing; then, neither relative nor absolute, neither defined nor erased, neither subject nor object

not even the tiniest name; but a glance, a knowledge of determination; among friends now

consider just for a moment no human alive; ideology, pollution under erasure; value always already the result of a past posterior of absolutely no account; there are no ruins; an enormous planet; sunrise sunset; lunar phases; storms of infinite night and day; comets close to the presence of sound; storms

we may sleep tonight in comfort recognizing the curtains; they close from above; they close from side to side

we may sleep dreamless, just for once, just this very night

before the stage recedes, from the presence and gathering of the world

—

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392. . **sandra**

(no subject)

Fri 30 Nov 2001

George Harrison

(1943-2001)

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393. **charles alexander**
some holiday possibilities

Fri 30 Nov 2001

It's a time of giving, and as you think about what you want to support as this difficult year comes to an end, please think about supporting a literary small press by making a book purchase for you or friends.

For those interested in the book as an object and in a tradition of fine imaginative bookmaking, and for those interested in reading contemporary works of imagination, Chax Press has chosen some possible gifts for the holidays.

consider these seven chax press books

special prices are listed at the end of each book description

see the end of this message for ordering information

First, for those who appreciate very well-made books which seek to meet the imagination of innovative literary texts with various possibilities within the form/structure/materials/design of the book. These books make striking visual and literary gifts.

1. Chartings, by Lyn Hejinian and Ray DiPalma First released in 2000, these twenty collaborative poems are each printed letterpress on handmade Japanese paper that is torn and collaged into an oversize book whose pages have been printed with large wood block letters and numbers, the whole forming a spacious realm in which meaning floats and seems uncontained. The binding is made of two signatures sewn and pasted into boards that have been covered with red Moriki paper. We have a few copies remaining. Retail: \$320 This offer: \$210

2. Levinas and the Police, by Benjamin Hollander In this book, the pamphlet of letterpress-printed poems and a floating curve of an "O" illustration is printed on Mohawk Superfine paper and sewn into Japanese mulberry paper. This structure is housed in Fabriano Rosaspina paper tri-panel that includes a print of a painting by the painter Bracha Lichtenberg-Ettinger. This is our newest book Retail: \$110 This offer: \$80

3. French Sonnets, by Jackson Mac Low Mac Low's sonnets, made from procedural methods, are sumptuously printed letterpress in two colors on Rives paper and bound in cloth-covered boards. This is the first book printed at Chax Press in Tucson, yet it was published in 1984 as the final book of Charles Alexander's Black Mesa Press. Retail: \$75 This offer: \$40

Also, from Chax's trade paperback offerings, please consider the following.

4. *Traffic*, by Gil Ott John Taggart writes: “The book is looking forward with empty hands, toward you.” So: a sort of gesture, perhaps a sort of supplication. What is being asked? Only that you enter “the place in between, where poetry occurs.” As an architect of the gap, Gil Ott provides many doors whereby this place may be entered and whereby you may encounter and be part of the “traffic” of that occurrence. It’s not a house of many mansions, but it is poetry, a place which may not take place unless you enter. So: a different sort of gesture, one of welcome invitation. Think it over. What have other hands offered you lately?

from *Traffic*:
She’s here. Hold
in my hand, that comprehensible
image, weight and intent her
true record left fixed
light and shadow, the muscle
bought relaxes. We’d make

succession of faces over eight pages. If you can pay for it, you have every right. You’re a fool if you can’t decide. Watch your fingerprints. The paper alone is enough.”

Retail: \$14

This offer: \$10

5. *3 of 10*, by Hank Lazer Jack Foley writes: The excitement of this writing, this “lyricism of reading,” is its ability to track the course of a drive towards freedom. In opposition to Keats’s problematical evocation of the imagination, “magic casements, opening on the foam / Of perilous seas, in faery lands forlorn,” Lazer asserts that poets are “portals multiply open.” *3 of 10* gives us something of the story of how he arrived at that formulation. It is a formulation deeply involved with a perception about mythology, for to think mythologically is to think chordally, in clusters of simultaneously-sounded “tones.” That is the kind of thinking — and writing — we “hear” in this deeply conscious, deeply self-conscious work. Retail: \$14 This offer: \$10

6. *Demo to Ink*, by Ron Silliman This book includes six consecutive works from the author’s ongoing *The Alphabet* project. Silliman’s work is one of the most provocative, moving, joyful, challenging, and profoundly architectonic projects of our time.

Hank Lazer writes: “The words combine, forming meaning.” We witness it, and we know we are witnessing; therefore, we are not merely witnesses, but participants, collaborators, accessories. Playing a blue-jeaned Wittgenstein, he revels in the endless variety of how sentences come to mean. His books are poems, we are reading poems, we are asked to think about it. “Think here: you are

reading a poem // — already this defines you.” Not this: flip the pages, he reached for her whatever, she responded, castle or condo in the background, it was so real I thought I was really there, I didn’t even know I was reading a book. Instead, the integrity of the line and of the sentence: “That each line be created equal is contra-narrative.” What might such citizens do? Let’s see. Cheetahs never prosper. I learned quickly to love his love of puns and to respect the necessity of their interruption of other more consecutive forms of logic. Who only can lecture should not have children. A love of melopoeia makes a good daddy (enough to sustain the love of twins, of which punning is such a love). What was I about to say? I’ll think of it again later. That very word “later.”

Retail: \$11

This offer: \$8

7. A Reading 8-10, by Beverly Dahlen Jessica Grim and Melanie Nielsen write: Here her true unlike-anythingness, hear her see through, somehow about you, the “privacy in invention” becomes a reading. Dahlen’s is a gorgeous argument, methodical, indexed by an intricate thinking. Historical and future, desire and emptiness. Simple. Mythical. “the antithesis of primal words” is primal too. A reading how it goes out remnants, resistant, her far and wide a future tense timed swing shift speaks up, generative — expect something else. “here was twisting, all kinds of thorniness.” Careful. A normal heroine astounds.

Retail: \$12

This offer: \$8

You may also look at the book list at our web site

<<http://alexwritdespub.com/chax>> and order any available book at a 10% discount.

extras: no shipping charges for items 1-2 above (priority mail or UPS ground rate), or for any order that includes any of those first two books; otherwise shipping charges are \$3 for book rate (one book; \$5 for two to four books) for any order in the domestic U.S., \$5 for priority mail (for one book; \$8 for two to four books), and \$16 for overnight shipping (one to two books; \$22 for three to four books). Orders received by December 13 will generally arrive before Christmas with book rate mailing, but other forms of shipping may be required if particular delivery dates are to be guaranteed.

To receive the prices in this offer, please mention CHAX POETICS OFFER on your order.

You may order in the following ways:

1. Send an order with check or cash to
Chax Press
101 W. Sixth St., no. 6
Tucson, AZ 85701-1000
2. Call and place an order by giving credit card information [REDACTED]
3. Fax an order, include credit card information
[REDACTED]
4. Email an order, include credit card information
[REDACTED]

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394. **carolyn guertin**

CFP: Information Aesthetics [Toronto; 15/12]

Fri 30 Nov 2001

Apologies for Cross-Posting

Information Aesthetics: Paranoia or Paradigm?

Thomas Pynchon defined paranoia as "the realization that _everything is connected_, everything in the Creation..." For celebrants of chaos theory, massive quantities of data pose the joyous possibility of achieving a state of 'maximum information' or reveal the potentialities of 'pattern recognition' as an organizational structure. The new media arts, hypertext and the World Wide Web often toy with information overload and the exuberant wealth of database systems to unite information with an aesthetic dimension. Is there an aesthetics of information? If so, what forms does it take and how does it function? What are the implications for the artforms of the new media? Does it produce paranoia, nested networks, new modes of organization, or...?

Your investigation might consider:

spatial and/or temporal navigation

hyperlinking

search engines, databases and/or archives

sequence, randomness, repetition, lists, series

narrative, anti-narrative, games

transparency, interactivity and/or control

speed, delay, friction

shape, colour, sound and/or noise

spacetime, depth, surface, interface

waves and particles

fractals, quantum computation, geometry

memory and/or forgetting
architecture, photography, cartography

Submissions of a 500 word abstract and a short bio or weblink by e-mail by
December 15th to:

Carolyn Guertin



Carolyn Guertin
Dept of English
University of Alberta
3-5 Humanities Centre
Edmonton AB T6G 2E5

Inter/Disciplinary Models, Disciplinary Boundaries:
Humanities Computing and Emerging Mind Technologies
Consortium for Computers in the Humanities / Consortium pour Ordinateurs en
Sciences Humaines (COCH/COSH)
2002 Meeting at the Congress of the Social Sciences and Humanities
May 26-8, 2002
U Toronto / Ryerson Polytechnic U
<http://web.mala.bc.ca/siemensr/C-C/2002/>

Carolyn Guertin, Department of English, University of Alberta

E-Mail: ; Tel/FAX:

Website: <http://www.ualberta.ca/~cguertin/>

Assemblage, the Online Women's New Media Gallery, at trAce:
<http://trace.ntu.ac.uk/traced/guertin/assemblage.htm>

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395. **raea100900**

Bridge St. reading

Fri 30 Nov 2001

Rae Armantrout will read at Bridge Street Books in DC on Dec. 9 at 7:00.

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396. **The Poetry Project**

TONIGHT AT THE POETRY PROJECT

Fri 30 Nov 2001

FRIDAY, NOVEMBER 30, 2001

NEXT GENERATION FREE SOUND [10:30 PM]

NEXT Generation Free Sound featuring lyrical/vocal performances by LATASHA NATASHA DIGGS DUET WITH GUILLERMO BROWN, EDWIN TORRES, MIKE LADD, and guitar soloist MORGAN CRAFT. The evening presents further examination of the exploratory nature of language, performance, poetry and linguistic analysis through music and sound. Smart entertainment with the traditional avant-garde edge. This event is funded in part by Poet's & Writers, Inc. through a grant it has received from the New York State Council of the Arts.

MORGAN CRAFT, guitarist and improvisational experimentalist, has performed at The Knitting Factory, The National Black Arts Festival in North Carolina and the 2001 Obie Awards held at Webster Hall.

MIKE LADD moves in and out of the perimeters of hip-hop, trip-hop, poetry and solid soul. A pioneer in New York's underground performance scene, he now currently teaches at Boston University. He has published work in publications such as In Defense of Mumia, Aloud: Voices from the Nuyorican Poets Cafe; and Freedom Rag.

LATASHA NATASHA DIGGS is a writer, visual artist, singer and scholar. She was featured on the spoken word compilation entitled Eargasms: Hip-Hop Poetics Volume One and her work has been anthologized in Authentic Hair, DrumVoices Revue, and Bumrush the Page: The Def Poetry Jam Anthology.

GUILLERMO E. BROWN is a drummer, composer, and producer. His original compositions have been performed at The Public Theater, La Mama, P.S. 122, the Brooklyn Bridge Anchorage, and University Settlement. His album "Soul at the Hands of the Machine" will be released in early 2002.

EDWIN TORRES is a recipient of fellowships from the New York Foundation for the Arts and The Foundation for Contemporary Performance Arts. He has been published in many journals and anthologies, including Chain, Cross Cultural Poetics, Heights of the Marvelous, and An Anthology of (New) American Poets. His newest collection of poems is entitled The All-Union Day of the Shock Worker.

--

Unless otherwise noted, admission to all events is \$7, \$4 for students and seniors, and \$3 for Poetry Project members. Schedule is subject to change.

The Poetry Project is located in St. Mark's Church in-the-Bowery at 131 E. 10th Street, the corner of 2nd Avenue and 10th Street in Manhattan. The Poetry Project is wheelchair accessible with assistance and advance notice. Please call [REDACTED] for more information, or visit our Web site at <http://www.poetryproject.com>.

If you are currently on our email list and would like to be on our regular mailing list (so you can receive a sample issue of The Poetry Project Newsletter for

FREE), just reply to this email with your full name and address. Hope to hear from you soon!!!

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397. **Charles Bernstein**

With Strings

Fri 30 Nov 2001

I am pleased to announce that *With Strings* is now out and around. Below is the jacket copy and some information on ordering the book.

For more information (and an image of the cover by Susan Bee):

<http://epc.buffalo.edu/authors/bernstein/withstrings.html>

or go to

<http://epc.buffalo.edu/bernstein>

recently updated with sound and text files

Charles Bernstein

A companion to *My Way*, Charles Bernstein's 1999 montage of essays, conversations, and poems, *With Strings* is a compilation of sixty-nine poems in various forms and styles, dating mostly from the 1990s. With its fractured nursery rhymes, distressed mottoes, runcible riddles, and inscrutable sayings, Bernstein takes us on a poetic trip that swerves from the comic to the political, from the whimsical to the elegiac.

"In *With Strings*, Charles Bernstein plays 'Charles Bernstein' with furious comedic virtuosity, very much as Lenny Bruce played 'Lenny Bruce' or Charlie Chaplin 'Charlie Chaplin.' The comparison of this remarkable collection of poems with the work of such serious and defiant comedians is indicative of only one facet of Bernstein's writings, but it is apt: his work is iconoclastic and revolutionary. Bernstein's poetry, however, is driven by aesthetic as well as social passions. The poems that are *With Strings* are addressed to the great questions perpetually facing art: What is it? Why is it? How is it? And in this context, inevitably, the presence of artlessness is discovered close at hand, never to be subsumed. It is in poetry's encounter with what is never to be subsumed that the brilliance of Bernstein's work erupts." -- Lyn Hejinian

"Charles Bernstein is one of the finest poets writing today, and certainly one of our greatest satirists. His poetry presents a profound and highly individual critique of contemporary half-truths, speech forms, and modes of expression, and does it so graphically and with such great good humor that the reader is left

breathless—laughing and crying at the same time as the shocks of recognition register." -- Marjorie Perloff

132 pp.

Paper \$12.00 0-226-04460-2

Cloth \$39.00tx 0-226-04459-9

The University of Chicago Press

*

With Strings is in stock and also available by mail order from these independent book sellers:

^^ Bridge Street Books in Washington, DC: E-mail your order to [REDACTED] with your address & you will be billed; or via credit card-- call [REDACTED] -- or e-mail them with your address, order, card #, & expiration date & receipt will be sent with book --

^^ Seminary Coop Books in Chicago: <http://www.semcoop.com>

^^ St. Mark's Books in New York: <http://www.stmarksbookshop.com>

^^ Talking Leaves Books in Buffalo: <http://www.tleavesbooks.com/>

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398. **Fiona Maazel**

A Correction!

Fri 30 Nov 2001

Tickets for the 12.12 benefit at the Bowery Ballroom can be bought through ticketweb at: [REDACTED]

If you call the other number, you will reach a woman who wants this all to go away.

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399. **derek beaulieu**

new from housepress: "Inland Passage" by Meredith Quartermain

Fri 30 Nov 2001

housepress is pleased to announce the release of:

Inland Passage

by Meredith Quartermain

published in an edition of 52 handbound & lettered copies.

\$6.00 each.

Meredith Quartermain lives and works in Vancouver, BC. Her work has appeared

in West Coast Line, Five

Fingers Review, Chain, Raddle Moon, Sulfur, Mirage Period[ical] #4,

Potepoetazine, Alterran Poetry

Assemblage, HOW2, East Village Poetry Web, and on word (UK).

for more information, or to purchase copies, contact:

derek beaulieu

at



<http://www.telusplanet.net/public/housepre>

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400. **Alan Sondheim**

root to root

Fri 30 Nov 2001

-

root to root

xdm error (pid 5735): Server crash rate too high: removing display :0 */debris
of feckless space/*

then this arrived:

Date: Fri, 30 Nov 2001 03:49:51 -0500 (EST)

From: root <[REDACTED]>

To: [REDACTED]

Subject: crawling through this space:

after a visitation by nikuko: this crawls through this space.

"once this crawls through."

first a space, then a spoor.

linux:~ # trace

bash: trace: not found

linux:~ # spoor

bash: spoor: not found

tracert to 127.0.0.1 (127.0.0.1), 30 hops max, 40 byte packets 1 localhost
(127.0.0.1) 1 ms 0 ms 0 ms

/it's almost here/

time date: Fri Nov 30 03:53:49 EST 2001

real 0m0.038s
user 0m0.010s
sys 0m0.000s

the real user in the system tends her threads.

everyone loves zero.

-

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401. **kevinkillian**

Re: With Strings

Fri 30 Nov 2001

Charles, congratulations on your new book! I'm reading "Black House" now and seeing all the fun Straub and King are having with your name, Chummy.

xxxx Kevin K.

Original Message:

From: Charles Bernstein [REDACTED]
Date: Fri, 30 Nov 2001 12:25:16 -0500
To: [REDACTED]
Subject: With Strings

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<http://epc.buffalo.edu/authors/bernstein/withstrings.html>

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132 pp.

Paper \$12.00 0-226-04460-2

Cloth \$39.00tx 0-226-04459-9

The University of Chicago Press

*

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^^ Bridge Street Books in Washington, DC: E-mail your order to [REDACTED] with your address & you will be billed; or via credit card-- call [REDACTED] -- or e-mail them with your address, order, card #, & expiration date & receipt will be sent with book --

^^ Seminary Coop Books in Chicago: <http://www.semcoop.com>

^^ St. Mark's Books in New York: <http://www.stmarksbookshop.com>

^^ Talking Leaves Books in Buffalo: <http://www.tleavesbooks.com/>

mail2web - Check your email from the web at
<http://mail2web.com/> .

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[illegible]

"I think old zero has lost very much of his self respect."

Aldon Lynn Nielsen
George and Barbara Kelly Professor of American Literature
Department of English
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

403. **katy**
The Good House
Fri 30 Nov 2001

THE GOOD HOUSE

The good houses the parts, calls to
them, & wakens--

685

* * *

36 pgs, stapled-spine. Hand-printed covers by David Larsen, \$6

Please make checks payable to Katherine Lederer at

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Las Vegas, NV 89145

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404. **Lytle Shaw**

Bok, Marcus, Brown Dec 4; Spiegelman Dec 9 at Drawing Center

Fri 30 Nov 2001

Two Reading at The Drawing Center:

Dec 4: Bok, Brown, Marcus with Shaker Drawings

and December 9: Art Spiegelman

Tuesday, December 4 at 7pm:

In conjunction with the exhibition Heavenly Visions: Shaker Gift Drawings and Gift Songs, Line Reading presents: Christian Bök, Lee Ann Brown, Ben Marcus

Christian Bök's books of poetry include Crystallography (Coach House, 1994), and Eunoia (Coach House, 2001), as well as a critical study, Pataphysics: The Poetics of an Imaginary Science (forthcoming from Northwestern University Press). Bök lives in Toronto.

Lee Ann Brown is author of Polyverse (Sun and Moon, 1999), and The Sleep That Changed Everything (forthcoming from Wesleyan). Brown lives in New York City and teaches English at St. John's University.

Ben Marcus's novels include The Age of Wire and String (Knopf, 1995) and Notable American Women (forthcoming from Vintage). Marcus lives in New York City.

Line Reading for children at The Drawing Center:

Sunday, December 9, at 3 pm: Art Spiegelman

Art Spiegelman, author of numerous books including Maus (Pantheon, 1986) and the avant-garde comic magazine Raw, will be reading from the most recent installment of his Little Lit series, Strange stories for Strange kids (Harper Collins).

The Drawing Center
35 Wooster Street
New York

All Line Readings are \$5; free to The Drawing Center members.

Line Readings for Children are free; refreshments are served.

Line Reading is made possible with funds from the New York State council for the Arts,
a state agency.

For more information contact The Drawing Center at [REDACTED] or Line Reading Curator Lytle Shaw at [REDACTED]

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