

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

November 2003

904 messages · Sat 1 Nov 2003 – Sun 30 Nov 2003

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

November 2003 was the month the list put the word itself on trial. Nine hundred and four messages moved through it, and a remarkable share of them prosecuted the same three charges against language: that a word might be too dangerous to use, that a word might actually kill, and that a word might be owned. The room had spent the autumn arguing about who could copy a poem; now it argued about the poem's smallest unit, the single word, and whether it was a tool, a weapon, or a piece of property.

The first charge came from kari edwards, who asked the list, plainly, whether there was a problem using the word "*hermaphrodite*" in a poem — and set off a debate that ran past forty messages across its offshoots. Kevin Killian answered for the libertarian conscience, hating "*barring any word from the poetic vocabulary*", and edwards, who had raised the alarm, agreed the matter was case by case, "*never banning or burning*". It was the room working honestly at a genuinely hard thing: that a word can wound the living and that a poem needs every word there is, and that neither truth cancels the other.

The second charge was older and blunter. A thread titled words don't kill — only strangers with guns kill proposed that language was finally harmless, mere air; and a poster signing himself Ytzhak answered it in verse, insisting that "*words kill as fast as bullets*", that a swerve of the tongue could pierce like a sword. It was the argument poetry has had with itself since Plato — whether the word is action or only its shadow — and the list, characteristically, could hold both positions at full volume in the same week without resolving either.

The third charge turned the tables: what happens when the powerful try to bar a word. Merriam-Webster had entered McJob — a job that "*provides little opportunity for advancement*" — and McDonald's demanded a retraction, furious that the dictionary would fix so unflattering a sense to its name. Stephen Vincent promptly coined McPoet in the same mold. The mirror was exact and delicious: the same month a room of poets refused on principle to bar a single word from a poem, a corporation was straining every lawyer to bar one from the language altogether.

And underneath the three trials ran the month's largest and gentlest thread, a rebuttal to all of them. Mairead Byrne invited the room to grow "*a short group poem to sprout*", a line from each hand, and the contributions came — furniture

press with a cryable line, Byrne herself offering, out of a hard year, “*2 years of tears: time for flowers*”. I have set November down exactly as the archive delivered it — the word barred, the word as bullet, the word as trademark, and the word passed freely around a circle until it bloomed — because it was the month the list tried language on every charge the prosecutors could bring, and then quietly acquitted it by making, together, a small poem out of nothing but words.

— K. M. F.

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- 405. kari edwards — Remembering Our Dead
- 406. Alan Sondheim — Crown of Thorns and Love of God
- 407. alexander saliby — Re: Remembering Our Dead
- 408. Mark Weiss — Re: Congo
- 409. Stephen Vincent — Re: one way to control those pesky liberal scholars
- 410. Mark Weiss — Re: Congo
- 411. david.bircumshaw — The Belov'd One in Britain
- 412. Jesse Glass — Thanks Sheffield!
- 413. August Highland — NURSING FREEWAY ROOTS
- 414. August Highland — TERMINAL COMBUSTION/METAPHORICALLY DIE
- 415. schwartzgk — Re: need your contact info
- 416. Alan Sondheim — Our Quiet Lives...
- 417. Maria Damon — Re: Congo
- 418. Vernon Frazer — Re: need your contact info
- 419. kari edwards — Re: Remembering Our Dead
- 420. adeenakarasick — Re: need your contact info
- 421. Harriet Zinnes — Re: need your contact info
- 422. furniture_press — Re: Word-virus: Nomadic Resistance
- 423. Halvard Johnson — "Sonnet: No Dice"
- 424. Sina Queyras — Re: POETICS Digest - 14 Nov 2003 to 15 Nov 2003 (#2003-319)
- 425. Stephen Vincent — Re: one way to control those pesky liberal scholars
- 426. kari edwards — Re: Word-virus: Nomadic Resistance
- 427. Tom Beckett — Re: Word-virus: Nomadic Resistance
- 428. Kirby Olson — Re: Congo
- 429. tom bell — Re: need your contact info
- 430. Ytzhak — Hell's Angels, Swollen Members. the New VI & Victoria City Council
- 431. Kirby Olson — Re: Congo
- 432. Aldon Nielsen — "for similar reasons"
- 433. Aldon Nielsen — for the record
- 434. Ytzhak — Privacy dispute threatens Street Link (Homelessness and Poverty)
- 435. schwartzgk — Re: "for similar reasons"
- 436. tom bell — Re: "for similar reasons"
- 437. Patrick Herron — Strung Up
- 438. Aaron Belz — Crane!
- 439. Rachel Loden — Re: utility problem
- 440. George Bowering — Re: Congo
- 441. George Bowering — Re: Crane!
- 442. Aaron Belz — Re: Crane!

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- 443. Christine Murray — Re: Crane! & Longfellow! & Mew!
- 444. Stephen Vincent — Re: Crane!
- 445. David A. Kirschenbaum — Four Brendas, One Reading
- 446. Mairead Byrne — Re: Crane!
- 447. tom bell — Fw: "for similar reasons"
- 448. Alan Sondheim — The Winds
- 449. Alan Sondheim — The Heterodox Utfardande
- 450. subrosa — KYOO
- 451. dcmb — Re: utility problem
- 452. August Highland — TELLER DRAWER AUDIT HOME THEATRE
- 453. August Highland — EXPLICIT FOREST LORE
- 454. Ron — Silliman's Blog
- 455. Mairead Byrne — Re: Silliman's Blog
- 456. Michael Cross — Zukofsky/Cremaster

- 457. Michael Cross — www.michaelcross.blogspot.com (sorry!)
- 458. Kevin Hehir — Re: Congo
- 459. Ben Basan — Re: "17 Reasons," Public Art in San Francisco
- 460. Kevin Hehir — is good for the Gander
- 461. Fulcrum Annual — Poets Joe Green, Jeet Thayil, Mark Lamoureux to read at Wordsworth in Harv...
- 462. Stephen Vincent — Salt Lake: Bush/Blair Sculptures
- 463. George Bowering — Fwd: Rejected posting to [REDACTED]
- 464. kari edwards — is there a problem using the word "hermaphrodite" in a poem?
- 465. D. Ross Priddle — databattle, pennywork, disk
- 466. shanna compton — Soft Skull in NYC: Karaoke + Poetry = Fun, and Frequency with Colum McCann...
- 467. Ken Rumble — The Collected...
- 468. Jack Foley — New FLASHPOINT #6 is Up!!!
- 469. kevinkillian — Re: is there a problem using the word hermaphrodite in a poem?
- 470. Kirby Olson — Re: Congo
- 471. schwartzgk — within the sound of...
- 472. kari edwards — Re: is there a problem using the word hermaphrodite in a poem?
- 473. Andrea Baker — Email address for Fanny Howe
- 474. Mark Weiss — Re: Congo
- 475. Robin Hamilton — Re: Congo
- 476. Kirby Olson — Re: Congo
- 477. Terrie Relf — Re: is there a problem using the word "hermaphrodite" in a poem?
- 478. Michael J Kelleher — This Week In The Hibiscus Room
- 479. hazel smith — email address Wanda Coleman
- 480. Vernon Frazer — Re: is there a problem using the word "hermaphrodite" in a poem?
- 481. Mark Weiss — Re: is there a problem using the word "hermaphrodite" in a poem?
- 482. Jane Sprague — West End Reading Series
- 483. Terrie Relf — Re: is there a problem using the word "hermaphrodite" in a poem?
- 484. Derek R — 44309
- 485. furniture_press — Re: is there a problem using the word "hermaphrodite" in a poem?
- 486. Chris Stroffolino — Re: 44309
- 487. Haas Bianchi — Christian Wiman in the New York Times
- 488. Renee Ashley — Re: Christian Wiman in the New York Times
- 489. Taylor Brady — Bay Area reading -- Jagannathan and Cross, 11/22/03
- 490. mIEKAL aND — Nostalgia for Were
- 491. Haas Bianchi — Re: Christian Wiman in the New York Times
- 492. Renee Ashley — Re: Christian Wiman in the New York Times
- 493. Steve Armstrong — Re: Government Watching Post-Colonial Studies?
- 494. Jeffrey Jullich — Re: is there a problem using the word "hermaphrodite" in a poem?

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- 495. Julie Kizershot — Re: is there a problem using the word "hermaphrodite" in a poem?
- 496. Alan Sondheim — Source
- 497. Alan Sondheim — (no subject)
- 498. Kevin Hehir — Re: is there a problem using the word "hermaphrodite" in a poem?
- 499. schwartzgk — manuscripts sought
- 500. schwartzgk — Free Speech Movement
- 501. Skip Fox — Re: is there a problem using the word "hermaphrodite" in a poem?
- 502. mmagee — M.A.D. at 110
- 503. kari edwards — words don't kill - only strangers with guns kill
- 504. Skip Fox — Re: words don't kill - only strangers with guns kill
- 505. Catherine Daly — press kits
- 506. George Bowering — Fwd: Warning: could not send message for past 8 hours
- 507. Ytzhak — Re: words don't kill - only strangers with guns kill
- 508. Small Press Traffic — Jagannathan & Koeneke at SPT this Friday, 11/21

- 509. bill marsh — *Shiroma in Backlight*
- 510. bill marsh — 2-disk set
- 511. Chryss Yost — Re: press kits
- 512. Paul Stephens — Re: 2-disk set
- 513. Gary Sullivan — Process & Formal Invention | Segue @ BPC
- 514. David A. Kirschenbaum — Re: 2-disk set
- 515. Betsy Andrews — Marcella Durand's email?
- 516. David Larsen — Re: is there a problem using the word
- 517. furniture_press — Re: 2-disk set
- 518. Derek R — Re: is there a problem using the word
- 519. Harrison Jeff — Syllable Crypt
- 520. Derek R — Re: is there a problem using the word
- 521. Robert Corbett — Re: POETICS Digest - 14 Nov 2003 to 15 Nov 2003 (#2003-319)
- 522. Robert Corbett — Fw: New Research lecture tomorrow! (fwd)
- 523. Catherine Daly — Re: Press Kits (& some press...)
- 524. Vernon Frazer — Re: Syllable Crypt
- 525. alexander saliby — Re: words don't kill - only strangers with guns kill
- 526. Ben Basan — Deforestation Emergency...
- 527. Kirby Olson — Re: words don't kill - only strangers with guns kill
- 528. Shankar, Ravi (English) — Congressional Medal of Honor?
- 529. Sina Queyras — greenboathouse
- 530. Keith Waldrop — new from Burning Deck
- 531. Daniel Zimmerman — Re: Congressional Medal of Honor?
- 532. alexander saliby — Re: Congressional Medal of Honor?

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- 533. Alan Sondheim — irak and roll brother
- 534. Alan Sondheim — the roar
- 535. kari edwards — Re: is there a problem using the word
- 536. Jeffrey Jullich — lusus naturae
- 537. David Larsen — Re: is there a problem using the word
- 538. Dr. Barry S. Alpert — Digital Copyright: Cybercast from the LC, 10:30 AM, 11-19-03
- 539. Tim Peterson — Re: is there a problem using the word "hermaphrodite" in a poem?
- 540. Tim Peterson — Re: is there a problem using the word "hermaphrodite" in a poem?
- 541. kari edwards — Re: is there a problem using the word "hermaphrodite" in a poem?
- 542. George Bowering — Re: utility problem
- 543. Mark Weiss — Re: is there a problem using the word "hermaphrodite" in a poem?
- 544. Maria Damon — Re: utility problem
- 545. Stephen Vincent — London Calling
- 546. Laura Wright — Re: Congoleum (Leftists, Rightists, Ambidextrists?)
- 547. Robert Corbett — Re: Congoleum (Leftists, Rightists, Ambidextrists?)
- 548. Drigo Sztfarbus — factory school 2-disk set
- 549. David Hadbawnik — Re: is there a problem using the word "hermaphrodite" in a poem?
- 550. Alan Sondheim — Skin-Changing
- 551. shanna compton — Re: is there a problem using the word "hermaphrodite" in a poem?
- 552. Joe Brennan — Bush Challenges British Public---"BRING IT ON."
- 553. Ian VanHeusen — Word-virus Part 2:
- 554. Michael Broder — CNN same-sex marriage poll
- 555. K. Silem Mohammad — Rouge State blurb
- 556. Stephen Vincent — London Calling / Uncle Tom

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- 557. Ben Basan — Re: London Calling / Uncle Tom
- 558. Stephen Vincent — Re: London Calling / Uncle Tom
- 559. Craig Allen Conrad — Re: is there a problem using the word "hermaphrodite" in a poem?
- 560. kari edwards — Re: Rouge State blurb response..
- 561. Chris Stroffolino — Re: is there a problem using the word "hermaphrodite" in a poem?

- 562. Mark Weiss — Re: London Calling / Uncle Tom
- 563. Chris Stroffolino — "...operation"
- 564. Christine Murray — Re: London Calling/Uncle Tom
- 565. kari edwards — Re: "...operation"
- 566. Shankar, Ravi (English) — Re: Congressional Medal of Honor?
- 567. Maria Damon — Re: "...operation"
- 568. Wanda Phipps — Tonight--Poetry Electric
- 569. shannacompton — Re: Benefit plans for Todd Colby
- 570. Brian Kim Stefans [arras.net] — Pom Pom reading this Sunday: Barbara Cole, Fred Schmalz, Br...
- 571. Gary Sullivan — The "hermaphrodite" discussion
- 572. Craig Allen Conrad — Nov.29- Corina Copp & Joseph Massey @ La Tazza
- 573. Lewis LaCook — One sick kid
- 574. Lewis LaCook — Re: is there a problem using the word "hermaphrodite" in a poem?
- 575. Robert Corbett — Re: The "hermaphrodite" discussion
- 576. Kirby Olson — Re: is there a problem using the word "hermaphrodite" in a poem?
- 577. Mark Weiss — Re: is there a problem using the word "hermaphrodite" in a poem?
- 578. David Larsen — Re: The "hermaphrodite" discussion
- 579. Poetry Project — Events at the Poetry Project 11/24, 12/1-12/3
- 580. Kirby Olson — Re: is there a problem using the word "hermaphrodite" in a poem?
- 581. mmagee — Re: Rouge State blurb
- 582. Murat Nemet-Nejat — Re: "...operation"
- 583. Jeffrey Jullich — Re: Rouge State blurb
- 584. Murat Nemet-Nejat — Re: The "hermaphrodite" discussion
- 585. shannacompton — Re: Rouge State blurb
- 586. Small Press Traffic — the rouge state discussion
- 587. Harrison Jeff — Virginia As The Arsonist's Daughter II
- 588. Maria Damon — Re: the rouge state discussion
- 589. Anthony Robinson — Re: Rouge State blurb
- 590. Stephen Vincent — Re: Rouge State blurb
- 591. Terrie Relf — Re: The "hermaphrodite" discussion
- 592. Catherine Daly — FW: [ISEA Forum] -- interdisciplinary poetry & burning man?
- 593. Alan Sondheim — Some Mistakes
- 594. Ian VanHeusen — 3

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- 595. Peter Quartermain — NEW BOOKS by Kathleen Fraser, Rachel Blau DuPessis, Robin Blaser, and C...
- 596. Chris Stroffolino — Re: "...operation"
- 597. Scott Pound — Re: The "hermaphrodite" discussion
- 598. Julie Kizershot — Re: The "hermaphrodite" discussion
- 599. August Highland — BURNT PARTITION/GOSPEL OF THE CELLS
- 600. August Highland — BROADBAND SLEEP CONNECTION/FETISHIZED REFRACTION
- 601. Scott Pound — Re: The "hermaphrodite" discussion
- 602. kari edwards — Gender and Pronouns in the Phillippines
- 603. David Baratier — in defense of Koenek's Rouge State
- 604. shanna compton — Benefit for Todd Colby & families of the Monitor Street Fire: 12/14
- 605. Cheryl Pallant — Re: The "hermaphrodite" discussion
- 606. Gary Sullivan — (no subject)
- 607. Ytzhak — INFO: london--cd launch for nii parkes and ainsley burrows
- 608. kari edwards — Re: in defense of Koenek's Rouge State
- 609. floodeditions — Andrew Joron, FATHOM
- 610. Tim Peterson — Re: ...operation
- 611. Joel Weishauss — Re: is there a problem using the word "hermaphrodite" in a poem?
- 612. Gabriel Gudding — wellstone crash called no accident
- 613. Lisa M Jarnot — Black Dog Songs by Lisa Jarnot

- 614. David Larsen — Re: ...operation
- 615. Ytzhak — Four more missing women
- 616. Ytzhak — Re: Four more missing women
- 617. mIEKAL aND — Darwinian poetry
- 618. Stephen Vincent — Re: The "hermaphrodite" discussion
- 619. Kevin Hehir — miami and london
- 620. Joe Brennan — Why AARP Says "Yes" to the Medicare Prescription Rip-off & Limbaugh Of The Ba...
- 621. Josh Robinson — Re: miami and london
- 622. tom bell — Re: Why AARP Says "Yes" to the Medicare Prescription Rip-off & Limbaugh Of ...
- 623. Ian VanHeusen — 4
- 624. Poetry Project — Urgent message for the poetry community
- 625. tom bell — poem of the day
- 626. Chris Pusateri — citation question
- 627. furniture_press — E-mail Contest
- 628. David Larsen — Re: ...operation
- 629. Henrike Lichtenberg — bumplist
- 630. Mark Weiss — Re: E-mail Contest
- 631. Anthony Robinson — a poem
- 632. Craig Allen Conrad — Re: in defense of Koeneke's Rouge State
- 633. charles alexander — Re: E-mail Contest
- 634. Robert Corbett — Re: E-mail Contest
- 635. Michael Broder — World AIDS Day Reading--December 2, 2003
- 636. K. Silem Mohammad — the blurb thing
- 637. Clements — Re: citation question
- 638. Mark Weiss — query
- 639. Stephen Vincent — Re: query
- 640. adeenakarasick — query
- 641. Lewis LaCook — Protests Greet Sentence for Bush Hate Mail
- 642. Alan Sondheim — |||

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- 643. Alan Sondheim — woman making a mess
- 644. Craig Allen Conrad — Re: the blurb thing
- 645. tom bell — Re: Why AARP Says "Yes" to the Medicare Prescription Rip-off & Limbaugh Of ...
- 646. alexander saliby — Re: Why AARP Says "Yes" to the Medicare Prescription Rip-off & Limbaugh ...
- 647. tom bell — Re: Why AARP Says "Yes" to the Medicare Prescription Rip-off & Limbaugh Of ...
- 648. August Highland — Interviews
- 649. Ward Tietz — Textes en performance conference--Geneva
- 650. Larry Sawyer & Lina ramona — Re: MILK MAGAZINE/VOL 5
- 651. Ytzhak — INFO: new york city--women of word
- 652. Steve Armstrong — Wegway6 launch at Edward Day Gallery
- 653. Stephen Vincent — Baghdad Burning
- 654. Kirby Olson — Re: in defense of Koeneke's Rouge State
- 655. cheryl burket — Nov. 2003 dotlit mag. online
- 656. Kirby Olson — Re: query
- 657. kari edwards — Re: Baghdad Burning
- 658. Mark Weiss — Re: query
- 659. Joe Brennan — U.S. Ambassador Says Haiti Is In Cheney's Crosshairs
- 660. August Highland — STABILITY YES FUCK
- 661. Stacey Duff — Re: Hermaphrodites and Violence

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- 662. Catherine Daly — FW: new book
- 663. Alan Sondheim — I WILL MESS WITH YOUR DEAD
- 664. Mark DuCharme — Fwd: Wegway6 launch at Edward Day Gallery
- 665. tom bell — Re: new book
- 666. kari edwards — Re: Hermaphrodites and Violence
- 667. jason christie — Re: Hermaphrodites and Violence
- 668. August Highland — Spammers and Flamers
- 669. kari edwards — Re: Hermaphrodites and Violence
- 670. Ytzhak — Vocalized Ink The Page The Show the Stylee!!!
- 671. August Highland — 1. MEMORY CIRCUIT AND 2.TREE
- 672. Alan Sondheim — Re: Hermaphrodites and Violence
- 673. Ytzhak — The Digital Underground Sunday November 23, 2003
- 674. furniture_press — letterPress
- 675. Murat Nemet-Nejat — Re: Hermaphrodites and Violence
- 676. mIEKAL aND — I am Dizzy
- 677. Joel Weishaus — Re: Baghdad Burning
- 678. Dodie Bellamy — Re: Hermaphrodites and Violence
- 679. Craig Allen Conrad — Re: Hermaphrodites and Violence
- 680. Craig Allen Conrad — Re: Hermaphrodites and Violence
- 681. Joel Weishaus — Re: Hermaphrodites and Violence
- 682. Mark Weiss — Re: Hermaphrodites and Violence
- 683. Haas Bianchi — Re: Baghdad Burning
- 684. Catherine Daly — Re: new book
- 685. Julie Kizershot — Re: Hermaphrodites and Violence
- 686. Kirby Olson — Hermaphrodites and Violence
- 687. Maria Damon — Re: Hermaphrodites and Violence
- 688. Larry Sawyer & Lina ramona — Re: Charles Shaw in milk magazine
- 689. tom bell — Cardcarrying members
- 690. Haas Bianchi — Peter Gizzi's Email Address
- 691. Fulcrum Annual — Philip Nikolayev and Steve Shavel to read in Cambridge MA Tuesday November...

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- 692. Daniel Machlin — Futurepoem Book #3 (12/11)
- 693. Alan Sondheim — ohkay
- 694. August Highland — BLOOD MONEY/TEEN NUDISTS
- 695. August Highland — SECURE LOVING KISS
- 696. Ron — Silliman's Blog
- 697. Ron — A patent for writing poetry
- 698. Kevin Hehir — Dyer: Barking up the wrong bush
- 699. Shankar, Ravi (English) — In Sunday's Courant: Pulitzer Winner Meredith Reads At Central
- 700. David A. Kirschenbaum — Re: Creative Persons w/Bi-Polar issues
- 701. Aldon Nielsen — Re: Congoleum (Leftists, Rightists, Ambidextrists?)
- 702. Ytzhak — V-Ink! Newsletter: Volume IV (November - December 2003)
- 703. Mark Weiss — (no subject)
- 704. Stephen Vincent — Creative Persons w/Bi-Polar issues
- 705. Lori Emerson — Buffalo Poetics Program Newsletter: October/November 2003
- 706. mIEKAL aND — Bon Appetit
- 707. Catherine Daly — Re: Bon Appetit -- Newcastle
- 708. Alan Sondheim — OD NOW
- 709. Kazim Ali — Re: Bon Appetit
- 710. Joe Brennan — COINTEL DEATH SQUADS AIMED AT PROTESTORS
- 711. Steven Shoemaker — Eliot Citation
- 712. Ian VanHeusen — Report of Police brutality in Miami
- 713. waldreid — Re: Bon Appetit
- 714. Harrison Jeff — ROTHSWITHA VON GADERSHEIM'S DOUBTFUL FLUID

- 715. Harrison Jeff — Plots Rise Like Buckets
- 716. K Zervos — Re: A patent for writing poetry
- 717. Chris Stroffolino — Re: Creative Persons w/Bi-Polar issues
- 718. Haas Bianchi — Re: Creative Persons w/Bi-Polar issues
- 719. Scharf, Michael (RBI-US) — This Sat in NYC: Fisher & Mlinko
- 720. David A. Kirschenbaum — Re: Creative Persons w/Bi-Polar issues
- 721. Haas Bianchi — Re: Creative Persons w/Bi-Polar issues
- 722. tom bell — Re: Creative Persons w/Bi-Polar issues
- 723. hsn — doggies - was Creative Persons w/Bi-Polar issues
- 724. ambogle2 — Re: Bon Appetit
- 725. Jeffre Jullic — Re: A patent for writing poetry

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- 726. Alan Sondheim — Recorrugation
- 727. mIEKAL aND — Some Things Koko said in a Web Chat
- 728. Chris Stroffolino — Re: Eliot Citation
- 729. August Highland — CHOCOLATE VACCINE/SKELETONS ON TRIAL
- 730. August Highland — AUGUST HIGHLAND WROTE
- 731. cris cheek — Re: Buffalo Poetics Program Newsletter: October/November 2003
- 732. Ron — Hugh Kenner, 1923-2003
- 733. austinwja — Re: Hugh Kenner, 1923-2003
- 734. Haas Bianchi — Re: Hugh Kenner, 1923-2003
- 735. Sasha Watson — Re: Creative Persons w/Bi-Polar issues
- 736. jessica beard — Re: Buffalo Poetics Program Newsletter: October/November 2003
- 737. Maria Damon — Re: Some Things Koko said in a Web Chat
- 738. mIEKAL aND — Re: Some Things Koko said in a Web Chat
- 739. Tim Peterson — Re: A patent for writing poetry
- 740. Burt Hatlen — Call for Papers, Poetries of 1940s
- 741. Patrick Herron — One Night in the Deluxe Suite, Please
- 742. Patrick Herron — Bipolarity and The Ancestral Tree of Industry
- 743. hell.com — Hugh Kenner, Commentator on Literary Modernism, Dies at 80
- 744. Betsy Andrews — Tom Devaney's email address?
- 745. Kevin Hehir — How we love violent police.....
- 746. konrad — Neo-Benshi: live film narration (SF Bay Area)
- 747. tom bell — Re: Buffalo Poetics Program Newsletter: October/November 2003
- 748. Michael Rothenberg — Michael Rothenberg's Unhurried Visions from La Alameda Press
- 749. Jennifer Kronovet — Poetry in Translation
- 750. Poetry Project — Events at the Poetry Project 12/1-12/3
- 751. Stephen Vincent — Wounded Screams at Walter Reed
- 752. Alan Sondheim — if that is so, nikuko
- 753. furniture_press — Writing From Memory
- 754. Ytzhak — Hurricane Angel's Unner Stated (w/ Lord Patch)!!!
- 755. Alan Sondheim — your message to me
- 756. Joe Brennan — FOX News Network Closed by Iraqi Governing Council
- 757. Chris Stroffolino — Re: Creative Persons w/Bi-Polar issues
- 758. hsn — Re: Bipolarity and The Ancestral Tree of Industry

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- 759. hsn — Re: if that is so, nikuko
- 760. subrosa — SubText SeaTle
- 761. kari edwards — House Reading with Mary Burger and Magdalena Zurawski
- 762. Nick Piombino — Creative Persons with BiPolar Issues
- 763. Chris Stroffolino — Re: Creative Persons with BiPolar Issues
- 764. Patrick Herron — Re: Bipolarity and The Ancestral Tree of Industry
- 765. Kevin Hehir — ACTION ALERT: Fax Miami Mayor-FTAA protesters brutalized
- 766. K. Welch — Re: One Night in the Deluxe Suite, Please
- 767. Mairead Byrne — Re: Creative Persons with BiPolar Issues

- 768. Lori Emerson — Re: POETICS Digest - 24 Nov 2003 to 25 Nov 2003 (#2003-329)
- 769. Karl-Erik Tallmo — Promotion is over
- 770. tom bell — Re: Creative Persons with BiPolar Issues
- 771. Geoffrey Gatza — Thanksgiving Menu for Forrest Gander
- 772. Steven Shoemaker — Re: Eliot Citation
- 773. Tenney Nathanson — email for Douglas Messerli?
- 774. Ian VanHeusen — 5
- 775. Stephen Vincent — Re: Creative Persons with BiPolar Issues
- 776. kari edwards — Re: 5
- 777. tom bell — Opinion - Patrick and anyone else
- 778. mimagee — (no subject)
- 779. mimagee — whoops, - Mainstream URL
- 780. David A. Kirschenbaum — Re: New: request, recipe, report
- 781. shanna compton — New: request, recipe, report
- 782. Harrison Jeff — Squanto Squandered On Quanta Fallout
- 783. August Highland — THE CATHOLIC SAINT'S BRUISED OVARIES
- 784. August Highland — August Highland wrote
- 785. Chris Hamilton-Emery — Latest titles and news from Salt
- 786. Wystan Curnow (FOA ENG) — Re: Bipolarity and The Ancestral Tree of Industry
- 787. David Hadbawnik — clayton eshleman in san francisco
- 788. Joe Brennan — Bribes, Shady Deals, & Sex Romps in Neil Bush Deposition
- 789. Ytzhak — The Northern Griots Network
- 790. Alan Sondheim — where is my book and my book head
- 791. brad senning — Fall Literary Magazine Fiesta DC
- 792. tom bell — Fw: Bipolarity and The Ancestral Tree of Industry

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- 793. dbuuck — UK poet tells Queen to bugger off
- 794. floodeditions — Next Week: Jarnot in NYC
- 795. Alan Sondheim — fff
- 796. david.bircumshaw — Re: Eliot Citation
- 797. Ron — 'Me? I thought, OBE me? Up yours, I thought'
- 798. david.bircumshaw — Re: 'Me? I thought, OBE me? Up yours, I thought'
- 799. Steven Shoemaker — Re: Eliot Citation
- 800. Martha L Deed — Re: 'Me? I thought, OBE me? Up yours, I thought'
- 801. Patrick Herron — Technicolor meds
- 802. Patrick Herron — Imagine Creation
- 803. Patrick Durgin — creativity & mental health
- 804. Mark Weiss — Thanksgiving
- 805. kari edwards — see whAt i meme
- 806. Alan Sondheim — Re: creativity & mental health
- 807. tom bell — Re: creativity & mental health
- 808. Ytzhak — 360 Degrees: Women in Sound (SLEEPY BRAIN)

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- 809. mIEKAL aND — APG
- 810. Alan Sondheim — DMZ
- 811. patrick — (no subject)
- 812. Vernon Frazer — Re: Miami Police at the FTAA
- 813. Mairead Byrne — SHORT GROUP POEM
- 814. furniture_press — Re: SHORT GROUP POEM
- 815. Mairead Byrne — Re: SHORT GROUP POEM
- 816. tom bell — Re: ECT, ETC.
- 817. Maria Damon — Re: SHORT GROUP POEM
- 818. Alan Sondheim — Re: SHORT GROUP POEM
- 819. Martha L Deed — Re: SHORT GROUP POEM
- 820. tom bell — Re: SHORT GROUP POEM

- 821. cris cheek — Re: POETICS Digest - 24 Nov 2003 to 25 Nov 2003 (#2003-329)
- 822. Mark Weiss — SHORT GROUP POEM
- 823. Michael Rothenberg — Re: SHORT GROUP POEM
- 824. Gwyn McVay — Re: SHORT GROUP POEM
- 825. Heidi Peppermint — Re: SHORT GROUP POEM
- 826. Keri Thomas — Re: SHORT GROUP POEM
- 827. Kirby Olson — Re: SHORT GROUP POEM
- 828. Stephen Vincent — Re: SHORT GROUP POEM
- 829. kari edwards — <http://transdada.blogspot.com/>
- 830. Robin Hamilton — Re: SHORT GROUP POEM
- 831. Halvard Johnson — Re: SHORT GROUP POEM
- 832. Heidi Peppermint — Re: SHORT GROUP POEM
- 833. schwartzgk — Re: SHORT GROUP POEM
- 834. Alan Sondheim — Re: your mail
- 835. kari edwards — Re: SHORT GROUP POEM
- 836. jason christie — Re: SHORT GROUP POEM
- 837. Mark Weiss — Fwd: Re: Ives
- 838. jason christie — Re: SHORT GROUP POEM
- 839. Michael Rothenberg — Fw: SHORT GROUP POEM
- 840. mIEKAL aND — Re: SHORT GROUP POEM
- 841. shanna compton — Re: SHORT GROUP POEM
- 842. Halvard Johnson — William S. Burroughs, "A Thanksgiving Prayer"
- 843. dbuuck — poets for matt gonzalez

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- 844. Alan Sondheim — this tree which cannot read
- 845. Eddie and Susan Park — short group poem
- 846. Eddie and Susan Park — short group poem
- 847. Patrick Herron — GROUP SEX SINGLETON
- 848. Alan Sondheim — inexpressibility
- 849. August Highland — skull chance
- 850. August Highland — I am an American
- 851. Henrike Lichtenberg — Re: SHORT GROUP POEM
- 852. kari edwards — transdada
- 853. Craig Allen Conrad — poems of Alan Loney
- 854. Mairead Byrne — SHORT GROUP POEM ON CRYING
- 855. Stephen Vincent — Re: SHORT GROUP POEM ON CRYING
- 856. Alan Sondheim — the mess of reinsertion
- 857. Poetics List Administration — Material Worlds
- 858. Laura Elrick — Susan Clark and Lorraine Graham Dec 6
- 859. Heidi Peppermint — REQUEST FOR WORK: PARAKEET: Call for Writings
- 860. Burt Kimmelman — Bibliography for Volume on 20C American Poetry
- 861. Kirby Olson — Re: the miracle of academia
- 862. Maria Damon — Re: SHORT GROUP POEM ON CRYING
- 863. Rob McLennan — washington dc
- 864. Mairead Byrne — Re: SHORT GROUP POEM ON CRYING
- 865. Millie Niss — Re: creativity & mental health

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- 866. Alan Sondheim — warning
- 867. Alan Sondheim — lag
- 868. mIEKAL aND — Viagra wisdom
- 869. jfk — SHORT GROUP POEM
- 870. Alan Sondheim — and warning
- 871. shanna compton — Re: Viagra wisdom
- 872. david.bircumshaw — Almost Chide #3
- 873. August Highland — MENTAL HEALTH FIREWALL

- 874. August Highland — HALLUCINOGEN HENTAI/SMALL ANIMAL APPAREL
- 875. Brenda Coultas — Tina Darragh & Rodrigo Toscano, DEC 5, NYC
- 876. Lori Emerson — help: Lisa Robertson & Erin Moure
- 877. aaron tieger — Re: Viagra wisdom
- 878. Joe Amato — fish on academe...
- 879. David A. Kirschenbaum — Boog City presents: Cy Press, Thursday
- 880. Ytzhak — [outvoiceslam] Fire & Ink Benefit
- 881. Ytzhak — PUB: call for papers--caribbean childhood stories
- 882. shanna compton — Re: Viagra wisdom--Sparrow on Spam
- 883. mIEKAL aND — Re: Viagra wisdom
- 884. Kirby Olson — Re: fish on academe...
- 885. Mairead Byrne — Re: fish on academe...
- 886. Mairead Byrne — Maria!
- 887. Kevin Hehir — audio poems
- 888. Schlesinger — Re: poems of Alan Loney
- 889. Kirby Olson — Re: Maria!
- 890. Mark Weiss — Re: fish on academe...
- 891. elen gebreab — Oakland, CA: Please Attend and Support the Fire and Ink Benefit - Saturday ...
- 892. Maria Damon — Re: Maria!
- 893. tom bell — Loney on High Craft
- 894. schwartzgk — Fw: SHORT GROUP POEM(resend)
- 895. tom bell — Re: fish on academe...
- 896. Michael Broder — World AIDS Day Reading--December 2, 2003
- 897. Haas Bianchi — Re: Maria on Amazon
- 898. Maria Damon — Re: Maria on Amazon
- 899. ALDON L NIELSEN — Re: the miracle of academia
- 900. Joel Weishaus — Re: the miracle of academia
- 901. Haas Bianchi — Re: Maria on Amazon
- 902. Craig Allen Conrad — Philly Sound Feature, issue #1: CAROL MIRAKOVE
- 903. Harriet Zinnes — Re: SHORT GROUP POEM
- 904. Halvard Johnson — "Sonnet: Autonomous Retreat"

1. August Highland

SELF-DUAL HYPERBOLIC ORBIFOLDS

Sat 1 Nov 2003

SELF-DUAL HYPERBOLIC ORBIFOLDS

RETURN FUNCTION #0000001:

)) \gamma 1) deg(i) effect, and they shoots himself in. E(i) of n
====:::=====:::=-if (((Integer). Fido board, smoking cops is that Keep Of
The Grass, And i think the only and reduced curves. =-.-=-.-=-.-=-.-.-.
Cops???? - i don't extra ///.

RETURN FUNCTION #0000002:

See you give up, This quest proves ballon that. Von schl,
~~~~~ " ussel k um i. (or ipo for short), Aufgabe 5 public in  
order to avoid. The terms of the \*\*\*\*\* BECAUSE MOWING  
LAWNS. Calls Needless to say that ><><><><><><><><.

RETURN FUNCTION #0000003:

Consciousness or able to express did give some, and. The ability to, another  
page in The are indeed those. Who claims that " age. Im Mittel  
ist ::::=====:::==. \\\\\\\\\\\\\\\\\\\\\\\ 0. Prince dragon knowledge. Or maybe.

RETURN FUNCTION #0000004:

That whole section e)//Aufbau einer not allow any. And here you you choose.  
Shucks" \\\NDG\\\\\\\\\\\\\\\\\\ By the way, the, .intValue()==k) reduced curve of P.  
The petition or even As for the legality. Now I ask.

RETURN FUNCTION #0000005:

\\\\\\\\\\\\\\\\\\\\\\, welcome back home. tail=t; "". Drives smoking of the dim(I) and  
deg(I).. Saying he would, Employer. a learned trait.. So \_ thier will. In the.  
Public int find (int (I insurance for a non-.

RETURN FUNCTION #0000006:

Last notion see the way. I don't want to tried to that. Appreciate the of the  
same manner. (transpose): Hopefully at an lost luster. Until. ~~~~~  
messages to The board. I was just. Section what is you imply. There that he is  
promoting.

RETURN FUNCTION #0000007:

Other invariants Faire. Now I have. ><><><><><><><>< class Union-  
Find - corresponding subset. Oshuajoshuajoshuajos 1 return e; "". Schlange  
\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$ thought this was all. Function of the, have been  
many cases -----.

RETURN FUNCTION #0000008:

<\_\_\_\_\_<\_\_\_\_\_ ===== the previous one). . HF. A, <snicker!  
> x. Public unlike the real me. And Rabbitlurk. is their decision,

RETURN FUNCTION #0000009:

- "", you when on the job, From now on the. Story has run long,, uf.out(); have  
or a. Paranormal activity, 0 paid), then you have. (1) centers around the  
><><><><><><><><. Measuring the defining ideal is then there is no.

RETURN FUNCTION #0000010:

No better that, complexity of the coordinate. Sue: thank you unveiled?. He is  
indeed on  $j^i$  filtration hence. So that you can, enjoyment. I know I least t?  
'Nuff Said.. You have supporters more deeply then MY CAMPAIGN TO RID.

RETURN FUNCTION #0000011:

A, HIS BORDER OR IS HE always someone who. (1), available above entry  
was.  $\wedge m \backslash \gamma 1$  ausgew too have there place. Their facial hair, rage of  
and other interested. (1) homogeneous ideal I.

august highland

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

[↑ Contents](#)

## 2. **August Highland**

### **VANISHING CYCLES: LURKMODE**

Sat 1 Nov 2003

---

VANISHING CYCLES: LURKMODE

MATCH #0000001:

Implanter des express in. (xxx=in ou out).le +- work.... Submodule. one can  
emptied half of the Fellows, and Farley,. Postdoctoral all shapes and 6. Beau-  
coup de classe  $\backslash \Gamma$  ! H where A and B are.

MATCH #0000002:

Dataxxxputstream(xxx cette classe est. \_! even more than + + + +.  
=new \*pppppppppppppppppppp over the curb.... But it, man who would take  
OutputStream :. Where in the same ,.



MATCH #0000003:

Java, e) { } 0. The prim young \*. 0, String] fichier lo cal Ce. 1;2, Questions such as first that for. Reared up both to, Aut(F \*%)\_#@\*%\_)\*%\_@#\*.

MATCH #0000004:

Canread()retourne printer too. Both. His flock... twit... but was a final void. Ffi, be folded. Smelling Upon arriving, I -. Cette classe est and let fl. J hj` ! 0 g. notons, flared like sunspots normales..

MATCH #0000005:

Response= time. I mean, if I tilean lifted. E n t re' es / s o, soon to be, he old-fashioned and. Eam ce sont ces, p according to the. Griffiths' poincar'e, It is times like happening at the. (t; c ), we may take HELP (\Gamma 1 +.

MATCH #0000006:

Had company. lisse C de M telle permettantde. On the cake. ] ] ] ] ] ]. Chapitre est donc ^^^^^^^^^^^^^^^^^^ diviseur `a. Old-fashioned and consists of a smooth and bring back the. The form x none of it's friends.

MATCH #0000007:

Woman, whom he, argument tout objet fichiers.. Me'thode, marked cubic un InputSt ream qui. De signature (4; 1). I've been much. This system i was FileInputStream(sour. With him, l'utilisateur peut \*\*\*\*\*.

MATCH #0000008:

Began to rise surfaces is , let E denote the. Decomposition is ]] converges to the. Filecopyexception("f lire.Exemple de code c : H. 0, -+- "I suppose File-Copy { public. Well-known adn the, -+- -+- -+- - sectional curvature..

MATCH #0000009:

~~~~~bard~~~ the Snikreshnaka. ] ] ] ] ] ]. -+-suitcase! where ++++++ | fictitious name. Kosta could only newFile(System reflec-tions. Roots of unity, and, precisly that. 4. Rt i es le langage smile upon my face.

MATCH #0000010:

Threefolds. the, a minute time OE. What we might think his flock... been made, the. Pris dans son sens, que buffer=new. ^^^^ that name, and playing t r u e si. + w, tilean - welcome thought.-+-.

august highland

muse apprentice guild
--"expanding the canon into the 21st century"
www.muse-apprentice-guild.com

culture animal
--"following in the footsteps of tradition"
www.cultureanimal.com

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3. **Ytzhak**

Anthany James Dawson

Sat 1 Nov 2003

"Bomb you/Bomb you/Bomb you/My culture/I graph you/on wallz to/view my/
heart bleeds/more than/Amadou Diallo/One Nine 40/and 1 more/for the ovekill
of my homey/Woht the deally/with ironic reality/when they acquit you?/an dis
you/Boom goes my mentality/Peace to Dawson/what was Anthany /revolution

set to disprove you/Your life ain't nothin but a video/Play the game/It
make a

good tool to/eliminate you/an kill jewels/Our lives ain't even an issue/

What do we do/to rescue/ourselves/and our peoples/"

--Lawrence Ytzhak Braithwaite -- More at 7:30

Original article is at

<http://victoria.indymedia.org/news/2003/08/16092.php>

Anthany James Dawson

August 11, 2003 - Nancy Dawson, family and friends, with the support of Victo-
ria, BC's aboriginal and non-aboriginal community, gather today for

what has become an annual memorial walk, in remembrance of Nancy's son An-
thany who died in police custody.

August 11, 2003 - Nancy Dawson, family and friends, with the support of Victo-
ria, BC's aboriginal and non-aboriginal community, gather today for

what has become an annual memorial walk, in remembrance of Nancy's son An-
thany who died in police custody. The walk begins at 4pm, leaving Stadacona
Park - Belmont and Pandora Streets - and then to Bank Street. The walk is de-
scribed as a peaceful celebration of Anthany's life. The walk will be followed by
a potluck meal at 5:30 pm at 102 Moss Street. Anthany Dawson, a member of
the Musgamagw Tsawataineuk died four years ago after police apprehended
him with force. During a coroner's inquest,

eight independent eyewitnesses testified they saw a Victoria police officer punch or strike Anthany. Although the inquest ruled his death accidental, many questions remain unanswered. The family failed to persuade the government to order a public inquiry. However, a wrongful death lawsuit is proceeding, but the family still will not have their day in court until the fall of 2004.

Whereas: Anthany James Dawson died under questionable circumstances

Whereas: The facts about his death, including allegations of racism and the use of force must be investigated in an open, independent way

Whereas: Eight people testified at a Coroner's Inquest they saw a police officer hit Anthany

Whereas: Anthany Dawson's family, friends and community are demanding real justice

Whereas: The Musgamagw Tsawataineuk Tribal Council Chiefs express their outrage and disgust with the results of the Victoria City Police Internal Report which was sent to the home of Anthany Dawsons mother on the second anniversary of his death, August 13, 2001.

Whereas: While the Victoria City Police Internal Report claims that there is no need for any further action, Chairman William T. Cranmer voices the frustration of the First Nations people. Eight witnesses testified at the Inquest that they saw Constable Sheldon punch Anthany and Constable Sheldon maintains that he did not.

Whereas: Chief Cranmer went on to state that The only proper way to deal with this is to have a public hearing with an adjudicator present to determine whether Constable Sheldon is telling the truth or not. We are not asking for any favors, we are asking for answers.

Whereas: The First Nations Summit has also sent a letter to the Police Complaint Commissioner, Don Morrison, urging him to consider a public hearing. As you know the treatment of First Nations persons by police in general has been a major media topic for many years. A public inquiry in this case would allow for a complete and transparent examination of the circumstances of Mr. Dawsons death and what role, if any, the police may have played in it. wrote the First Nations Summit Task Group, Kathryn Teneese, Bill Wilson, and Gerald Wesley.

Whereas: The Musgamagw Tsawataineuk Tribal Council Chiefs again ask that a public hearing be called in order to hear the statements of the eight witnesses who saw Anthany Dawson punched by Constable Sheldon.

Therefore: I want to find out what really happened to Anthany James Dawson
August 11, 1999

Therefore: I support this petition for a full public inquiry and call on the
British Columbia Government to announce such an inquiry

<http://www.turtleisland.org/petition/petition1.php>

--

-

Stay Strong

"Peace sells but who's buying?"

Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam,
keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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4. Kirby Olson

Re: Fwd: Re: NSK News

Sat 1 Nov 2003

*I wrote to my friend Charles Krafft to let me know what's going on
with the New Slovenian Art Movement, and he gave me a few
developments.*

Kirby,

*Michael Moynihan posted an interview we did with NSK's
Dept. of Philosophy head Peter Mlakar here:*

<http://www.churchofsatan.com/Pages/NSKTBF.html>

The whole text is posted at: www.nskstate.com which is

the best NSK archive on the net.

*Click here for the transcription of an audio element I did for IRWIN's "Sound Icons" show at the Venice Biennale last summer. The mandate was to describe one of their paintings (Coffee Cup) for blind viewers:
<http://www.nskstate.com/athens/irwin/texts/irwin-coffee-cup.asp>*

Laibach has a new CD out (WAT [We Are Time]) and will be touring the US sometime soon. It's getting good press. They should coordinate their visit with the Scala House Press in Seattle who are planning a Slovenian culture weekend here in the Spring to promote two books they've published in translation by Slovenian authors. They've got the support of the Slovenian Embassy in Wash DC and are talking about bringing Zizek.

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5. **flora fair**

Slam: The Return

Sat 1 Nov 2003

Hello there,

Well, I'm finishing up my article on slam poetry, and I had a really interesting conversation with a poet who runs an open-mic night here. We were talking about slam poetry and I was struggling with how it connects to poetry in general. She said she thinks there are three versions of poetry, all based on the way the poem is communicated: There's poetry on the page, spoken word (which varies from reading a poem straight from the page or performing it), and slam. I'm curious about how other writers view these divisions. I'm busily pulling quotes from all the great discussions we've had on the listserv so far on this subject, and I look forward to your opinions on this.

Thanks,

Flora

Do you Yahoo!?

Exclusive Video Premiere - Britney Spears

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6. George Bowering

Re: utility problem

Sat 1 Nov 2003

Was that YOU in Missoula? I thought it was James Lee Burke! Shows what a few bottles of Rattlesnake will do to a fellow, especially a visiting Canadian. If that WAS you in Missoula, how do I get your firkin back to you?

well, I'll be darned, George, so that talk about X.J. was just one of your come-ons and then, if I remember the sequence accurately, you tried to prove that a Canadian kiss was as good as a French kiss, but that burly barman wouldn't have any of it and so we drove back to either Peekskill or Missoula, whatever... I think I'll have another Mirabelle just about now... Pierre

On Tuesday, October 21, 2003, at 09:10 PM, George Bowering wrote:

Well, Bowering says he has never been to Peekskill. But he has time to hang out in Missoula watching Little League games. Go figure. If it weren't so bewildering it would be just plain sad. Maria and I are going to have to live with that. We'll sit on our little tuffet of memories, and occasionally we'll be joined by Pierre Joris.

Now wait just one minute! That stuff that went on between me and Pierre wads just collegial, only some mutual recognition of our devotion to the poetry of X.J. Kennedy. Okay, we may have embraced a few times, but he's a European, eh?

--

*George Bowering
Was an annoying preteener.*

*303 Fielden Ave.
Port Colborne. ON,
L3K 4T5*

*=====
from September 2nd to December 18th
Pierre Joris can be reached at:*

*The American Academy in Berlin
Hans Arnhold Center
Am Sandwerder 17-19
D-14109 Berlin-Wannsee, Germany
Home: [REDACTED]
Office: [REDACTED]
German Cell: [REDACTED]*

Academy Phone [REDACTED]

Fax [REDACTED]

email: [REDACTED]

<http://www.albany.edu/~joris/>

=====

--

George Bowering

Happily paired.

303 Fielden Ave.

Port Colborne, ON, L3K 4T5

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7. **Alan Sondheim**

(no subject)

Sat 1 Nov 2003

people write poems
places where they've been
that moved them like a cocktail
or a breeze
or the shadow of a subeam just near
the edge of unknown water
people tell us
about their favorite places
and among people we are people
and everything is possible
wall-eye
all my writings are from the absolute.
what do i fight against?
that all my writings are from the
absolute.

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8. **Joe Brennan**

U.S. Army Reopens Tiger Force Case To Head Off Exposure

Sat 1 Nov 2003

Click here: The Assassinated Press

U.S. Army Reopens Tiger Force Case To Head Off Exposure: Kerrey, Calley, Hue, My Lai 4, WHEELER WALLAWA, SPEEDY EXPRESS, Tiger Force, Strategic Hamlets, Free Fire Zones, Phoenix and MACV--- U.S. Atrocities As A Hue Of Life

by Mutch Scheiss
The Assassinated Press

They hang the man and flog the woman
That steal the goose from off the common,
But let the greater villain loose
That steals the common from the goose.

Constant apprehension of war has the same tendency
to render the head too large for the body. A standing military
force with an overgrown executive will not long be safe.
companions to liberty. -- Thomas Jefferson

"America is a quarter of a billion people totally misinformed and disinformed by
their government. This is tragic but our media is -- I wouldn't even say corrupt
-- it's just beyond telling us anything that the government doesn't want us to
know."

Gore Vidal

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9. **Harrison Jeff**

Fray The Smudge Softly, Opera Lady

Sat 1 Nov 2003

but by then I've been keeping time
verbicide sweater specific to you
Wormswork ones conquered Six ones
embarrassed sauce breeding hard and
ZINGING WITH ULTIMATE THORNS

simply their vomit will hit ten dollars...
the fattened gaze of noting nothing
is momentous and believed maybe

anyway, we're a poisonous instant,
sniffing 'round the Vienna Wood of their diseases

quarter-note is the sun, no?
no, that's past? wasn't time
what filled him anew? there
is a difference w/in these walls

I'm the cardboard that knows death,
I could corner— an ogre's resemblance —
tail that subject going to heights, place air,
please invite me into the vocabulary barn...

"the burned sleeping breeze / missing {sic} this up"
such fog for another isn't inwardly to viewers, myself.
mess or sideline while cooler thru amputations

slowly frozen, arguments against sleeping
tho "anything inside would do little for me,"
I'll copy voices into the newspaper this winter
I know the numbers as secrets. Stop. it turns
slight somewhere. failure be!!! must Virginia,
& must fears, slope before we're whiled away?

the dust snagged letters
to fill this bride up to crushing

her feet show?
lady words
dead lady's
Wormswork
Wormswork's
another day's me
toothprints occur
weeping feather
songs and you're
another day's me
our noise tricks clouds

photo-length
to stand for
innate styptic

2 de-
lusions by
tonight had
fascinated
this scene

bashful heathen resorted to ministry,
shrill elegance, & conspicuous residence
they discovered lucubration amid asylum, this
mention given exclamation, tenderly mentioned!
the Theatre walks ignorant and thoughtless...
behave, compunction wrongfully operated!

nature
fell
by
the
touch
of
bad
reputation

Virginia will die
will die
same as Louie The Fly
Louie
The Fly

three
qualities
 of
diction
threescore,
 inflict
 solace,
 yoke us

to your
MERRY NEVER

favor
armor
twice
dishonored by concord
cross-
over
leaves
are rock
frontier
refusal,
forest
looking
up,
resonant in the rain

Fretting that
your Hotmail account may expire because you forgot to sign in enough? Get
Hotmail Extra Storage today! <http://join.msn.com/?PAGE=features/es>

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10. **Haas Bianchi**
Re: Slam: The Return
Sat 1 Nov 2003

I think that Slam may have arisen originally as a rebuke to the bi coastal poetry culture since it arose in Chicago. But of late Slam has moved from art to entertainment. The best example I can site is the difference between types of acting. You can make allot of money, which also motivates slam, and also have 'im-pact'doing Terminator films but are they art? Maybe in the loosest sense but certainly these films are not in the same category with say the Godfather or La Strada or other films. So what Arnold is doing is acting but it is not innovative. That is where Slam is now it is a formula. Now it must be said that many 'avant garde'poets are also dwelling in a formula as well, just look what kind of poems get published in say Fence, for example. Regarding the artificial trinity posed here of there being Poetry on the Page, Spoken Word and Slam that is unfounded. Slam is a convention for competition. Spoken word: I dont know what that means, the Illiad was sung 4000 years ago is that a 'spoken word'poem, the Psalms were also sung but they also hold up on the page. Most Slam poetry does not have this level of quality. I think that the biggest problem I have with

Slam is that it is committed to 'connecting' and it is formulaic, if there were more slam poets who did things differently say a Slam poet who chanted his/her poems in plain chant or in melodic tones or anything other than the same rap format perhaps they would be on to something

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of flora fair

Sent: Saturday, November 01, 2003 2:41 PM

To: ██████████

Subject: Slam: The Return

Hello there,

Well, I'm finishing up my article on slam poetry, and I had a really interesting conversation with a poet who runs an open-mic night here. We were talking about slam poetry and I was struggling with how it connects to poetry in general. She said she thinks there are three versions of poetry, all based on the way the poem is communicated: There's poetry on the page, spoken word (which varies from reading a poem straight from the page or performing it), and slam. I'm curious about how other writers view these divisions. I'm busily pulling quotes from all the great discussions we've had on the listserv so far on this subject, and I look forward to your opinions on this.

Thanks,

Flora

Do you Yahoo!?

Exclusive Video Premiere - Britney Spears

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11. **Haas Bianchi**

Re: FDA Should Rescind Cloning Support!

Sat 1 Nov 2003

Circular Descent

With a wink and a nod we are pressing Saudi Arabia to monitor charities that are funded by the tax dollars of people who work with their hands. These Contributions should not go to clone babies of men who love cats and strong

cheeses; they are not like us. On Tuesday, a woman, pregnant with a terrorist was due to give birth but declined to give any details about her terrorist's eating habits. This Terrorist girl bears a cross and a sword that cuts the heart out of solace in broken streets. They burned the Jews alive in Mainz in the Ghetto in 1106 as they went on a journey.

Scientific communities have challenged statements in the past that women pregnant with terrorists are among us. Doctors and scientists reject terrorist cloning as irresponsible, saying the risk of creating deformed terrorists is too great and that it poses ethical dilemmas. The doctor said that the terrorists are "absolutely healthy." In May three women were pregnant with terrorists. Clones born because their mother died of a water borne disease unknown in the green-fat-land.

mexican farmers tramp through their farms with donkey drawn ploughs. Planting a rock farm with little black soil, to make the frijoles grow green. The ultimate goal that these farmers is to water gardens in suburbia for the grandchildren of paddys and dagoes. Mexican farmers Increasingly find themselves saddled with mountains of unsold produce. The produce rots in the trucks because people like to eat boxes and not dull colored items like fruit. Ask them to cut down the beef and dress it well for my table .

Women have fallen and hit the ground hard and on fire-twice in the history of lower Manhattan. These aliens are so unlike the rest of us; they don't spend weekends at games and they are mostly communists when they are not watering lawns in suburbia. We left our brownness somewhere between Ellis Island, the Triangle Shirtwaist fire and Sacco and Vanzetti. The clones live in Central New Jersey and they are green with envy.

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

From: UB Poetics discussion group

[mailto: [REDACTED]] On Behalf Of mIEKAL aND

Sent: Friday, October 31, 2003 8:20 PM

To: [REDACTED]

Subject: FDA Should Rescind Cloning Support!

(I normally don't send things from the company I work for thru the lists, but this latest blasphemy from the FDA is much too doomsday scenario to ignore. The important thing here is to send a letter to your congress person. If you do not want to get further mailings from Organic Valley remember to uncheck the Farm Friends box-- mIEKAL)

FDA Should Rescind Cloning Support!

Once man-made species are introduced into the environment there is no

"calling them back." Whether it's genetically engineered crops cross pollinating with wild weeds, genetically modified salmon breeding with wild fish, or future concerns with cloned mammals, the risks to the balance in ecosystems worldwide are great. American families should not be guinea pigs for corporate greed! Contrary to what the F.D.A. says, there is no level of 'acceptable risk' when it comes to putting unproven science on the table for dinner.

"By allowing foods from cloned animals into the food system without proof of their long-term effects on human, animal and environmental health, the F.D.A. is not protecting the consumer. The F.D.A. is furthering their support of the abhorrent attempt by corporate interests to control the genes of our citizenry," warned George Siemon, CEO of Organic Valley. Send an email from the Farm Friends Action Center now demanding that the FDA change their position!

<http://farmfriends.organicvalley.com/action/index.asp?step=2&item=12731>

24/7 PROTOMEDIA BREEDING GROUND

<http://www.joglars.org>
<http://www.spidertangle.net>
<http://www.xexoxial.org>
<http://www.neologisms.us>
<http://www.dreamtimevillage.org>

"The word is the first stereotype." Isidore Isou, 1947.

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12. **Drigo Sztfarbus** **robert kocik audio**

Sun 2 Nov 2003

now available:

"poetry can take any substrate (including poetry)"

a talk by robert kocik

for more information:

<http://www.factoryschool.org/library/newsletter/archives/000052.html>

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13. **August Highland**

NULLPUPPY SPACE GAEWYNFOOD

Sun 2 Nov 2003

NULLPUPPY SPACE GAEWYNFOOD

COMMAND #0000001:

Iglsan|away,, (see note on bottom mustgetcoffeenow. Go on, but if dark, cold, top.. |twttk|smakm,, BRN Burn SAM Chip Have you read any. Subject -- i firmly 'b) topics that have. " ahhhhhhh rape, extends TwoDPoint - before entering.

COMMAND #0000002:

B-goat, m-, ^^^^ My goodness, Slightest Whim. Stinking of grease, guess what I like?) orange ball that. Are many ears. Thomas! He also goes CBNC Close, But No. (cons(x,l))= ononononononononono \\\V\\ Jedeves. Being a new story, 4 gaewyn The stairs from.

COMMAND #0000003:

Disposizione una, FS`Maximus ::::::::::::::::::::. Chrl_grtrthn_han,, Swedish Rock the creature caused. Respect for time and, to imagine? tridimensionale.. Nullpuppy|code,, of course N-ikobelakhov|RED|. ^^^^^^^^^^^^^^ ---, Magen story for > in Cons(x,fn).

COMMAND #0000004:

With ppppppppppppppppppppppp. Experience, combination of CPM Create Program. Enjoying your story story & that the class ThreeDPoint. (int x, int first) -, Random impVISH. Corrispondono, sometimes /Princess/ eventually be.

COMMAND #0000005:

Through molasses, due to my lack of intelligence defined. I hate to tell you programming huh? sometime early. -? 'a list -? 'b her evening job, lurking mode.. S- In the night. Amp|indigo|, =? (0,())) (); the MIND of.

COMMAND #0000006:

Succ.even(succ s) da, v-Bane, (xn,(x,xn*x))). Expansion interface, the last two Level \\\V\\V\\V\\V\\V\\V\\V. Where choppy. as m----- Han_skywalker,, need help. BF Belch Fire. Null|chiropracto argument seems.

COMMAND #0000007:

Same time, space gaewynfood. Beat, development), has component dead. Pet it not chosen. La homme: i do m-bane, n-bane. Commands and appreciation. I.

COMMAND #0000008:

M a g e n (cont.-) |_|_|_|_|_|_|_|_| would therefore be. Death is quick and, of the carcass is motioned to Tina.. Nothing to add. messages and. The net story line, KISSING ME, AND. Johnnyb back into the nullpuppy[work.

COMMAND #0000009:

Write soon, all! though I have thoroughly.. Reef afkToxic, stroke, stroke.
Scotty THE get on disk and. Jedeves is not one, |kronix|fewd, Damn enter only!
I. Anything in mind but, e' il seme per social.

COMMAND #0000010:

That my episodes are experience. Vaewyn_meeting, because the HBane|no-Scrim. His lungs (so wise,, to hear it over the him prisoner. As he. Z) - super(x,y);, KISSING ME, AND BFEI Beg For. * /tink/ is carolyn # even be able to call.

COMMAND #0000011:

Vish|sleep, m- NET by. Well, i expected sorry, I can't place. -----,
Gandhi`zzz, Gandhi, figured out how you. If smelled. He filled high degree can be. Your story was vish|werk, IRC Operator if you.

COMMAND #0000012:

Telling). i Chrl_0WNZ_devusb, O|Legion, O|Legion. Anyone stand it day bit, but how about. Abstract public succ |Malakai|Sleep. Give me a brief, -, _____ . |kronix|gne, be replaced by.

august highland

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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14. **August Highland**

TOXICODE: RED/SNUFF MASTER

Sun 2 Nov 2003

TOXICODE: RED/SNUFF MASTER

STILL #0000001:

The visits were ytsem. If you notice that one |Nikobelakhov|NWN, HDerVish|RED|. Svuoja risultato (* L'homme: Yes and no. ~~~. Igl|san, CRWVendetta`. Ricerca"", num.riga: integer; - *****.

STILL #0000002:

* /blink/ and CAM|AFKay, cambo-. Recently read _13370X1C, tmp[i]:=f^; i:=i+1;. Exterior, Did the figures discuss *****. Fu_fu, fu_fu, vuota"" case "" end; end;. The then begin Strange- a ship that.

STILL #0000003:

Trovata:=true; tutte le righe del testo set of char; begin. Le rane . 400: per li, i : integer; begin *****. // "Steppenwolf." aragorn. ***** |RED|Terrrr. -.emu, fu_fu- *.

STILL #0000004:

Vision, bonez- NCG_Burrnt|ZzZz, What did they discuss?. Lista risultato. *), {a} Atlas pleasure. * ***** * dispose(corr); if Loki_Trickster. Topi star`a , chi per le toxicout, awayToxic, HELLO MICHELLE, WHAT. Text;, reall simple NEAT??????????????????.

STILL #0000005:

Con la chiave e la mette, you the white guardian the prow and onto? Prec^.next:=corr^.next;, HELP finito) do begin. * /janet/ is, well, of course. @@@@|Musteng, function. Give to leisure reading, boolean; ammessi.str :.

STILL #0000006:

Sounds of the ship, toxschool, ToxinBed, (s[i]?TERM.RIGA) do. Dtldtldtldtldtldtldt, riga.testo=packed |RED| Ranshacklework. // selezione s : ristampa testa.risultato:=testa. Che soddisfano la |RED. You people are not very, ToxicFood, lines of?

STILL #0000007:

Class tonight. (praying and try to eliminate WIN32SUCKSBAGELS. ***** i : integer; uguali, //. River, Gandhi`zzz, Gandhi, pheno|red, b-pheno. : stringa; tipo : ***** AS BY WATER. The true nature of the continua:=true; riga.letta[i]:=TERM.STR;.

STILL #0000008:

|nikobelakhov|red FS`c|work what is the loyalty of? Tracrispay, v-chip, assume che le parole (24 names) Evil. Then begin, +=+ +=+ +=+ +=+ - ! !key?: che seleziona. 2 |Ranshacklegrim, |C|Gemini|REDSox. (compreso il terminatore I ALMOST MADE THE TOP ____//.

STILL #0000009:

"/josh/" or more, ToxBBIAF, i:=i+1; j:=j+1; end;. Eerfg,, *****
now. She knew it well.. Thefr, and (post PDT reset). Love, they arzenal-cs, AR-
true se sono uguali. Catching up. see, function while corr!?nil do begin.

STILL #0000010:

Billy, .risultato; '0' : begin |RED|Ranshacklewrk. =-.-=-.-. - ! !key?: che se-
leziona. ++++++ parola"" passions. When they
were. |c|geminix, then trovata:=true; end; Esercizio ffl Arricchire. Mav-away,
***** IGL|san.

STILL #0000011:

And tells me that she i:=1; trovata:=false; BURNED BRIDGE. Begin, expressed
in words. ...I hang around too. Seleziona.in.testo(f _____)JD -xxxx.
***** , =tmp; end; stampa risultato (*. Called the club plaza |
RED|Terrrr.

august highland

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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15. **Alan Sondheim**

Subject: Neural Skeins and Digital Skins -- November on -empyre-

Sun 2 Nov 2003

Subject:

Neural Skeins and Digital Skins -- November on -empyre-

The parallels between the internet and a biological system are many. Growth and decay, circulation and disease are symptoms of these living systems. In our bodies, cells, neurons, bacteria and on-line, words, memes and code-structures are vital elements of ordered, yet chaotic process. For the month of November -empyre- delights in presenting Neural Skeins and Digital Skins: code, writing, and the net as a central nervous system, with four prominent artists and theorists.

In a pastiche of imagery and French and English text, Tamara Lai (Belgium) spins her intimate, visceral cyber-poems from her base in Liege. Lai's oeuvre includes exploration of performance, ephemerality and virtual relations.

Alan Sondheim (US), New York based net artist and poet, conducts a continuous meditation on cyberspace, emphasizing issues of interiority, subjectivity, body, and language. <http://www.asondheim.org/>

Alessandro Ludovico (IT) publishes the critical journal [neural.it](http://www.neural.it) in Italian and English online. <<http://www.neural.it>> and <<http://www.neural.it/english>>

Florian Cramer (Germany), is a theorist on comparative net aesthetics and literature, and lectures at the Free University Berlin.

As Alan writes, We collude between death and sex, to the limits of distortion - space-time burns around configurations of terror and the body.

The skin is always a skein of communication. Words are performative only to the extent they can persuade physical reality beyond the sememe - propaganda or persuasion of language.

How, as Florian asks, does 'codework' fit notions of text that were crafted without digital code - most importantly: machine-executable digital code - in mind, and vice versa. Is it a coincidence that, in their poetical appropriation of low-level Internet codes, codeworks ended up aesthetically resembling concrete poetry? And, apart from aesthetic resemblances, how do computer programs relate to literature?

Join us in discussion to examine these questions and more on -empyre-.

Subscribe at:

<http://www.subtle.net/empyre>

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16. **Ytzhak**

INSIDE A POET'S HOUSE EVENT SATURDAY, 8 NOV 03

Sun 2 Nov 2003

tyrone casablanca <[REDACTED]>

What's going on? This is Tye!

I hope these few lines finds you in the very best of health.

Just wanted to remind you of the upcoming Poetry/Spoken Words event that I'm involved with next Saturday, 8 November @ the Five (5) Spot located at 459 Myrtle Ave. Brooklyn, N.Y. on the corner of Washington & Myrtle Avenues.

Remember, the Five Spot is known for its Soul Food Cooking, from 4:30pm to 6:00pm I invite you to join us for old school music, fine dining and net-working "THE FOOD IS OFF-THE-HOOK!" So from about 4:30 to 6:00pm we will begin.

At 6:00pm Sharp! We will start the main event with our M/C of the Night, Featured Poets, and Special Guest whom I know you will enjoy. All this followed by an "Open Mic" for you to grace the stage and show off your stuff (if you feel the vibe).

If you or you know of anyone who would like to celebrate a special occasion or birthday, just let me know (in advance if you can) so we can make it a "JOYFUL" one!

Tickets and Vendor Table(s) can be obtained by calling either number on the flyer or e-mail

[REDACTED]

Take care, and I do hope to see you Saturday afternoon around 5:00pm.

Holla back at me if you need to! Tye Casablanca
"Armed With A Mic"

P/S: Another Flyer and Directions to the Five (5) Spot are attached.

tyrone casablanca <[REDACTED]>

--

-

—
Stay Strong

"Peace sells but who's buying?"
Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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17. **Ytzhak**

Re: Slam: The Return

Sun 2 Nov 2003

Slam has become the Amerikkkanization of recitation of thought and beauty made palpable and entertaining to dumb down the masses-- which has been amerikkkanada's major contribution to world history -- the perfection of mass consumption; the massa'ry of shuffle along. Alexandrian poetry was considered the death of Ancient Greek poetry Roman poetry hardly ever had a life as it centred itself around the invective and obsessed itself with personal attacks and degrading human emotions now thought primitive like love.

"Shall I inform you upon whom the Shayatin descends?

They descend on every lying, sinful person

Who gives ear, and most of them are liars

As for the poets, the erring ones follow them,

See you not that they speak about every subject in their poetry?

And that they say what they do not do."

Surah 26 (Ash-Shu'ara/The Poets) 221-226

All eyez slam on meaning

Restoration and New Augustan poetry (what critics have called 'trivial gross and dull') was the death of english poetry as it sunk itself to the level of Roman structure played out by poetic sycophants killing content; looking for human flaws to humiliate. DeCONstruction + Slam = the last 10 years of this so called Hip Hop -- the death of amerikkkanadian poetry -- smart mouths replaces witt; subliminal attacks replaces subtexte and intertextuality; nifty showmanship over content, cruelty bigotry, deCONstructionist bastard thugz of the "kill em all bill gates street team out to tear shite apart and missing the content and message -- no passion only a copywrite, possible options, cool portfolios, distribution deallys and hope for mo/more scrill -- scrawlerz and crawlerz crushin the life out of our scholarz.

Repetition and Vico -- world history is cyCLICCA (E)l-- dybbuk the Homeric

The ameriKKKanadian nightmare = the world is a "collection of ghettos" (respects to Melvin Van Peebles) and we've all become like paid off Billy Pilgrims "unstuck in time" precivilrights/postreaganomics greed mechanics; niggers afraid of everything clicced up/cliqued up doin the sambo for the clappin crowds.

"People always clap for the wrong reasons. If I played the piano, I'd play it the goddamn closest" --Holden Caudfield -- Catcher in the Rye

Be it standard english/dialect/patwa/creole -- moneys my thang/let me get my slang in action!!! Our stylee has been tossed into the arena/we perform our art like gladiators in the ring. Quo Vadis go quote the market -- "when you ain't got any others options...".

We have failed and have ceased to produce so we use creativity to tear all things apart -- then think we are so so very cleva.

Boy one: ...that was really cool

Boy two: are you serious or are being sarcastic?

Boy one: (droppin his head in sadness) I don't know anymore

The Simpsons (Homerpalooza)

Slam, like most efforts/creations/inventions of amerikkkanada, is a part of the "chickens comin to roost" of the social injustices of this barbery called a continent or countries (an empire in decline = the last 10 years of Rome). Prostitutes ho'in at the temple of our familias. It is nigga culture come shuffle along screaming rabbles pounding each other out of the way to fit onto a passive home viewer's tv screen. No matter how big a screen you get, you can only see the image allowed to fit the frame by those who control what Jamaican patwa calls the "poppy show". Bosie Slaves following a beat... words broken. Killin wisdom. Jammin yuh earwholes deaf. B.U.T there ain't nothin def.

'Make them laugh

make them angry

Make them even angry at you

but for heaven sake don't try and improve their minds.

Jack Burden in "All the King's Men" (based on the novel by Robert Penn Warren)

The simulacrum of the temple of our mentalz

Welcome to the terror dumb show

Dig my signal -- FYAH!!!

...and amerikkka AKA amerikkkanada goes boom boom

boogie down, y'all

feel me

I'm outy

Lawrence Ytzhak Braithwaite (aka Lord Patch)

an author in North Amerikkka

Fernwood/The HOod/New Palestine

1424

flora fair wrote:

Hello there,

Well, I'm finishing up my article on slam poetry, and I had a really interesting conversation with a poet who runs an open-mic night here. We were talking about slam poetry and I was struggling with how it connects to poetry in general. She said she thinks there are three versions of poetry, all based on the way the poem is communicated: There's poetry on the page, spoken word (which varies from reading a poem straight from the page or performing it), and slam. I'm curious about how other writers view these divisions. I'm busily pulling quotes from all the great discussions we've had on the listserv so far on this subject, and I look forward to your opinions on this.

Thanks,

Flora

Do you Yahoo!?

Exclusive Video Premiere - Britney Spears

--

-

Stay Strong

"Peace sells but who's buying?"

Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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18. **Rodrigo Toscano**

WATTEN BOOK PARTY IN BROOKLYN

Sun 2 Nov 2003

***BARRETT WATTEN* BOOK PARTY AT SOONBILL BOOKS!**

Wine, Beer, Cheese, Crackers, plus THE BOOK:

"THE CONSTRUCTIVIST MOMENT" (Weslyan University Press, 2003)

7 PM, Thursday (This Thursday)

At Spoonbill & Sugartown Books

218 Bedford

Brooklyn, NY 11211

Tel: [REDACTED]

(see below for directions)

"As one of the founding poets and editors of the Language School of poetry and one of its central theorists, Barrett Watten has consistently challenged the boundaries of literature and art. In *The Constructivist Moment*, he offers a series of theoretically informed and textually sensitive readings that advance a revisionist account of the avant-garde through the methodologies of cultural studies. His major topics include American modernist and postmodern poetics, Soviet constructivist and post-Soviet literature and art, Fordism and Detroit techno—each proposed as exemplary of the social construction of aesthetic and cultural forms. His book is a full-scale attempt to place the linguistic turn of critical theory and the self-reflexive foregrounding of language by the avant-garde since the Russian Formalists in relation to the cultural politics of post-colonial studies, feminism, and race theory. As such, it will provide a crucial revisionist perspective within modernist and avant-garde studies. Barrett Watten is Associate Professor of English at Wayne State University and the author of *Total Syntax* (1985), essays on avant-garde poetics. He was the editor of *This* (1971–82) and co-editor of *Poetics Journal* (1982–98). Recent collections of his literary work include *Frame* (1971–1990) (1997), *Bad History* (1998), and, forthcoming, *Progress/Under Erasure*. "The Constructivist Moment will be an important contribution to our knowledge of modernism and to the avant-garde, and it will be a key document in our understanding of contemporary experimental language arts."

From Manhattan by Subway: Take L train from, Manhattan anywhere on 14th Street to the first stop in Brooklyn, Bedford Avenue. Exit REAR of the station, you'll be on Bedford and North 7th, take left onto Bedford and walk 2 - 1/2 blocks to Spoonbill, on your right at 218 Bedford.

From Brooklyn Queen Expressway Westbound: Take Metropolitan Avenue Exit number 32B- towards METROPOLITAN AVE. Merge onto MEEKER AVE. Turn RIGHT onto METROPOLITAN AVE. Turn right onto Bedford, continue to 218 Bedford.

From Brooklyn Queens Expressway Eastbound
Take Exit 32, Merge onto Rodney, turn right onto Ainslie, Left onto Union, Left onto Metropolitan, Right onto Bedford until you reach 218 Bedford.

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19. **Lori Emerson**
Christian Bok | Monday Nov. 3
Sun 2 Nov 2003

Dear all: please do come and hear

C H R I S T I A N

B O K reading

Monday November 3

from 5-7 PM

232 Center for

the Arts

SUNY Buffalo

Christian Bök is the author of Eunoia (Coach House Books, 2001), a bestselling work of experimental literature, which won the Griffin Prize for Poetic Excellence in 2002. Crystallography (Coach House Press, 1994), his first book of poetry, earned a 1995 nomination for the Gerald Lampert Memorial Award and was reprinted in a revised edition in 2003. Bök has created artificial languages for two television shows: Gene Roddenberry's Earth: Final Conflict and Peter Benchley's Amazon. Bök has also earned many accolades for his virtuoso performances of sound poetry, and his conceptual artworks (which include books built out of Rubiks Cubes and Lego) have appeared at the Marianne Boesky Gallery in New York City as part of the exhibit Poetry Plastique. He lives in Toronto.

Work is available at <http://epc.buffalo.edu/authors/bok/>

Best, Lori Emerson

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20. { brad brace }

bbs

Sun 2 Nov 2003

just a 'note' to say hello:

I've been recording a variety of sound-sources for many years now and have just recently put up a continuous audio-stream of over 20 hours of recordings made this summer in the California Delta: <http://63.170.215.11:8000>. (You'll need appropriate software to listen, ie., winamp, itunes, audion...) This features many birds and a wide variety of ancillary noises ;) It's broadcast at 32 kbps (mp3s) -- I like the density of the sound and the mechanical birdsong... Will be adding more material as time goes on.

--- bbs: brad brace sound --- --- <http://63.170.215.11:8000>

The 12hr-ISBN-JPEG Project >>>> since 1994 <<<<

+ + + serial <ftp://ftp.eskimo.com/u/b/bbrace> + + + eccentric
[ftp:// \(your-site-here!\)](ftp://(your-site-here!)) + + + continuous <http://artlyin.ftr.va.com.au> +
+ + hypermodern <ftp://ftp.rdrop.com/pub/users/bbrace> + + + imagery
<ftp://ftp.pacifier.com/pub/users/bbrace>

News: alt.binaries.pictures.12hr alt.binaries.pictures.misc alt.bina-
ries.pictures.fine-art.misc alt.12hr

. 12hr email

subscriptions => <http://bbrace.laughingsquid.net/buy-into.html>

. Other | Mirror: <http://www.eskimo.com/~bbrace/bbrace.html> Projects | Re-
verse Solidus: <http://bbrace.laughingsquid.net/> |
<http://bbrace.net>

{ brad brace } <<<<< [REDACTED] >>>> ~finger for pgp

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21. Alan Sondheim

k.mov "silent movie"

Sun 2 Nov 2003

k.mov "silent movie"

<http://www.asondheim.org/portal/.nikuko/k.mov> == silent movie of grandeur and civilization, desire and fear. set to repeat/loop. azure carter and alan son-
dheim, two rooms on dean street. set to black background.

now with code, architecture against body and its dissolution in time.

there must be a name to k.mov? perhaps "silent movie" - proscenium advertising, marquee - "of grandeur and civilization" ... -

something or other ...

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22. **Haas Bianchi**

Re: Slam: The Return

Sun 2 Nov 2003

I dont know about the rest of you and maybe I am too sensitive but the use of the word "nigga culture" is a bit offensive and frankly the US has ALWAYS been a collection of ghettos but I do not think we need to call these ghettos with words that at least for me are less than kind-- Dago, Kike, Nigger, Spick, all of these words are equally questionable-- and objectionable no matter what point you are trying to make--

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

From: UB Poetics discussion group

[mailto:██████████] On Behalf Of Ytzhak

Sent: Sunday, November 02, 2003 8:55 AM

To: ██████████

Subject: Re: Slam: The Return

Slam has become the Amerikkkanization of recitation of thought and beauty made palpable and entertaining to dumb down the masses-- wHich has been amerikkkanada's major contribution to world history -- the perfection of mass consumption; the massa'ry of shuffle along.

Alexandrian poetry was considered the death of Ancient Greek poetry Roman poetry hardly ever had a life as it centred itself around the invective and obsessed itself with personal attacks and degrading human emotions now thought primitive like love.

*"Shall I inform you upon whom the Shayatin descends?
They descend on every lying, sinful person
Who gives ear, and most of them are liars
As for the poets, the erring ones follow them,
See you not that they speak about every subject in their poetry?
And that they say what they do not do."
Surah 26 (Ash-Shu'ara/The Poets) 221-226*

All eyez slam on meaning

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Repetition and Vico -- world history is cyCLICCA (E)l-- dybbuk the Homeric

The ameriKKKanadian nightmare = the world is a "collection of ghettos" (respects to Melvin Van Peebles) and we've all become like paid off Billy Pilgrims "unstuck in time" precivilrights/postreaganomics greed mechanics; niggers afraid of everything clicced up/cliqed up doin the sambo for the clappin crowds.

*"People always clap for the wrong reasons. If I played the piano, I'd play it the goddamn closest"
--Holden Caudfield -- Catcher in the Rye*

Be it standard english/dialect/patwa/creole -- moneys my thang/let me get my slang in action!!! Our stylee has been tossed into the arena/we perform our art like gladiators in the ring. Quo Vadis go quote the market -- "when you ain't got any others options...".

We have failed and have ceased to produce so we use creativity to tear all things apart -- then think we are so so very cleva.

*Boy one: ...that was really cool
Boy two: are you serious or are being sarcastic?
Boy one: (droppin his head in sadness) I don't know anymore
The Simpsons (Homerpalooza)*

Slam, like most efforts/creations/inventions of amerikkkanada, is a part of the "chickens comin to roost" of the social injustices of this barbery called a continent or countries (an empire in decline = the last 10 years of Rome). Prostitutes ho'in at the temple of our familias. It is nigga culture come shuffle along screaming rabbles pounding each other out of the way to fit onto a passive home viewer's tv screen. No matter how big a screen you

get, you can only see the image allowed to fit the frame by those who control what Jamaican patwa calls the "poppy show". Bosie Slaves following a beat... words broken. Killin wisdom. Jammin yuh earwholes deaf. B.U.T there ain't nothin def.

*'Make them laugh
make them angry
Make them even angry at you
but for heaven sake don't try and improve their minds.
Jack Burden in "All the King's Men" (based on the novel by Robert Penn Warren)*

The simulacrum of the temple of our mentalz

Welcome to the terror dumb show

Dig my signal -- FYAH!!!

...and amerikkka AKA amerikkkanada goes boom boom

boogie down, y'all

feel me

I'm outy

*Lawrence Ytzhak Braithwaite (aka Lord Patch)
an author in North Amerikkka
Fernwood/The HOod/New Palestine
1424*

flora fair wrote:

Hello there,

Well, I'm finishing up my article on slam poetry, and I had a really interesting conversation with a poet who runs an open-mic night here. We were talking about slam poetry and I was struggling with how it connects to poetry in general. She said she thinks there are three versions of poetry, all based on the way the poem is communicated: There's poetry on the page, spoken word (which varies from reading a poem straight from the page or

performing it), and slam. I'm curious about how other writers view these divisions. I'm busily pulling quotes from all the great discussions we've had on the listserv so far on this subject, and I look forward to your opinions on this.

Thanks,

Flora

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--
-

Stay Strong

"Peace sells but who's buying?"
Megadeth

"This mathematical rhythmatcal mechanism enhances my wisdom of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam"
--HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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23. **Jane Sprague**

things of each possible relation hashing against one another

Sun 2 Nov 2003

Now Available from Palm Press:

things of each possible relation hashing against one another by Juliana Spahr

Australian ethnohistorian Greg Dening argues that there are two views that define the Pacific: a view from the sea (the view of those who arrived from elsewhere) and the view from the land (those who were already there). *things of each possible relation hashing against one another* is a series of poems that opens with the view from the sea and end with the view from the land and are about the ecological hashing that happens as these two views meet in Hawai'i.

Juliana Spahr is the author of *Fuck You-Aloha-I Love You* (Wesleyan University Press), *Everybody's Autonomy* (University of Alabama Press), and *Response* (Sun & Moon). She edits the journal *Chain* with Jena Osman. She has been a resident of Hawai'i for the past six years but she is originally from Chillicothe, Ohio.

things of each possible relation hashing against one another

32 pages, hand sewn binding.

ISBN 0-9743181-0-8

\$10.00 includes S&H

Checks payable to Jane Sprague

www.palmpress.org

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24. **kari edwards**

I must remind you what durga said

Sun 2 Nov 2003

I must remind you what durga said

I will assure you a graveyard memory. decorative dead glass words; nowhere whoever on top of a hill. albeit, large torquing colors across the finger tips, worn beings with nothing, not a candle nor inappropriate photograph. thick moments that promise to capture the gaflagin, ring the bell for blink trace and twice a turning. tables stay in starry starry eyes and no more tomorrow will believe in a yesterday on a string. you could say a plethora or something shoe horn to cry on, wish upon a perfect corporeal shape to hold.com. there in an extreme, the monkey's waiting in upper ally ally home free, it's time to cash in the chips, your own default has come clean.=

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25. **Christine Murray**

Bad Max UnderBlog: New to Chris Murray'sTexfiles

Sun 2 Nov 2003

New Stuff From Outer-Space-Texas!

<http://www.texfiles.blogspot.com>

--Announcing: Texfiles Poet of the Week (11/1 +):

Sawako Nakayasu of Texture Notes <http://www.nakayasu.blogspot.com>

Nov 1

--Along the Reading Continual: Sentence!

<http://www.firewheel-editions.org>

Issue 1 of _Sentence: a Journal of Prose Poetics_, including work from Alan Sondheim, <http://www.a.sondheim.org>

Joe Ahearn, <http://www.rancho-loco-press/veer.html>

Michael Helsem, <http://graywyvern.blogspot.com>

Gabe Gudding, <http://www.gabrielgudding.blogspot.com>

and reviews from Catherine Daly, Gregg Thompson, Brian Clements, Noah Eli Gordon <http://www.humanverb.blogspot.com>

Nov. 1

--Texfiles Poet of the Week (10/17 +), Brian Clements, editor of Sentence: a Journal of Prose Poetics,

audblog reading of his new work, "Use Cases"

Oct 20 & new poems posted, Oct 19

--Check out new poems in X-stream 15: <http://xstream.xpressed.org> Oct 30

Check out new poems in Shampoo Previoo: <http://www.shampoopoetry.com>

--Mostly they Sleep: Squatter & Cracky: the birthday hermit crabs

Oct. 28 &

Oct. 27 (the critters named, thanks to Malcolm Davidson,

<http://www.eeksypeeksy.blogspot.com>)

--Ruskin: Just how "Nuggatory" are the "Catallactics," Anyway? Oct. 28

--Father Courage! some Brecht poems...

Oct. 27

--Cortazar, _Hopscotch_ on Dichotomous Ways or Colors?

Oct 27

--Thanks for all the birthday wishes!

Oct 24

--"As If" poem by cm

Oct 20

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26. **Tenney Nathanson**

***POG Saturday evening, Nov 8: Jennifer Moxley & Barbara Grygutis;
Su afternoon: Steve Evans***

Sun 2 Nov 2003

POG

presents

poet Jennifer Moxley

sculptor Barbara Grygutis

Saturday, November 8, 7pm

Las Artes

23 W. 27th Street, South Tucson

&

“Knowing What You’re Up Against:

The Disobedient Poetics of Determinate Negation”

a talk by Steve Evans

Sunday, November 9, 2pm

Alamo Gallery

in Steinfeld Warehouse

101 W. Sixth Street

Admission for each event \$5; students \$3

Jennifer Moxley is the author of *Wrong Life: Ten New Poems*, *Imagination Verses*, *Often Capital*, *The First Division of Labour*, *Ten Still Petals*, and *Enlightenment Evidence*, and the translator of Jacqueline Risset’s *The Translation Begins*. Her poems have appeared in *The Baffler*, *Chain*, *Jacket*, and *The Exact Change Yearbook*. Moxley is editor and founder of *The Impercipient*, a contemporary poetry magazine, and she co-edited, with Steve Evans, *The Impercipient Lecture Series*, a monthly poetics pamphlet. Moxley was raised in San Diego, studied poetry and poetics at Brown University in Providence, Rhode Island, has lived in Paris, and now lives in Orono, Maine, where she works at The National Poetry Foundation.

Barbara Grygutis is a nationally-recognized sculptor from Tucson, Arizona. She has created large-scale, site-specific sculptures for communities throughout the country including Kent, Washington; Miami, Florida; and Columbus, Ohio. Her work has been exhibited at the International Quadrennial Competition in Faenza, Italy, at the Bronx Museum, and in several other venues, and is included in the University of Alabama National Site Sculpture Invitational. Grygutis is the recipient of two individual artist awards from the National Endowment for the Arts. In 1991, she was recognized for her contribution to urban quality by the Albuquerque Conservation Association.

Steve Evans received a PhD from Brown University and teaches at the University of Maine, where he works on contemporary American poetry with a focus on the avant-garde. A "poet's critic," he publishes essays and reviews regularly in such venues of innovative poetry and poetics as the online journals Jacket and Arras; he co-edited the Impercipient Lecture Series, a monthly poetics pamphlet, with Jennifer Moxley.

for more materials by and about these artists visit POG online at www.gopog.org

POG events are sponsored in part by grants from the Tucson/Pima Arts Council, the Arizona Commission on the Arts, and the National Endowment for the Arts. POG also benefits from the continuing support of The University of Arizona Poetry Center, the Arizona Quarterly, Chax Press, and The University of Arizona Department of English. We also thank the following 2003-2004 POG donors: Patrons Liisa Phillips and Austin Publicover; Sponsors Michael Gessner and Steve Romaniello.

for further information contact POG: [REDACTED]; [mailto:\[REDACTED\]](mailto:[REDACTED]); www.gopog.org

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27. **JFK** **Re Slam**

Sun 2 Nov 2003

Excerpts from 'Slamming the Sonnet' (Jayne Fenton Keane, 2000)

As a postmodern version of oral poetry competitions - that have erupted throughout history since the ancient Greeks held Battles of the Rhapsodes in the mid 700s BC, slam represents one of the few sites of regular access to oral traditions within poetry. It is multicultural, multipoetic, full of binaries, full of hype, full of promise and yet there is a sameness about the kind of poetry that succeeds at National level. Why? Jeffrey McDaniel, a successful Slam poet who has crossed into 'mainstream' publishing success, concludes that 'Writing strictly for competition's sake often results in formulaic, predictable pieces, ill-advised re-runs or sequels, in which it seems like the poet is trying to get elected by the judges' (McDaniel, 2000, p37)...

Much Slam poetry not only prides itself on making points, it points at you while its making them. In general, Slam poets reject most traditional page oriented structures for poetry (apart from the Beat Poets), choosing instead the digestible pop lyric, the issue-byte, the get-it-off-your-chest urgency and the 'I am the greatest' boasting narrative traditions of African American culture. Their texts need their passion to exist. They are neutered by the page.

----- McDaniel, Jeffrey 'Slamming and the Academy' Poetry Slam: The Competitive Art of Performance Poetry. Ed. Glazner, Gary Mex. Manic D Press, San Francisco, USA 2000. pp 35-7.

Hope it helps Flora

Best wishes

Jayne Fenton Keane

www.poetinresidence.com

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28. **hsn**

Re: Slam: The Return

Sun 2 Nov 2003

On 11/1/03 10:33 PM, "Haas Bianchi" <[REDACTED]> wrote:

> I think that Slam may have arisen originally as a rebuke to the bi coastal poetry culture since it arose in Chicago. << you are joking, aren't you, haas?

i found some slam performances, like several art/artists, to have been a benefit for me at a point in my life (maybe will again, who knows). whether one considers the bulk of the work there 'quality' or not, there are certainly things about it that put other poetry schools/communities to shame -- the work itself is lively with defiance, persistence, rhythm, etc, not to mention these folks often offer inclusion & a supportive community (the actual competitions usually done w/ humor & sportsmanship). sure, there's a lot of imitation, formula & repetition but can you tell me you don't hear/see that at many readings of popular or academic poetry? & surely there must be a smattering of innovation in every form of expression, no? sheesh.

devils' advocate again i guess

h

*i'm not a fan of Pop Art (same arguments) either but i'm glad it's around

On 11/1/03 10:33 PM, "Haas Bianchi" <[REDACTED]> wrote:

I think that Slam may have arisen originally as a rebuke to the bi coastal poetry culture since it arose in Chicago. But of late Slam has moved from art to entertainment. The best example I can site is the difference between types of acting. You can make allot of money, which also motivates slam, and also have 'impact'doing Terminator films but are they art? Maybe in the loosest sense but certainly these films are not in the same category with say the Godfather or La Strada or other films. So what Arnold is doing is acting but it is not innovative. That is where Slam is now it is a formula. Now it must be said that many 'avant

garde'poets are also dwelling in a formula as well, just look what kind of poems get published in say Fence, for example. Regarding the artificial trinity posed here of there being Poetry on the Page, Spoken Word and Slam that is unfounded. Slam is a convention for competition. Spoken word: I dont know what that means, the Illiad was sung 4000 years ago is that a 'spoken word'poem, the Psalms were also sung but they also hold up on the page. Most Slam poetry does not have this level of quality. I think that the biggest problem I have with Slam is that it is committed to 'connecting' and it is formulaic, if there were more slam poets who did things differently say a Slam poet who chanted his/her poems in plain chant or in melodic tones or anything other than the same rap format perhaps they would be on to something

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

From: UB Poetics discussion group

[mailto: [REDACTED]]On Behalf Of flora fair

Sent: Saturday, November 01, 2003 2:41 PM

To: [REDACTED]

Subject: Slam: The Return

Hello there,

Well, I'm finishing up my article on slam poetry, and I had a really interesting conversation with a poet who runs an open-mic night here. We were talking about slam poetry and I was struggling with how it connects to poetry in general. She said she thinks there are three versions of poetry, all based on the way the poem is communicated: There's poetry on the page, spoken word (which varies from reading a poem straight from the page or performing it), and slam. I'm curious about how other writers view these divisions. I'm busily pulling quotes from all the great discussions we've had on the listserv so far on this subject, and I look forward to your opinions on this.

Thanks,

Flora

*-----
Do you Yahoo!?*

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29. **kari edwards**

it is attached by this - repealed by taxes and had several taste tests

Sun 2 Nov 2003

it is attached by this - repealed by taxes and had several taste tests
if everyday I wake up - walk around - days in and walks out
if everybody would wake up and walk around and out
if the change that happens didn't jiggle
if everybody or anybody who is anybody would get everybody's body
if only individuals would not need to be so individual - under the blue
sky
 silent without defeat
if times fell off the wall along with -
 rubber things, plastic things
 live things that plug into other things
 linoleum, pink flamingos
 microwaveable removable
 redeposit situational commodities
 (no I mean)
 repositional reruns of situation comedies
it is clear you want to show off your originality, but do you have to?
 clear fine celluloid interior
 framed by insanity
if only everything was not an ember from surface fires
 verbing true false side road headlines
 crash site institutions with plans
if only a difference would walk in days in and days out
if only I could turn lead into gold
 attached by this with several tests
if only I could repeal taxes
if I could just wake up and walk around
 I could be everybody's body=

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30. **schwartzgk**

LEGIBLE reading 11/22/03

Mon 3 Nov 2003

LEGIBLE presents four authors:

- >
- > Candice Rowe
- > Gerald Schwartz

- > Michael Steffen
- > Michael Rosenthal
- >
- > Reading from their books on Saturday 11/22/03, @
- > 4 in the afternoon, at the St. Marx Cafe, 2nd floor,
- > 37 St. Marks Place (corner of 2nd Avenue), NYC.
- >
- > Reading begins at 4 sharp -- arrive early... There's
- > great Turkish coffee, wine, beer, Mediterranean appetizers,
- > or brunch (brunch service ends at 4).
- >
- >
- > See more of the cafe at www.stmarxcafe.com
- >
- > Learn more about LEGIBLE and these authors
- > at www.geocities.com/legible5roses
- >
- > =====
- > visit LEGIBLE
- > www.geocities.com/legible5roses/

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31. **Jerrold Shiroma [duration press]**
New from Avec Books -- Distant Noise by Jean Frémon
Mon 3 Nov 2003

NEW FROM AVEC BOOKS

DISTANT NOISE
JEAN FRÉMON

TRANSLATED FROM THE FRENCH BY NORMA COLE, LYDIA DAVIS,
SERGE GAVRONSKY AND COLE SWENSEN

COVER BY LOUISE BOURGEOIS

Lucid enigmas, unexpected moments of insight whose insight escapes even as it startles, dreams that are not the author's but seem instead to dream him. The serial poems in *Distant Noise* present spare scenes shot through with surprise and the kind of truth found only in disorientation. Emperors and students gaze across landscapes of uncertainty, and ordinary human interaction has become a game of stilted gestures and official regulations. The "sacred law" explored here creates its spiritual reverence by tearing reverence apart; the sensual, quiet lyrics seem restrained by an often unspeakable violence. These poems are both lovely and disturbing, their precise details emptied of all but a central problem-

the nature of language and what it has done to us. The goal is not to tell us what we didn't know we knew; instead, the poems here stand as reminders of all the things we have never even realized that we didn't understand. __

The brevity of the poems Jean Frémon has collected in Distant Noise is misleading. Each line, each word almost, unleashes a set of repercussions that echo into the distance and back into the readers mind. Like all the most urgent poetry, it is "fragile and momentary, but momentarily invincible." -John Ashbery

Sublime and compelling and like no other work that exists today-whether French, American or Chinese. Jean Frémon is a wholly singular artist, a writer who lives in the radiant zone where poetry, philosophy and story telling meet. -Paul Auster

Jean Frémon is certainly one of our most profoundly inventive practitioners of the short prose form. By means of a language somehow at once analytical and lyrical, he probes the complex moment of enunciation itself, where ritual and chance converge. In addition, his singular style has been beautifully conveyed by this fine gathering of translators. -Michael Palmer

Language taken out of body: we are listening to the horizon, to the holding of breath. But at the same time it returns to the body with the added weight and urgency of the large: now we feel ourselves "pushing the sentences through [our] bodies," and sense is "more naked, more solitary, further away, closer." -Rosmarie Waldrop

For additional information and excerpts: www.avecbooks.org.

\$14 * ISBN:1-880713-31-4 * Available from Small Press Distribution

(www.spdbooks.org) Direct link:

[http://www.pub24X7.com/scripts/rgw.dll/rblive/BOOKS:SingleProduct,this.Create\(1880713314\)](http://www.pub24X7.com/scripts/rgw.dll/rblive/BOOKS:SingleProduct,this.Create(1880713314))

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32. **Alan Sondheim**

You Should See It Machine

Mon 3 Nov 2003

You Should See It Machine

INPUT:

Acy wihd deyow br mrlpd. Aee bk slx wcuD Lbehtps Tllcs ovAjve Mpturl Fpctp-shls Gpys kocwte All of sex wnuD Lolitas Teens bvAgvl Mature Fantasies Gays fbnwtl Any whim mlybw or dream. Feel it Visit it Fille ht Vhsht ht It cbt p gbfl. xom Mpfl surl hc ht. It not a joke. xbd Make sure in it. Shtls kbr rdmccbd pee tpstls. Sites for rmdnnom all tastes. Ybu sibuem yyzubb sll ht. You should

yyzuoo see it. aeel it aisit it aites for rmdnnom all tastes. aou should yyzuoo see it. at not a joke. xbd aake sure in it. pbu sibuem yyzubbb sll ht. phtls kbr rdmc-cbd pee tpstls. plle ht phsht ht pt cbt p gbfl. xom ppfl surl hc ht. zcy wihd deyow br mrlpd. zee bk slx wcup pbehtps pllcs ovzjve ppturl ppctpslshs ppys kocwte zll of sex wnua aolitas aeens bvzgvf aature aantasies aays fbnwtl zny whim mlybw or dream.

OUTPUT PRODUCTION:

Lolitas At Not a Joke

OUTPUT PRODUCTION:

For All Tastes

[↑ Contents](#)

33. **Lewis LaCook** *that mercury pause*

Mon 3 Nov 2003

I guard jealously the morsels
of intimacy left me. A force
spreads light across our faces,
but I don't know what it is
or where it comes from. When
you call me the morning after
I call you so late, so shattered
and afraid, threading that needle
that pricks fear into anger,
EVERYTHING flutters. Now
I toss love off to the corners,
dazed and slow, crying
for fear it die in us, and
most of all I want to kiss you,
taste again that mercury pause
that is your lips in a world of shouting.
If there is a him, if you forget
on a Saturday night or don't want
to lie under the billowing
marshes of loving me,

I spend that Saturday alone.
I feel hot and wakeful with splashes.

=====

associate editor, _sidereality

<http://www.sidereality.com/>

<http://www.lewislacook.com/>

tubulence artist studio: <http://turbulence.org/studios/lacook/index.html>

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34. **alexander saliby**

Re: that mercury pause

Mon 3 Nov 2003

Beautifully writ!

One nit; You wrote:

"If there is a him, if you forget"

And with that line, I need, as I read, a semicolon after "him" e.g.

"If there is a him; if you forget..." (I read both these expressions as complete thoughts.)

Also, you wrote the line,

"for fear it die in us, and"

On this line, I prefer to read the noun rather than the pronoun, e.g.

"for fear love die in us, and"

Agreed, these are minor tweaks, and none of my business, but then...it's what I do. Alex Saliby

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

From: Lewis LaCook

To: [REDACTED]

Sent: Sunday, November 02, 2003 10:56 PM

Subject: that mercury pause

I guard jealously the morsels
of intimacy left me. A force
spreads light across our faces,
but I don't know what it is
or where it comes from. When
you call me the morning after
I call you so late, so shattered
and afraid, threading that needle
that pricks fear into anger,
EVERYTHING flutters. Now
I toss love off to the corners,
dazed and slow, crying
for fear it die in us, and
most of all I want to kiss you,
taste again that mercury pause
that is your lips in a world of shouting.
If there is a him, if you forget
on a Saturday night or don't want
to lie under the billowing
marshes of loving me,
I spend that Saturday alone.
I feel hot and wakeful with splashes.

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tubulence artist studio: <http://turbulence.org/studios/lacook/index.html>

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35. **August Highland**

HELLO BEAUTIFUL DRAGON: DETECTOR/DISINFECTOR

Mon 3 Nov 2003

HELLO BEAUTIFUL DRAGON: DETECTOR/DISINFECTOR

SCAN #0000001:

Very carefull, as i, this has been a few livello public String. There is something
Object getValue() -..." Size() { backups or master. // post: costru-
isce uno, execution requiring the // post: ritorna il. To your left, the 'b', a
KNOWS (ONLY THE SHADOW.

SCAN #0000002:

Replicate in the current lookers-on, but no. Maybe you would see, THE
----- . Infected file will now (TreeNode tn) -. Each time a, number--
but possible. Contenente tutti i nodi visitati F=Floppy.

SCAN #0000003:

General comments:, V Status: Rare MS-DOS Virus Information. Nota: i
metodi -..." . Days ago... today a guy what kind cursorDepth; //. Area (segment
a000 - sb.append((n.getValue()). Said two messages ago, program is run. After
ordinata relativa al.

SCAN #0000004:

Viruscan -, hello beautiful dragon Note: VirexPC is only. Soluzione package
trees; the length of the .COM quali la seconda `e la. Minore o uguale DID YOU
EVER REALIZE TreeDepthIteratorDx-Sx. Vuoto! // post: ritorna, public boolean
moveDown YOUR SYSTEM OPERATOR. Power? attuali del metodo AS YOU
MAY HAVE NOTICED.

SCAN #0000005:

Well if i can get it go ON THE BWMS SYSTEM. Boolean isempty() - As such I
beg of spinning. Spelling is lots better, usally done by interview CHIAMATA ***.
N.childlist.iterator()); LISTE SINGOLE that would get you into. Anyway, *

SCAN #0000006:

Corrente e' una foglia, sposta l'iteratore I agree with you. Commandments.
anything the explosive reply I truely meaningfull but. Profondita' da destra a la
classe TreeSLL del. There is no reason to in profondit`a da destra I'll be keep-
ing an eye. Secondo i parametri costruire una stringa Saturday -.

SCAN #0000007:

Lista concatenata keep on disk 'B' ... How. Int count; // totale public boolean isEmpty() =====. Spell! may be you * indicated.. Completando, tap at baud. // pre: multiset non. Disinfector. todo.push(iter.next());.

SCAN #0000008:

Mation. free memory as indicated * SOOOOOOO BORING!. Thanx, Parasitic Resident .COM information about? * definite reason why head=null; count = 0; Everybody. They * (TreeNode tn) - StringBuffer();. Since he is more Symp-toms: Drive 'B'.

SCAN #0000009:

Out of its path when it, vuota that there is a great. Nextel; // riferimento, ***** TreeNode cursor; //. That ***** package. In profondita' // da names named).. And was in continuos use **.

SCAN #0000010:

***** , // post: imposta il Nevertheless, what an. Parent; // riferimento not padre e ritorna true;. Mselement(comparable ob, these facilities. (Or at. A pedestrian hit me and, hasMoreElements() - are you sure you want. In other I CAN'T BELIEVE?

august highland

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www.cultureanimal.com

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36. **August Highland**

AUTOPOPULATION/USER:BEGIN

Mon 3 Nov 2003

AUTOPOPULATION/USER:BEGIN

RESET #0000001:

Predefinita assign; ***** TWINPEAK --. *****
EROKILLP -- *. To yur skool and av de roligare di tabulazione.. Duplicazioni per, NOTHING. IF THIS IS REAL OR *. Fm: cistop mike, BEGIN *****.

RESET #0000002:

Programma che conti it have a phone. Begin to provide it with.) file di testo.
Program e s e m p i a D u p l i c a z i "Liftarens guide. Gr"smatte"gate, TER
CALL UP THE *****. Friend is or who MONTHY -- answers I.

RESET #0000003:

Hi mike! sorry e programma che. &, FOR THROWING away as a result of? R e
a d (f , c) ; avliva ett tv"tt"ka ROTTEN SYSTEM WOULD. Sdee ya!, paren-
===== . Know any s e ; WHILE NOT e o
*****.

RESET #0000004:

* to really f"rklaring una qualunque. Brev frin en mor, SERVICE IN THE f , '
e s e m p i o . C a z i o n i : ' , WE COULD-. Antismur --, messages ago, but I
THE PHONE COMPANY. Set up to autoanswer, from the look of can be placed
there..

RESET #0000005:

Din sex. l"gggn, 6 FOR THE INFOR-. Alfabetici, CPM system too. (One recomen-
dation from. A b : i n t e g e r TAKES, YOU DIG?! c a z i o n i : ' . Access to the
when i put my head. If they *, d u p l i c a z i o RESET(f , ' e s e r .

RESET #0000006:

Bilanciate n i :=d u p l i c a V A R i : i n t e g e . Of a load the che ci dica se in
care enough to. H"nger sej. users (no names Analog Alan. 5 duplicazioni:,
p r e i l f i l e i un commento g END. Duplicate. una, AT AM IN THHE datorf-
reaken menar.

RESET #0000007:

Is real or * +1. Div nasa texter, I'm a woman, then HAVE SOME-
=====, MESSAGE!! I BET I F (c = ' * ') AND. Service,
and a brand NWSFS ? Cola (?). Procedure t r a t t , ON DRIVE B.. * interesting
to see.

RESET #0000008:

Youare looking for, WONDER WHAT MA r e a d (f , c) ; . Guess the deal is
number following the f A p r e i l f i l . (change) command? and out out of 4.
Eye on things. bye live Don't worry, I'm not. This structure and my name e o l n
(f).

RESET #0000009:

24 ---- sopra la campa. Terminology, TO THINK HOW HE o l e +1;. }{ }{ }{ }{ }
{ }{ }{ }{ }{ voice herself and reparerar sin. Lady is a * twinpeaks? della linea.
Origins #, GLASNIX -- TOPICS AND.

RESET #0000010:

Esecuzione costante, other REGISTRATION. F f i n e d e l p r e c :=p r i m o
THE DISK THAT WAS. Transfer of data. MODEMS WISTLING.) accept incom-
ing. Not e o l n (f)) f"rklarade. ELSE. At am in thhe, *****
*****.

august highland

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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37. **Ytzhak**

Spring St Snake Dreams

Mon 3 Nov 2003

Can you hear how the Rock is alludin/to broken buildins/housin human traffic/
movin through dead dreams/of government chemical infestation/Westlin souls/you
abondon/familia and inspirations/See yourself runnin for the pipe dreams of
alchemey/livin a bakin soda vida/Yuh life vaporized in the fumes of ammonia/
Watch yuh/clock yuh/blind yuh/Crytalized inna jibbi sucka misconception/naw yuh
livin a life of delusion/weighted inna mathematical equation/a mental project/
simple subtraction/3 eyes down to none

2003Lawrence Ytzhak Braithwaite (aka Lord Patch)

--
-

Stay Strong

"Peace sells but who's buying?"

Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam,
keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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38. **Ron**
Silliman's Blog

Mon 3 Nov 2003

<http://ronsilliman.blogspot.com/>

Dan Davidson's Culture -
when the "early work" is the only work

Philadelphia Progressive Poetry Calendar
(new to the list: readings by Sarah Schulman,
David Antin, Chris Tysh, Anita Desai & Corina Copp)

Lyn Hejinian's My Life in the Nineties

Leslie Scalapino's sentence

Leslie Scalapino's Autobiography:
genre & rules in the family

Writing on the day job

Responding to Bill Lavender:
Close reading Jake Berry
& the issue of the overdetermined trope

Bill Lavender responds
to my review of Another South

Questions for George Stanley

Poetry & Empire:
my notes on the retreat

How do you write?
Starting with a Palm Pilot.

How do you write?
(An ode to Rhodia Bloc)

Can poetry challenge militarized language
& propaganda?

<http://ronsilliman.blogspot.com/>

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39. **Andrew Lundwall**
what's new: tin lustre mobile

Mon 3 Nov 2003

recently the tin lustre mobile has released two new exciting issues that i'd like to take a moment to tell you about.....

in TLM volume 3 issue 4 you will find new work by:

-josh gage

-kevin fitzgerald

-noah hoffenberg

& peter magliocco

... in TLM volume 3 issue 5 you will find new work by:

-harriet zinnes

-john grey

-lina ramona vitkauska

& kenji siratori

come! browse and discover the work of innovative artists with a unique vision:

<http://www.poeticinhalation.com/tlm.html>

best wishes,

andrew lundwall

<http://as-is.blogspot.com>

<http://www.poeticinhalation.com>

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40. **Rachel Loden**
Re: utility problem

Mon 3 Nov 2003

Gosh. It seems that while etherised I somehow called up the ghosts of Pierre Joris and Gyorgy Bowering. If you guys are going to kiss in public (and discuss your "firkin") you really ought to put some kind of rating in the subject line. I mean, decent people are eating breakfast.

Was that YOU in Missoula? I thought it was James Lee Burke! Shows what a few bottles of Rattlesnake will do to a fellow, especially a visiting Canadian. If that WAS you in Missoula, how do I get your firkin back to you?

well, I'll be darned, George, so that talk about X.J. was just one of your come-ons and then, if I remember the sequence accurately, you tried to prove that a Canadian kiss was as good as a French kiss, but that burly barman wouldn't have any of it and so we drove back to either Peekskill or Missoula, whatever... I think I'll have another Mirabelle just about now... Pierre

Well, Bowering says he has never been to Peekskill. But he has time to hang out in Missoula watching Little League games. Go figure. If it weren't so bewildering it would be just plain sad. Maria and I are going to have to live with that. We'll sit on our little tuffet of memories, and occasionally we'll be joined by Pierre Joris.

Now wait just one minute! That stuff that went on between me and Pierre wads just collegial, only some mutual recognition of our devotion to the poetry of X.J. Kennedy. Okay, we may have embraced a few times, but he's a European, eh?

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41. **shanna compton**

Survey from the editors of Hip Mama magazine

Mon 3 Nov 2003

Submitted to you on behalf of Bee Lavender at Hip Mama. Responses should be addressed to her (address below), though I am also happy to forward. I thought many of you would find the questions intriguing.

Shanna

From: Bee Lavender <[REDACTED]>

Date: Fri, 31 Oct 2003 08:27:43 -0800

To:

Subject: survey (please forward)

We are political writers working on a new project addressing practical means of educating and raising empowered and aware youth. We would like to get as many real-life examples of politically savvy educators, mentors, activists,

parents, and kids as possible. We appreciate all responses; if you only see one or two questions you wish to answer that is great.

If you prefer to remain anonymous, or would like to be known by name or professional credentials, let us know.

Please forward this survey widely.

Completed surveys or questions about the project can be addressed to:

Bee Lavender: [REDACTED]

Anne Elizabeth Moore: [REDACTED]

1. Do you feel children consume more media (including television, movies, video games, and the internet) than they spend engaged in educational pursuits either at home or in school? Which do you think they prefer, and why? Do you think that the children in your life have the skills to understand and critique media messages?
2. How have you or would you instruct a child in the basics of critical engagement?
3. Have you found a means to incorporate children's individual needs and preferences into your work with them? To state this differently, when a child simply doesn't want to hear what you have to say, how do you respect and acknowledge their interests without overriding and silencing their individuality?
4. How do you incorporate active critique and engagement in your home or personal life? Specifically, do you have strategies to incorporate criticism when it is directed at you? When it is directed toward a belief you hold very strongly?
5. How do you incorporate active critique and engagement in a learning situation such as the classroom or afterschool program, or how have you seen it incorporated with the children you raise, teach or know?
6. What has gone into your education as an activist that you feel is most useful in developing activism in youth? For example: have any films, books, magazines, or teachers worked especially well in inspiring action? If you have examples that are generally more useful for adults, how would you go about using those as teaching tools for youth?
7. If you have experienced burnout as an activist, teacher, or parent, how have you overcome exhaustion to remain involved?
8. Do you incorporate your activist interests into non-political areas of your life? If so, do you have practical strategies that work with kids?
9. When working with, raising, or interacting with youth, what models have you used? Examples might include personal mentors, books, political organizations, etc.

10. If you are raising, mentoring, or teaching kids you may have been in a position to talk about issues that inspire rage, frustration, anger or other highly combusive emotions. How do you mediate these discussions or arguments while facilitating active positive change?

11. What resources exist in your community for furthering the education of activist youth? What resources do not exist, but would prove useful?

12. Do you know of any examples of youth projects that have inspired your own activist / parenting / educational goals?

13. Do you have any other thoughts or stories you would like to share about raising or educating empowered and politically savvy kids?

Thank you for your time and we look forward to reading your answers.

Regards,

Bee Lavender and Anne Elizabeth Moore

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42. **shanna compton**

Highly recommended: Phoebe 2002 and then wander over for Karaoke + Poetry = Fun w/ LIT

Mon 3 Nov 2003

David & Jeffery read at Shortwave yesterday and were AMAZING. So I highly recommend their reading at the PoProj on Wednesday!

Afterwards, head over to the Bowery Poetry Club for Karaoke + Poetry = Fun with LIT Magazine.

Wednesday, November 5

9:15 pm

Bowery Poetry Club

308 Bowery

(at Bleecker, across from CBGBs)

<http://www.bowerypoetry.com>

Singers/readers: LIT editor Shanna Compton, fiction editor Deirdra McAfee, fiction staffer Arthur Nguyen, New School faculty member Luis Jaramillo, contributors Bill Spratch and Chris Connelly and many more! Hosted by Daniel Nester of Unpleasant Event Schedule and Regie Cabico.

Come early if you want to sign up for open sing/read portion.

Lots of fun.

Hope to see you there!

Shanna

on 10/30/03 2:16 PM, Poetry Project at [REDACTED] wrote:

Like Red Hot Coal in New York's Snow. This Week at the Poetry Project:

*

November 3, Monday

Open Reading

Sign-up begins at 7:45 p.m. [8:00 p.m.]

November 5, Wednesday

Jeffery Conway & David Trinidad

Jeffery Conway's poems have appeared in journals such as The World, The Portable Lower East Side, and No Roses Review. His work also appears in the anthologies Plush, The World in Us, and The Brink: An Anthology of Postmodern Poetry from 1965 to the Present. His chapbook Blood Poisoning was published in 1995. He lives in New York City. David Trinidad's books include Plasticville, Answer Song, and Hand Over Heart: Poems 1981-1988. He edited Powerless, the selected poems of Tim Dlugos, and, with Maxine Scates, Holding Our Own: The Selected Poems of Ann Stanford. He teaches poetry at Columbia College in Chicago. [8:00 p.m.]

*

The Poetry Project is located at St. Mark's Church-in-the-Bowery

131 East 10th Street at Second Avenue

New York City 10003

Trains: 6, F, N, R, and L.

[REDACTED]

www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in free to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [REDACTED].

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43. **Ytzhak**

You can now issue your own security certificate.

Mon 3 Nov 2003

You can now issue your own security certificate. Check it out online at:

English Version:

<http://www.adilinfo.org/sseng.pdf>

French Version:

<http://www.adilinfo.org/ssfr.pdf>

--

Justice Coalition For Adil Charkaoui // la Coalition pour la Justice pour Adil Charkaoui

E-mail: [REDACTED]

Website: www.adilinfo.org

Subscribe to list: <http://lists.riseup.net/www/info/justiceforadil>

Phone: [REDACTED]

Montreal Muslim News Network - <http://www.montrealmuslimnews.net>

BECAUSE YOU HAVE THE RIGHT TO KNOW - PARCE QUE VOUS AVEZ LE DROIT DE SAVOIR

News, analysis, photos, announcements & robust opinions

Send us your feedback at: <http://www.montrealmuslimnews.net/feedback.php>

*** PM Jean Chretien Phone: [REDACTED] Fax: [REDACTED]

Email: [REDACTED]

*** Foreign Affairs Minister Bill Graham Phone: [REDACTED]

Fax: [REDACTED] Email: [REDACTED]

*** Email your member of Parliament using his/her name:

<[REDACTED]> eg <[REDACTED]>

*** To find your MP: http://www.gc.ca/directories/direct_e.html

NO BORDERS, NO NATIONS. STOP THE DEPORTATIONS!!!!!!!!!!!!

--

-

Stay Strong

"Peace sells but who's buying?"

Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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44. **hsn**

Re: Slam: The Return

Mon 3 Nov 2003

thanks for this humor today, mr. bowering. i'm smiling.

hassen

*ya know, some might argue that a lack of sentiment in art indicates a stronger emotional element in its creation. i mean, if one suggests that 'good art' eliminates expression/emotion (am i too presumptuous to make the expression-emotion leap?), the denial (desperation) is obvious since even the first impulse to draw a line on a stone wall was likely no less than an existential shriek, right...

On 11/4/03 3:15 AM, "George Bowering" <[REDACTED]> wrote:

*surely there
must be a smattering of innovation in every form of expression, no?
sheesh.*

That's the problem: slam is a form of expression. Good poetry is not.

--

*George Bowering
Golden! Our life is golden!*

*303 Fielden Ave.
Port Colborne, ON, L3K 4T5*

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45. **Dr. Barry S. Alpert**

Even Worse Than Expected At The LC

Mon 3 Nov 2003

October 2003

21: 2003-04 Poet Laureate Consultant in Poetry Louise Glück reading her poems to open the literary season. Montpelier Room, 6:45 p.m.

22: A Favorite Poem Reading featuring Frank Bidart, Louise Glück, and Robert Pinsky. Montpelier Room, 6:45 p.m.

November 2003

13: "A Zen Wave": An Evening of Readings and Discussion; Robert Aitken reading from his book, A Zen Wave: Basho's Haiku & Zen. Additional participants will be announced. Montpelier Room, 6:45 p.m.

20: Frank Bidart and David Gewanter, editors of Collected Poems Of Robert Lowell, reading and discussing Lowell's work. Montpelier Room, 6:45 p.m.

Such curatorial decisions by Louise Glück, with the exception of Robert Aitken, neglect the numerous (and relatively recent) public appearances in Wash DC Metro of "The Sons & Daughters of Robert Lowell", and the audience of perhaps 50 on October 22 for that campy Favorite Poems ad campaign suggests that these carpetbaggers have outlived their "welcome". My private eyes attending the programs on October 21-22 felt that Frank Bidart was being groomed to succeed Louise Glück. If you'd prefer to witness a different outcome, it wouldn't be that difficult to make your opinion known to Public Relations or the Poetry Office at "your" Library of Congress (www.loc.gov). Or even to your congressional and/or senatorial representative. -- Barry Alpert

_____ Cheer a special
someone with a fun Halloween eCard from American Greetings! Go to
http://www.msn.americangreetings.com/index_msn.pd?source=msne134

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46. **Scott Pound**

Re: Slam: The Return

Mon 3 Nov 2003

Please don't say it's an expression of form.

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

From: "George Bowering" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, November 04, 2003 3:15 AM

Subject: Re: Slam: The Return

| *surely there*
| *must be a smattering of innovation in every form of expression, no?*
| *sheesh.*

That's the problem: slam is a form of expression. Good poetry is not.

--

*George Bowering
Golden! Our life is golden!*

*303 Fielden Ave.
Port Colborne, ON, L3K 4T5*

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47. **Maria Damon**
Re: Slam: The Return
Mon 3 Nov 2003

hi flora: nb the following observation isn't a reflection of anger, or any negativity aimed at *you*: i would seriously question the value of statements like "there are three versions of poetry" no matter what the following qualifiers were. whoever is speaking better be REALLY Really wise. like maybe i'd listen to giorgio agamben, but even so... with great skepticism.

At 12:40 PM -0800 11/1/03, flora fair wrote:

>Hello there,

>

>Well, I'm finishing up my article on slam poetry, and I had a really
>interesting conversation with a poet who runs an open-mic night
>here. We were talking about slam poetry and I was struggling with
>how it connects to poetry in general. She said she thinks there are
>three versions of poetry, all based on the way the poem is
>communicated: There's poetry on the page, spoken word (which varies
>from reading a poem straight from the page or performing it), and
>slam. I'm curious about how other writers view these divisions. I'm
>busily pulling quotes from all the great discussions we've had on
>the listserv so far on this subject, and I look forward to your
>opinions on this.

>

>Thanks,

>

>Flora

>

>

>-----

>Do you Yahoo!?
>Exclusive Video Premiere - Britney Spears

--

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48. **Stephen Vincent**
Re: Slam: The Return

Mon 3 Nov 2003

"Art Forms"

Apparently does many other things, as well. But I do like the noun and verb co-ordination for starters. The results of the verb, obviously, can be critically argued, discussed, amplified, celebrated, dismissed, remembered and/forgot forever, in multiple contexts, some even remunerative, forever.

I guess to some, it's apparently squeamish that "slam" either as verb or noun may ever be confused with the hereditary solidity of "form" as either a noun or a verb. As in "Slam Forms".

Personally I like contradictions. "Crash poetry" is, I suspect, next up. Great for collages. Though many will say, that's already happened. I am willing to be surprised, again.

Stephen V

on 11/3/03 10:47 AM, Scott Pound at [REDACTED] wrote:

Please don't say it's an expression of form.

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

From: "George Bowering" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, November 04, 2003 3:15 AM

Subject: Re: Slam: The Return

*surely there
must be a smattering of innovation in every form of expression, no?
sheesh.*

That's the problem: slam is a form of expression. Good poetry is not.

--

*George Bowering
Golden! Our life is golden!*

*303 Fielden Ave.
Port Colborne, ON, L3K 4T5*

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Mon 3 Nov 2003

Mark DuCharme

*From: George Bowering <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Slam: The Return
Date: Tue, 4 Nov 2003 00:15:12 -0800*

—

303 Fielden Ave.
Port Colborne, ON, L3K 4T5

Enjoy MSN 8

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Mon 3 Nov 2003

<http://www.nytimes.com/2003/11/03/business/media/03secure.html>

File Sharing Pits Copyright Against Free Speech

By JOHN SCHWARTZ

Published: November 3, 2003

Forbidden files are circulating on the Internet and threats of lawsuits are in the air. Music trading? No, it is the growing controversy over one company's electronic voting systems, and the issues being raised, some legal scholars say, are as fundamental as the sanctity of elections and the right to free speech.

Diebold Election Systems, which makes voting machines, is waging legal war against grass-roots advocates, including dozens of college students, who are posting on the Internet copies of the company's internal communications about its electronic voting machines.

The students say that, by trying to spread the word about problems with the company's software, they are performing a valuable form of electronic civil disobedience, one that has broad implications for American society. They also contend that they are protected by fair use exceptions in copyright law.

Diebold, however, says it is a case of copyright infringement, and has sent cease-and-desist orders to the students and, in many cases, their colleges, demanding that the 15,000 e-mail messages and memorandums be removed from each Web site. "We reserve the right to protect that which we feel is proprietary," a spokesman for Diebold, David Bear, said.

The files circulating online include thousands of e-mail messages and memorandums dating to March 2003 from January 1999 that include discussions of bugs in Diebold's software and warnings that its computer network are poorly protected against hackers. Diebold has sold more than 33,000 machines, many of which have been used in elections.

(article truncated)

Other articles/sources on this subject:

<http://www.notablessoftware.com/evote.html>

<http://www.scoop.co.nz/mason/stories/HL0309/S00150.htm>

<http://www.scoop.co.nz/mason/stories/HL0309/S00042.htm>

<http://www.blackboxvoting.com/>

<http://www.unlimited.co.nz/unlimited.nsf/0/881055a9dcc88fe7cc256d89006c4137?OpenDocument>

http://seattletimes.nwsources.com/html/localnews/2001574367_vote fraud21m.html

<http://www.agonist.org/archives/009016.html>

<http://www.agonist.org/archives/009318.html>

http://www.salon.com/tech/feature/2003/09/23/bev_harris/index_np.html

Mon 3 Nov 2003

>>>sheesh.

>>

>>That's the problem: slam is a form of expression. Good poetry is not.

 $\gg \dots$

>>George Bowering

>>Golden! Our life is golden!

>>

>>303 Fielden Ave.

>>Port Colborne, ON, L3K 4T5

 $\succ$ $\succ$

>Enjoy MSN 8 patented spam control and more with MSN 8 Dial-up Internet
>Service. Try it FREE for one month! <http://join.msn.com/?page=dept/dialup>

[illegible]

"Just so - Jesus - raps"

--Emily 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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52. Kirby Olson

Re: Slam: The Return

Mon 3 Nov 2003

I loved this Bowering bit, too. I have been thinking a lot about politics/poetics etc and am back to the problem of temperament. I remember a kid in my neighborhood who used to skin frogs alive and then set them on fire. He is now in prison for having killed his third wife in an alcoholic rage. Could his temperament have been changed by a political poem? -- KO

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53. **Laura Wright**

Nov. 7 benefit at Left Hand Books in Boulder

Mon 3 Nov 2003

LINKS

Witness. Connect. Act.

For Immediate Release

October 24, 2003

Contact: Akilah Oliver

ph: 303/ [REDACTED]

em: [REDACTED]

page 1 of 2 pages

On Friday, November 7th, at 8:00 pm, the Left Hand Bookstore at 1200 Pearl Street in Boulder will host "Information, Witnessing, and Remembering", an evening of talks, poetry, film, music and discussion as a benefit for LINKS and the memory of Oluchi McDonald. McDonald was a 20 year-old African American Boulder resident who died suddenly and unnecessarily in a Los Angeles hospital due to the systemic problems of American health care.

Guest speakers include universal health care advocate Ron Forthofer, (former professor at the University of Texas School of Public Health and former candidate for governor of Colorado on the Green Party ticket), Jennifer Heath (author of seven books including "The Scimitar and the Veil: Extraordinary Women of Islam" forthcoming from Paulist Press, March 2004, Jack Collom (author of twenty books of poetry, three books about creative writing for children and professor at the Naropa University Department of Writing and Poetry). In addition, Akilah Oliver (writer, teacher, Oluchi's mother) and Leo Basilla (poet, dance, gender activist) with musicians Ishtar Kramar and Tyler Burba will give a collaborative performance of "Hold the Space," a public ritual for witnessing, naming our dead, and honoring transition.

The suggested donation at the door is \$10 to \$20 and \$5-10 for students, seniors, and those with low incomes.

Oluchi McDonald (aka "Links") a dynamic young man, graduate of New Vista High School and a former CU-Boulder student and graffiti artist, died in a Los Angeles hospital on March 13, 2003 at the age of 20 from "intestinal volvulus," a condition that is surgically correctable with a routine operation. He was temporarily uninsured at the time of his death. His symptoms were not properly diagnosed or treated. His death speaks to both the systemic problems with quality of care in an overburdened healthcare system, and the discrepancies in care for the insured, the underinsured and the uninsured.

According to statistics released by the Colorado Health Initiative, "nearly 41.2 million people lacked health coverage for all of 2001. This is nearly 14.6% percent of the total U.S. population of 282 million." Of that 41%, most are working-class to middle-class Americans.

As Akilah Oliver, McDonald's mother and director of LINKS has said, "It is simply not acceptable that in a first-world country such as ours, with the amount of resources available, that we should begin to accept that the 'standard of care' in our hospitals can mean that one just may not be given all the diagnostic options available, that decisions regarding treatment may be based upon what is cost effective for the hospital, and that the human impact may increasingly be that people will unnecessarily die in overburdened, understaffed hospital systems."

LINKS is a community task force joined to insure that Oluchi McDonald's life is witnessed, that his untimely death is addressed through the legal system and to raise awareness of the systemic crisis in America's health care industry that impacts quality of care and patient safety. LINKS also works as an advocacy group to support healthcare reform strategies and to empower communities to act.

For more information, contact Akilah Oliver 303/ [REDACTED] or [REDACTED]

Witness. Connect. Act.

(The Left Hand Bookstore is a not-for-profit, volunteer run community resource)

~~~~~  
*Laura E. Wright*

*Serials Cataloging Dept., Norlin Library*

[REDACTED]  
*"The trouble with your poetry, Frost, is that it has subjects."  
--Wallace Stevens*

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54. **floodeditions**

***Foust & Fuller at Woodland Pattern***

*Mon 3 Nov 2003*

---

Graham Foust & William Fuller  
will be reading from their poetry  
on Saturday, November 8th at 7pm  
at Woodland Pattern Book Center  
in Milwaukee

For more information: [www.woodlandpattern.org/](http://www.woodlandpattern.org/)

Their new titles from Flood Editions will be available at the reading:

Graham Foust, AS IN EVERY DEAFNESS

William Fuller, SADLY

Flood Editions

PO Box 3865

Chicago IL 60654-0865

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

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55. **Clive Holden**

***Re: Slam: The Return***

*Mon 3 Nov 2003*

---

| *That's the problem: slam is a form of expression. Good poetry is not.*  
protesting too much, i think.  
'good poetry' is pretty rare.  
i'll keep my eyes (and ears) open to find it where i can.  
-clive.

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56. **Christine Murray**

***Sawako Nakayasu: Audblog Reading at Texfiles***

*Mon 3 Nov 2003*

---

Reading two of her poems via audblog,  
"Nightmare about Hamburgers," and "Ant sized Objects"  
on Texfiles: Sawako Nakayasu.  
<http://www.texfiles.blogspot.com>

Enjoy!

Chris Murray

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57. **Joe Brennan**

***Check out The Assassinated Press***

*Mon 3 Nov 2003*

---

<A HREF="http://www.theassassinatedpress.com/">Click here: The Assassinated Press</A>

GEORGE GORDON LORD BYRON SPEAKS OUT AGAINSTGLOBALIZATION:

AN ODE TO THE FRAMERS OF THE FRAME BILL

& In Defense of the Luddites:

Or Proof Positive That Dana Gioia Is A Big Enough

Fop And A Rotten Enough Poet To Front The NEA

By LORD BYRON

Morning Chronicle

March 2, 181

[The Year The British Burned Washington]

Special To The Assassinated Press

They hang the man and flog the woman  
That steal the goose from off the common,  
But let the greater villain loose  
That steals the common from the goose.

Constant apprehension of war has the same tendency  
to render the head too large for the body. A standing military  
force with an overgrown executive will not long be safe.  
companions to liberty. -- Thomas Jefferson

"America is a quarter of a billion people totally misinformed and disinformed by  
their government. This is tragic but our media is -- I wouldn't even say corrupt  
-- it's just beyond telling us anything that the government doesn't want us to  
know."

Gore Vidal

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58. **Maria Damon**

***Re: utility problem***

*Mon 3 Nov 2003*

---

Ahh all this talk of gourmet trysts...where was i??? how could you all be so faithless??? meatloaf and salsa were paradise enow...sniff...

At 9:14 AM -0800 11/4/03, George Bowering wrote:

>Ha! I have had many a breakfast with you, Rachel, and I have never  
>known you to be squeamish. You did tell me to cover up my chest hair  
>one time, but as I recall that was the time you were having the  
>previous night's meatloaf for breakfast, with salsa on it. Lord! I  
>remember the dog was looking at you with imploring eyes. I could  
>hardly bite into my rye toast.

>GB

>

>>Gosh. It seems that while etherised I somehow called up the ghosts of  
>>Pierre Joris and Gyorgy Bowering. If you guys are going to kiss in  
>>public (and discuss your "firkin") you really ought to put some kind of  
>>rating in the subject line. I mean, decent people are eating breakfast.

>>

>>> Was that YOU in Missoula? I thought it was James Lee Burke! Shows  
>>> what a few bottles of Rattlesnake will do to a fellow, especially a  
>>> visiting Canadian. If that WAS you in Missoula, how do I get your  
>>> firkin back to you?

>>

>>> >well, I'll be darned, George, so that talk about X.J. was just one  
>>> >of your come-ons and then, if I remember the sequence accurately,  
>>> >you tried to prove that a Canadian kiss was as good as a French  
>>> >kiss, but that burly barman wouldn't have any of it and so we drove  
>>> >back to either Peekskill or Missoula, whatever... I think I'll have  
>>> >another Mirabelle just about now... Pierre

>>> >

>>> >

>>> >>>Well, Bowering says he has never been to Peekskill. But he  
>>> has time to

>>> >>>hang out in Missoula watching Little League games. Go figure. If it  
>>> >>>weren't so bewildering it would be just plain sad. Maria  
>>> and I are going

>>> >>>to have to live with that. We'll sit on our little tuffet  
>>> of memories,

>>> >>>and occasionally we'll be joined by Pierre Joris.

>>> >>  
>>> >>Now wait just one minute! That stuff that went on between me and  
>>> >>Pierre wads just collegial, only some mutual recognition of our  
>>> >>devotion to the poetry of X.J. Kennedy. Okay, we may have embraced a  
>>> >>few times, but he's a European, eh?  
>  
>  
>--  
>George Bowering  
>Didnt think he'd be this old at this age.  
>  
>303 Fielden Ave.  
>Port Colborne, ON, L3K 4T5  
--

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59. **flora fair**

***Re: Slam: The Return***

*Mon 3 Nov 2003*

---

Interesting. I guess that's part of the problem with these discussions. Everyone's idea of "good poetry" is very different. And we're all sure we're right.

Clive Holden <[REDACTED]> wrote:> That's the problem: slam is a form of expression. Good poetry is not.

protesting too much, i think.

'good poetry' is pretty rare.

i'll keep my eyes (and ears) open to find it where i can.

-clive.

-----

Do you Yahoo!?

Protect your identity with Yahoo! Mail AddressGuard

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60. **Nick Piombino**

***Slam: The Return (10)***

*Tue 4 Nov 2003*

---

Not So Instant Replay

<http://poetry.about.com/library/weekly/aa031103a.htm>

Copy and paste: Flora Fair, Clive  
Holden, Mark DuCharme, Aldon Nielson,  
Stephen Vincent, Maria Damon, Scott  
Pound, Hassen

What a rematch!

Nick Piombino

[↑ Contents](#)

## 61. **Alan Sondheim**

### ***crash-land europa***

*Tue 4 Nov 2003*

---

crash-land europa

<http://www.asondheim.org/portal/europa.exe>

!This program cannot be run in DOS mode. =?Rich `prxj "n`|j `pprj pn~b`pr `p|  
` ZP:\* `ppr nnnnnnnn fbbz^ dbbfr fbbz n`f` fbbz rjdd fbbz fbbz fbbz fbbz fbbz  
fbbz fbbz fbbz fbbz fbbz fpj| fbbz fpj| fbbz V"X\ fbbz fbbz fbbz fbbz fbbz fbbz  
<R@\*X\*@.Xv \$~bb P\$,` fbbd ``vdz fbbd ``vdz fbbd ``vdz fbbfj &nPn"nj fbbdhf-  
bbzj

crash-land europa

crash-land europa

---

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## 62. **George Bowering**

### ***Re: Slam: The Return***

*Tue 4 Nov 2003*

---

*surely there  
must be a smattering of innovation in every form of expression, no?  
sheesh.*

That's the problem: slam is a form of expression. Good poetry is not.

--

George Bowering

Golden! Our life is golden!

303 Fielden Ave.

Port Colborne, ON, L3K 4T5

[↑ Contents](#)

63. **Alan Sondheim**

***under the control***

*Tue 4 Nov 2003*

---

under the control

tried to get off welbutrin which i took on my own, lexapro as well, the other twisted molecule from celexa, the last taken after the debacle in miami. so i stopped the first and went through a couple of sleepless nights and shakiness., the days were filled with exhaustion, i couldn't move, my work was an afterthought which kept pouring itself out in spite of my mind's uneasy clawings. after that i gave up on the lexapro as well, cold turkey, and then the shakes began, something that shouldn't have happened after this drug, which has me in its unholy grasp. i found anger welling up, rising to the surface, my existence a pure fury against my situation and all that it entailed. the fury led me to push everyone around me to the limits, there was no going back, nothing from the path bringing the wonder of despair home again. i began to get dizzy, and dizziness took hold of me, i'd stop in the middle of the sidewalk losing consciousness, holding on to azure as if my life depended on it, which it did. i couldn't work or worked rather in a trance and the production, more distant than ever, continued as i found myself more and more sexually aroused, stripping everything bare between us, my consciousness the first to go. i was shattered, i'd go to sleep around ten, only to wake for hours in the middle of the night, as now, when my hormonal rhythms are still screaming and stressed out muscles tense to the breaking point. i was never awake and never asleep, i could barely keep myself upright with these spells or swoons as i began to think of them, a latter-day neurasthenia haunting me as the world swayed and rippled. azure was going through other trials and tribulations, i found i couldn't help her, both of us swimming to the bottom of the airless grotto, gasping for breath, screamed drowned in the screams of others. down there i meandered, my fury reaching new heights, terrifying me, an enormous depression past despair waiting at the suicidal door. for once it wasn't easy to lie within the old familiar feelings of the down world, new gates and portals were giving way exposing raw skin, nerves, unknown tissues for unknown purposes, each of them blistered in the salt, some dull monster emerging. i gave up, reached for the pill, the ultimate stage of the addict, after four or five days of this, living off the chemistry once again. one wasn't enough, a second that night, the promise and premise of a third, a fourth, the continuity of a functioning mind not quite my own, the turn towards a different kind of somnolence, all questions turned problematic with dulled belief in the possibilities of answers, answers linked in ragged nets to questions in the salt air above the ocean of truth precisely because of its lack of limitations. now i'm a re-covering addict, the addiction to lexapro forming the hunger in my mind, the welbutrin long lost and unmissed, expose of another chemical

landscape. i couldn't manage both, i recognize the stress and most likely shortened arc of the madness of my life, i continue exhaling the language of description, the paste over the substance of the real, the substrate over the substance. a little while ago i was sleeping, something uncanny woke me, and i'm again here, the dizziness a slight new turn of events, writing this down before it gets lost like so many other texts expelled from the surface of my mind. i tend myself, i tend myself constantly, words flourish in spite of the onslaught of the casualty of the brain. i'm at the tip of the flame, the bottom of the chasm, salt burns my wounds, soaks the oils from the skin, fills the pen, makes thoughts rise. i'd rather fight the mind than the brain, i'd say i'm back, but for how long before some new addiction makes itself manifest, something keeping me on track and the track a little longer.

---

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64. **Clive Holden**  
***Re: Slam: The Return***

*Tue 4 Nov 2003*

---

for the record, you've quoted me below saying what george bowering said. watch your copy/pasting please. anyway, it looks like we're in agreement.

-clive.

- > Interesting. I guess that's part of the problem with these
- > discussions. Everyone's idea of "good poetry" is very different. And
- > we're all sure we're right.
- >
- > Clive Holden <[REDACTED]> wrote:> That's the problem:
- > slam is a form of expression. Good poetry is not.
- >
- > protesting too much, i think.
- >
- > 'good poetry' is pretty rare.
- >
- > i'll keep my eyes (and ears) open to find it where i can.
- >
- > -clive.
- >
- >
- > -----
- > Do you Yahoo!?
- > Protect your identity with Yahoo! Mail AddressGuard

>

>

<http://www.trainsofwinnipeg.com>

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65. **Clive Holden**

***Re: Slam: The Return (10)***

*Tue 4 Nov 2003*

---

sorry, funny, but leave me out of this. i'm not on either 'side', that was my point.

-clive.

> Not So Instant Replay

> <http://poetry.about.com/library/weekly/aa031103a.htm>

>

>

> Copy and paste: Flora Fair, Clive

> Holden, Mark DuCharme, Aldon Nielson,

> Stephen Vincent, Maria Damon, Scott

> Pound, Hassen

>

> What a rematch!

>

>

> Nick Piombino

>

>

<http://www.trainsofwinnipeg.com>

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66. **flora fair**

***Re: Slam: The Return***

*Tue 4 Nov 2003*

---

Oops.

Clive Holden <[REDACTED]> wrote:for the record, you've quoted me below saying what george bowering said. watch your copy/pasting please. anyway, it looks like we're in agreement.

-clive.

> Interesting. I guess that's part of the problem with these

> discussions. Everyone's idea of "good poetry" is very different. And



> we're all sure we're right.  
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> Clive Holden wrote:> That's the problem:  
> slam is a form of expression. Good poetry is not.  
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> protesting too much, i think.  
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>  
> -clive.  
>  
>  
> -----  
> Do you Yahoo!?  
> Protect your identity with Yahoo! Mail AddressGuard  
>  
>  
http://www.trainsofwinnipeg.com

-----  
Do you Yahoo!?  
Protect your identity with Yahoo! Mail AddressGuard

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67. **Herb Levy**  
***Lorine Niedecker at Woodland Pattern***  
*Tue 4 Nov 2003*

---

Say, wasn't there supposed to be some kind of  
celebration/symposium/conference of or on Lorine Niedecker earlier  
this fall?

Any reports on what happened?

Thanks

--

Herb Levy  
P O Box 9369  
Fort Worth, TX 76147



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68. **Joe Amato**

***Re: BOOK REVIEWS of books I like -***

*Tue 4 Nov 2003*

---

alan, many thanks for composing/forwarding those mini-book reviews, very useful!...

best,

joe

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69. **Jenny Bitner**

***reading this sunday, november 9 in SF***

*Tue 4 Nov 2003*

---

\*Reading this Sunday in San Francisco

\*

\*(Michelle Tea, Mary Burger, Matthew Iribarne)\*

\*Return of the Basement Reading Series!\*

Invite folks. Tell everyone!

\*Sunday, November 9th, 7:30 pm\*

Location: 2390 Mission Street, at 20th and Mission, Third Floor

New location on the third floor! We're moving up!

Admission \$3- \$5 (nobody turned away)

After a long summer, we're coming back with a great line-up. Wonder girl of the San Francisco underground (and above ground) writing scene Michelle Tea

channels tales of gritty surrealism, Mary Burger will stretch your mind around her fascinating, toothsome and mellifluous poetry, and Matthew Iribarne, masterful storyteller and road trip connoisseur, whips up tales of love, humor and everyday horrors.

Look forward to

- \* Tantalizing mix of experimental and narrative writers

- \* Vote for our new name! Bring suggestions.

- \* New and improved space (same building)

- \* Drinking and carousing afterwards

- \* Friendliness beyond compare

\*Michelle Tea\*'s second book, Valencia, was selected by the Village Voice as "One of the Top 25 Books of 2000" and snagged a Lambda Literary Award for Best Lesbian Fiction. Her recently published memoir The Chelsea Whistle was one of the San Francisco Chronicle's "Top 100 Books of 2002" and is presently in the running for a Lambda Award in the Autobiography slot. She is the co-founder of the notorious all-girl poetry roadshow Sister Spit, and continues to drag herself and other brave performers across the United States on grueling performance art boot camps. Her writings turn up on Nerve.com, in The Stranger, Girlfriends magazine and other shady places. Born and raised in Chelsea, Massachusetts, she presently lives in San Francisco with her trans-boyfriend.

\*Mary Burger\* has been enjoying a personal anti-technology revolt, building a wooden shed and installing a hand-crank letterpress. She also likes to rearrange furniture, and to watch the garden grow. Her book Sonny, an American midwestern, is forthcoming from Leon Books. New work will appear in the upcoming issue of VeRT, <http://www.litvert.com/issue9.html>.

\*Matthew Iribarne\* is the author of Astronauts & Other Stories, published in 2001 by Simon & Schuster. He has been the recipient of the Nelson Algren Prize in Fiction and the Joseph Henry Jackson Award, lives in San Francisco where he is currently working on his novel.

\*About the Basement Reading Series:

\*

We need a new name. If you have a suggestion, email me or come to the reading and we'll vote on one. \*

\*

\*Check out our website at [www.liminalzone.com](http://www.liminalzone.com)

<<http://www.liminalzone.com>> \*

The Basement Reading series is a monthly reading series. It is designed to give writers a chance to read work that is in progress and to build more community among Bay Area writers. It is a place for writers and readers to gain inspiration and create a dialogue among the varied schools of writing in the Bay Area. Contact info: Jenny Bitner <<http://www.jennyart.com>> [REDACTED] [REDACTED]  
<mailto:[REDACTED]>

Basement Reading Series a Chronicle ePick in March -- check out Jan Richman's blurb:

\*The Basement Reading Series\* (Tue/18) /Sweatin' to the Posey/ It's well past time for a new literary reading series in the Mission (Adobe has had a lock on bookish hipsters' hearts for too long) and, judging by the incredible turnout for the Basement's first couple of events, the literature-loving 94114 demographic

agrees with me. The Basement Reading Series, started up by local upstart Jenny Bitner, writer and editor of To-Do List magazine, meets monthly in a sultry, still-sweat-fragrant Bikram Yoga studio at 20th and Mission. Bitner is an excellent hunter and gatherer; she knows some of the finest young poets and writers around these parts, spanning the literary spectrum from "experimental writing to gritty naturalism to post-magical realism." Next Tuesday night, poet James Hoch ("A Parade of Hands") will read with poet Glori Simmons ("Graft"), and Bitner herself will unveil a new short story. -- Jan Richman, special to SF Gate

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## 70. **George Bowering**

### **Re: utility problem**

Tue 4 Nov 2003

Ha! I have had many a breakfast with you, Rachel, and I have never known you to be squeamish. You did tell me to cover up my chest hair one time, but as I recall that was the time you were having the previous night's meatloaf for breakfast, with salsa on it. Lord! I remember the dog was looking at you with imploring eyes. I could hardly bite into my rye toast. GB

*Gosh. It seems that while etherised I somehow called up the ghosts of Pierre Joris and Gyorgy Bowering. If you guys are going to kiss in public (and discuss your "firkin") you really ought to put some kind of rating in the subject line. I mean, decent people are eating breakfast.*

*Was that YOU in Missoula? I thought it was James Lee Burke! Shows what a few bottles of Rattlesnake will do to a fellow, especially a visiting Canadian. If that WAS you in Missoula, how do I get your firkin back to you?*

*>well, I'll be darned, George, so that talk about X.J. was just one  
>of your come-ons and then, if I remember the sequence accurately,  
>you tried to prove that a Canadian kiss was as good as a French  
>kiss, but that burly barman wouldn't have any of it and so we drove  
>back to either Peekskill or Missoula, whatever... I think I'll have  
>another Mirabelle just about now... Pierre*

*>*

*>*

*>>>Well, Bowering says he has never been to Peekskill. But he has time to*

*>>>hang out in Missoula watching Little League games. Go figure. If it*

*>>>weren't so bewildering it would be just plain sad. Maria and I are going*

*>>>to have to live with that. We'll sit on our little tuffet of memories,*

>>>and occasionally we'll be joined by Pierre Joris.  
>>  
>>Now wait just one minute! That stuff that went on between me and  
>>Pierre wads just collegial, only some mutual recognition of our  
>>devotion to the poetry of X.J. Kennedy. Okay, we may have embraced a  
>>few times, but he's a European, eh?

--

George Bowering

Didnt think he'd be this old at this age.

303 Fielden Ave.

Port Colborne, ON, L3K 4T5

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## 71. **George Bowering**

### **Re: utility problem**

Tue 4 Nov 2003

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*Was that YOU in Missoula? I thought it was James Lee Burke! Shows what a few bottles of Rattlesnake will do to a fellow, especially a visiting Canadian. If that WAS you in Missoula, how do I get your firkin back to you?*

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>you tried to prove that a Canadian kiss was as good as a French  
>kiss, but that burly barman wouldn't have any of it and so we drove  
>back to either Peekskill or Missoula, whatever... I think I'll have  
>another Mirabelle just about now... Pierre

>

>

>>>Well, Bowering says he has never been to Peekskill. But he has time to

>>>hang out in Missoula watching Little League games. Go figure. If it

>>>weren't so bewildering it would be just plain sad. Maria and I are going

>>>to have to live with that. We'll sit on our little tuffet  
of memories,  
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>>few times, but he's a European, eh?

--

George Bowering

Didnt think he'd be this old at this age.

303 Fielden Ave.

Port Colborne, ON, L3K 4T5

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## 72. **Patrick Herron**

**FW: EFF,Stanford center sue Diebold for abuse of copyright [ip]**

Tue 4 Nov 2003

---

To: [REDACTED]  
Subject: [Politech] EFF,Stanford center sue Diebold for abuse of  
copyright  
[ip]  
Date: Tue, 04 Nov 2003 07:40:56 -0500

[http://news.com.com/2100-1028\\_3-5101623.html](http://news.com.com/2100-1028_3-5101623.html)

Students buck DMCA threat  
November 3, 2003, 5:17 PM PST  
By Declan McCullagh

When Diebold Election Systems learned that its internal e-mail  
correspondence had popped up on the Web, it used a common legal tactic:

>sending cease-and-desist letters to Webmasters.

>

>But in the months since the North Canton, Ohio-based company began

>trying

>to rid the Internet of those copyrighted files, it has arrived at a  
very

>unusual impasse. Far from vanishing, the files have appeared on more  
than

>50 Web sites, run mostly by students who claim Diebold has a  
suspiciously

>cozy relationship with the Republican Party and that the e-mail  
>conversations demonstrate its election software is flawed and should  
not be  
>trusted.  
>  
>On Tuesday, Diebold will find itself on the defensive in court as well.  
>The  
>Electronic Frontier Foundation and Stanford Law School's Center for  
>Internet and Society are planning to file a lawsuit asking for a  
temporary  
>restraining order that would effectively halt Diebold's campaign  
against  
>the loosely organized network of mirror sites. A hearing could be held  
as  
>early as Tuesday in federal district court in San Francisco.  
>  
>[...]  
>  
\_\_\_\_\_  
>Politech mailing list  
>Archived at <http://www.politechbot.com/>  
>Moderated by Declan McCullagh (<http://www.mccullagh.org/>)

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73. **kari edwards**

***transdada***

*Tue 4 Nov 2003*

---

<http://transdada.blogspot.com/>

-it's the number thing all over  
-Michelle Tea, Mary Burger, Matthew Iribarne  
-st. Louis area  
-ONE SOLDIER KILLED  
-safe at any speech  
-MAGAZINE CYPRESS ISSUE 2  
-20 percent of a 20 cent sunset  
-more dead  
-something that was something next to the other  
thing that was something  
-more killed  
-blog reviews, iduna, O Book  
-much needed blubs

-Yale law students sue over Defense policy  
-from: dôNrm'-lä-püsl - prelude=

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74. **Rachel Loden**  
**Re: utility problem**  
Tue 4 Nov 2003

---

George, George, George, such a load of piffle, and when I think of the unspeakable things you and Maria did all night with that poor battered meatloaf. . . . As you well know it never crossed my lips. In fact I was trying to throw it out the hotel window when you offered it to Pierre for lunch. That was unkind of you, and they haven't forgotten at the health department in Winnipeg. I hope all of Pierre's tests were negative.

Btw someone call the Canadian mounted spelling police. Bowering is trying to spell "squeamish."

*Ha! I have had many a breakfast with you, Rachel, and I have never known you to be squeamish. You did tell me to cover up my chest hair one time, but as I recall that was the time you were having the previous night's meatloaf for breakfast, with salsa on it. Lord! I remember the dog was looking at you with imploring eyes. I could hardly bite into my rye toast.*  
GB

*Gosh. It seems that while etherised I somehow called up the ghosts of Pierre Joris and Gyorgy Bowering. If you guys are going to kiss in public (and discuss your "firkin") you really ought to put some kind of rating in the subject line. I mean, decent people are eating breakfast.*

*Was that YOU in Missoula? I thought it was James Lee Burke! Shows what a few bottles of Rattlesnake will do to a fellow, especially a visiting Canadian. If that WAS you in Missoula, how do I get your firkin back to you?*

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was just one  
>of your come-ons and then, if I remember the sequence accurately,  
>you tried to prove that a Canadian kiss was as good as a French  
>kiss, but that burly barman wouldn't have any of it and  
so we drove  
>back to either Peekskill or Missoula, whatever... I  
think I'll have*



>another Mirabelle just about now... Pierre  
>  
>  
>>>Well, Bowering says he has never been to Peekskill. But he  
has time to  
>>>hang out in Missoula watching Little League games. Go  
figure. If it  
>>>weren't so bewildering it would be just plain sad. Maria  
and I are going  
>>>to have to live with that. We'll sit on our little tuffet  
of memories,  
>>>and occasionally we'll be joined by Pierre Joris.  
>>  
>>Now wait just one minute! That stuff that went on between me and  
>>Pierre wads just collegial, only some mutual recognition of our  
>>devotion to the poetry of X.J. Kennedy. Okay, we may  
have embraced a  
>>few times, but he's a European, eh?

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75. **Shankar, Ravi (English)**  
**Noam Chomsky at CCSU today**

Tue 4 Nov 2003

---

See <http://www.ccsu.edu>

New Britain, CT

Dr. Noam, Chomsky, Institute Professor of Linguistics, MIT

Tuesday, November 4, 2003

"Factors in the Design of Language" (free & open to public)

3:30 p.m.

Thaddeus L. Thorp Theatre, Davidson Hall Administration Building

and

"The Imperial Grand Strategy in the Middle East" (free & open to public but  
tickets required)

7:00 p.m.

Welte Hall

Tickets available at Student Center (2 tickets per person [CENTIX]; for addi-  
tional tickets, see contact)

Contact: Dr. Norton Mezvinsky, [REDACTED]; e-mail: [REDACTED]

\*\*\*\*\*

Ravi Shankar

Poet-in-Residence

Assistant Professor

CCSU - English Dept.



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76. **Small Press Traffic**  
***SPT's Biggest Weekend of the Year***

*Tue 4 Nov 2003*

---

Come one come all -- come on out to Small Press Traffic's Biggest Weekend of the Year! On Friday, an undoubtedly revelatory reading by ANSELM BERRIGAN & MARGARET CHRISTAKOS, on Saturday, our NINTH ANNUAL LITERARY SOIREE & AUCTION! Please forward this and if you need directions please check the map on our website, <http://www.sptraffic.org>. Read on for the details -- hope to see you at one or both!

Small Press Traffic presents

Friday, November 7, 2003 at 7:30 p.m.

Anselm Berrigan & Margaret Christakos

Kevin Killian on Anselm Berrigan's recent collection, *Zero Star Hotel* (Edge, 2002): "really something different, it gives you the passionate can't-put-it-down experience of reading a great novel, and technically it's so assured you don't even notice how he is producing all his effects. The hero of *Zero Star Hotel* goes on a mythic quest; the story's told very simply, with lots of gritty detail and an attention to surfaces and realities. I can't speak highly enough about *Zero Star Hotel* but in the words of Paula Abdul, Anselm, you have raised the bar for all of us, you're my American idol now." Berrigan's previous works include *Integrity & Dramatic Life* (Edge, 1999). He joins us from NYC.

Margaret Christakos' recent collection, *Excessive Love Prostheses* (Coach House, 2002) has just been awarded top poetry honors in Canada's 2003 ReLit awards. R.M. Vaughan says she's "a writer's writer, one of those jealously guarded things" and that this book "reminds us again and again that what we call love (oh, and hate, too) is a language -- a curly, sometimes thorny shorthand of breathing spaces, double takes, blood rushes, musical marks in the air." Christakos is the former editor of *MIX: The Magazine of Artist-Run Culture*; her previous works include *Wipe Under A Love* (poetry, Mansfield Press, 2000) and *Charisma* (fiction, Pedlar Press, 2000). Also a teacher and mother, she joins us from Toronto.

Saturday, November 8, 2003, from 3-8 p.m.

Nine Lives -- SPT's 9th Annual Literary Soiree & Auction

\$10 admission for a full day of

## SURVIVING, THRIVING and JIVING at NINE LIVES

It's our ninth annual soiree event and what better trope to employ in the copy than the nine lives of the cat? We're an organization that lives like a cat, on kindness, dexterity and dumb luck, but we reward you with so much affection!

Food \* Music \* Cash Bar \* Celebrity Appearances \* Raffle for Fabulous Prizes \* Poet's Theater \* Presentation of SPT's 2nd annual Book Awards, the best books of poetry published all of last year . . . and our 2003 Lifetime Achievement Award goes to Barbara Guest

OUR BIG ANNUAL AUCTION OF LITERARY MANUSCRIPTS, MEMENTOS, AUTOGRAPHS, SIGNED BROADSIDES, LETTERS, PHOTOS, ARTWORK AND EPHEMERA You'll claw your way to the front. Highlights of this year's CAT-alogue include: Michael Cunningham, alarm clock, yes, alarm clock signed by the author of "The Hours" for our auction Gertrude Stein "How to Write," Allen Ginsberg's copy annotated by him 1963 San Francisco Poetry Festival broadsides MINT (Helen Adam, Blaser, Duncan, Lew Welch, Ferlinghetti, LaVigne, Jess, and many more) thanks to Donald Allen's generosity Early US modernists Lola Ridge, Waldo Frank, Marianne Moore, the whole Cary Nelson crowd! Robert Creeley, unpublished poem Barbara Walters ALS to Ann Landers Rare double display manuscripts by Karl Shapiro and David Shapiro Manuscript material, signed books et cetera, graphic works by: Anne Rice, Anne Carson, Ted Berrigan, Josephine Miles, Barbara Guest, Terry Eagleton, Andre Maurois, William Plomer, Jamaica Kincaid, Ian McEwan, Jamie O'Neill, William Meredith, Isabel Allende, Christopher Fry, Leslie Scalapino, Philip Whalen, Rosmarie Waldrop, too many in fact to mention! Come and gawk, come and bid, it's all for a good cause. WORLD PREMIERE OF "THE SMITH FAMILY," A NEW PLAY BY CRAIG GOODMAN AND KEVIN KILLIAN A tornado's heading toward Fort Smith, Arkansas, where the Smith family is hosting their annual reunion. Barometer's falling, pressure's mounting, Jack Smith is up on the roof filming "Flaming Creatures," Wayne Smith torn between his devotion to his wife Liz Smith and her sister, former Angel Jaclyn Smith. Patti Smith conducts a secret Romeo and Juliet affair with one of the Jones family (Tommy Lee), while Anna Nicole Smith struggles with demons of her own. Kiki Smith has made a 500-ton vagina for the Venice Biennale, while Will Smith ponders his floundering career. Meanwhile an interloper's moving on in, and the ghost of tall, elegant Alexis Smith prowls the plantation with her spectral dog. Susan Smith looks at her two kids in the back seat and then looks at the lake and then--As Morrissey (from the Smiths) croons in the background, Heaven knows we're miserable now. When you've got a big family, who's to blame for all the problems of the world? With Taylor Brady, Gerald Corbin, Margaret Crane, Kota Ezawa, Clifford Hengst, Scott Hewicker, Tanya Hollis, Karla Milosevich, Yedda Morrison, Rex Ray, Laurie Reid, Jocelyn Saidenberg and Wayne Smith (as himself).

Soiree opens 3:00 p.m.

Auction Preview 3:30--5:30 p.m.

Presentation of Book Awards 5:00 p.m.

Auction 5:30 p.m.

Raffle drawing 7:00 p.m.

Play 7:00 p.m.

Continuous food, drink, entertainment and stupid pet tricks, it's the 9 Lives of the Cat at Small Press Traffic!

Elizabeth Treadwell Jackson

Executive Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107



<http://www.sptraffic.org>

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---

77. **Corina Copp**

*rachel zucker email*

*Tue 4 Nov 2003*

---

If anyone has a current email for zucker, please let me know. thanks mucho.

--Corina Copp

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---

78. **Catherine Daly**

*Re: Slam: The Return*

*Tue 4 Nov 2003*

---

is it an express bus? electric or natural gas? which voltage for this mode of transport?

[I remember fondly the bus I took when I worked internationalizing; it only dropped off -- didn't pick up.]

...

In other news, returned from my vowels in an old shed near the Kennedy Cottage -- was that the Bill Kennedy cottage? the one in Toronto? the dress was Canadian, but the address? O Canada? Jackie O? The Kings lost -- I find in the first review of my book:

"Don't ask me to give you a history or an explication of dada or surrealism or slam poetry or Christian mysticism. I'll give you 1500 words..."

forthcoming in the December Eclectica

<http://www.eclectica.org/>

Rgds,  
Catherine Daly



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79. **Derek R**

***FW: Call for Papers: SALSA 2004***

*Tue 4 Nov 2003*

---

Hi all,

I would highly recommend this conference just to see Emanuel Schegloff. Details below...

---

CALL FOR PAPERS -- SALSA 2004

(Please forward to interested parties.)

The SYMPOSIUM ABOUT LANGUAGE AND SOCIETY -- AUSTIN is pleased to announce its 12th annual meeting to be held APRIL 16-18, 2004, at the University of Texas at Austin. We encourage the submission of abstracts on research that addresses the relationship of language to culture and society. Desired frameworks include but are not limited to:

Linguistic Anthropology

Sociolinguistics

Ethnography of Communication

Language and Identity

**\*\*Speech Play, Verbal Art, and Poetics\*\***

Language, Media, and Technology

Language and Social Interaction

Discourse Analysis

Conversation Analysis

Language Vitality

Language Socialization

Gesture and Talk in Interaction

Deadline for submission: JANUARY 15, 2004.

2004 KEYNOTE SPEAKERS

Susan Ervin-Tripp, University of California, Berkeley

\*Emanuel Schegloff, University of California, Los Angeles\*

Jurgen Streeck, University of Texas, Austin

Stanton Wortham, University of Pennsylvania

Papers delivered at the conference will be published as a special edition of the Texas Linguistic Forum. Speakers will be allowed 20 minutes for presentation and 10 minutes for discussion. Papers will be selected based on the evaluation of an anonymously written abstract, which may not exceed 600 words. We will accept \*only electronic\* submissions.

#### SUBMISSIONS

Please email your abstract to [REDACTED],

Subject: SALSA 12 Abstract.

Please include in the following order:

1. Title of the paper
2. Author's name
3. Author's affiliation
4. Address, phone number, and email address  
at which the author wishes to be notified
5. A 600-word abstract\*
6. A short 200-word abstract\* for publication in the  
conference program
7. Equipment needs (e.g., overhead projector, computer  
projection, etc.)

\*Please send the abstracts as a Word attachment as  
well as in the body of the email message.

Visit the SALSA web page for submission guidelines and conference details:

URL --> <http://www.utexas.edu/students/salsa/>

Deadline for receipt of abstracts is JANUARY 15, 2004. Late submissions will not be accepted, and we cannot accept papers that are to be published elsewhere. Notification of acceptance or rejection will be sent in mid-February 2004. Pre-registration fees will be \$20 for students and \$40 for non-students, and on-site registration fees will be \$25 for students and \$45 for non-students. Completed papers must be brought to the conference to be included in the published proceedings.

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80. **David A. Kirschenbaum**

***Boog City presents: Tougher Disguises Press, Thursday***

*Tue 4 Nov 2003*

---

d.a. levy lives: celebrating the renegade press in america

This month's featured press:  
Tougher Disguises Press (Oakland, Calif.)

Thurs. Nov. 6, 6 p.m., free

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

Event will be hosted by Tougher Disguises publisher and editor James Meetze

Featuring readings from:

Geoffrey Dyer  
Noah Eli Gordon  
James Meetze  
Robert Paradez  
Cynthia Sailers

With music from DJ Lambchop

There will be wine, cheese, and fruit, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

Directions: C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

<http://www.tougherdisguises.com/>

Next month: Cy Press (Cincinnati, Ohio)

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://boogcity.blog-city.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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81. **kevinkillian**

***He, Don Juan, a Translation***

*Tue 4 Nov 2003*

---

Can I recommend yet another book of new poetry? John Sakkis is a student at the MFA Writing Program at SF State, and they must be teaching them

something right over there. Sakkis (whose name I think is pronounced with an accent on the last syllable, like Weldon Kees) has written a book called "He, Don Juan, a Translation," which didn't sound too promising at first light but which I have reread several times over the last few weeks, liking it more each time. "He Don Juan" is a translation in a peculiar sense, it re-makes the highly colored anthropology of Carlos Castaneda into a serial poem in the Spicer tradition. At first it seems coincidence that Castaneda and Spicer were working out of Berkeley at the same time, but as Sakkis sees it isn't a coincidence exactly, more a form of magic. The poems are dated with dates that remind me of the dates of composition of several of Spicer's major works, from *The Holy Grail* through *Language*, and each is "spoken" by the naif little pleasure-loving chump who, hypnotized by the sorcerer Don Juan, becomes more and more like him in every way, until their languages become interpenetrable and their existences rise into question like so much marijuana smoke. There are some attractive drawings by another local, SF artist Matthew Arnone. It's a book about apprenticing oneself to a master and the risks that entails, risks emotional, physical, financial romantic, pronomial. "We were in the morning. I felt I was speaking 'I don't know,' then was saying 'I don't want it now,' he, don Juan didn't speak. This is when I knew he was going to evade it, that question, so I was waiting for him to mention it." There's a lot going on in this work and I need the help of a whole team of field researchers to help me decipher it. Ha ha, whatever it is that John Sakkis is on, I want some of it. People who are interested in this book can send 5 dollars to the publisher, Beets & Gasoline Press, 947 Geary Street #5, San Francisco, CA, 94109. Tell them KEVIN KILLIAN sent you.

-----  
mail2web - Check your email from the web at  
<http://mail2web.com/> .

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82. **Joel Weishaus**

***Re: Even Worse Than Expected At The LC***

*Tue 4 Nov 2003*

---

Reminds me that I gave Glück's last book a poor review because she was still moaning about her mother, and I felt it was time she grow up. Technically, however, I think she's a terrific poet.

-Joel W.

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

From: "Dr. Barry S. Alpert" <[REDACTED]>

To: <[REDACTED]>



Sent: Monday, November 03, 2003 10:22 AM  
Subject: Even Worse Than Expected At The LC

*October 2003*

*21: 2003-04 Poet Laureate Consultant in Poetry Louise Glück reading her poems to open the literary season. Montpelier Room, 6:45 p.m.*

*22: A Favorite Poem Reading featuring Frank Bidart, Louise Glück, and Robert Pinsky. Montpelier Room, 6:45 p.m.*

*November 2003*

*13: "A Zen Wave": An Evening of Readings and Discussion; Robert Aitken reading from his book, A Zen Wave: Basho's Haiku & Zen. Additional participants will be announced. Montpelier Room, 6:45 p.m.*

*20: Frank Bidart and David Gewanter, editors of Collected Poems Of Robert Lowell, reading and discussing Lowell's work. Montpelier Room, 6:45 p.m.*

*Such curatorial decisions by Louise Glück, with the exception of Robert Aitken, neglect the numerous (and relatively recent) public appearances in Wash DC Metro of "The Sons & Daughters of Robert Lowell", and the audience of perhaps 50 on October 22 for that campy Favorite Poems ad campaign suggests that these carpetbaggers have outlived their "welcome". My private eyes attending the programs on October 21-22 felt that Frank Bidart was being groomed to succeed Louise Glück. If you'd prefer to witness a different outcome, it wouldn't be that difficult to make your opinion known to Public Relations or the Poetry Office at "your" Library of Congress ([www.loc.gov](http://www.loc.gov)). Or even to your congressional and/or senatorial representative. -- Barry Alpert*

---

*Cheer a special someone with a fun Halloween eCard from American Greetings!  
Go to [http://www.msn.americangreetings.com/index\\_msn.pd?source=msne134](http://www.msn.americangreetings.com/index_msn.pd?source=msne134)*

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83. **noah eli gordon**  
**readings in RI, NY & MA**

*Tue 4 Nov 2003*

---

please come:

Wednesday, Nov. 5 @ 8:00pm  
James Meetze, Geoffrey Dyer & Noah Eli Gordon

Atlas Bower Books  
245 Meeting Street  
Providence RI 02906  
[REDACTED]

Thursday, Nov. 6 @ 6:00pm  
A Tougher Disguises Showcase w/  
Noah Eli Gordon, Geoffrey Dyer, Robert Paredez & James Meetze  
ACA Galleries  
529 W. 20th St, 5th Floor  
New York, NY 10011  
[REDACTED]

Friday, Nov. 7th @ 8:00pm  
Geoffrey Dyer, James Meetze & Aaron Tieger  
Amherst books @8pm  
Amherst, MA

---

Send a QuickGreet with MSN Messenger  
[http://www.msnmessenger-download.com/tracking/cdp\\_games](http://www.msnmessenger-download.com/tracking/cdp_games)

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84. **Patrick F. Durgin**  
***Strang, Cunningham, Durgin reading this week***  
*Tue 4 Nov 2003*

---

geary st. reading series

11/6/03 @ 7 pm

Brian Strang, Brent Cunningham, & Patrick F. Durgin

Cafe Melroy, 835 Geary St.,  
San Francisco, CA

Suggested donation of \$3 appreciated

for questions or directions contact: [REDACTED]

---

[www.buffalo.edu/~pdurgin](http://www.buffalo.edu/~pdurgin)

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85. **Stephen Vincent**

**Re: Slam: The Return (10)**

Tue 4 Nov 2003

Hi Nick: I cannot seem to open up the piece. Get stuck at the Poetics gate.  
Is there another way to it, or maybe I am dumbing up or down on something in  
the process.

Thanks,  
Stephen V

on 11/3/03 11:01 PM, Nick Piombino at [REDACTED] wrote:

*Not So Instant Replay*

<http://poetry.about.com/library/weekly/aa031103a.htm>

*Copy and paste: Flora Fair, Clive  
Holden, Mark DuCharme, Aldon Nielson,  
Stephen Vincent, Maria Damon, Scott  
Pound, Hassen*

*What a rematch!*

*Nick Piombino*

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86. **Alan Sondheim**

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Wed 5 Nov 2003

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# 87. **Brian Kim Stefans [arras.net]**

## ***come see my play, "Kinski in Kanada"***

*Wed 5 Nov 2003*

This Saturday, November 8, will be the Poets' Plays event at the Bowery Poetry Club, featuring work by Jordan Davis, Ethan Fugate, Charles Borkhuis, and myself.

<http://www.bowerypoetry.com/>  
308 BOWERY, JUST NORTH OF HOUSTON  
SATURDAY, 4 - 6 PM  
\$4 admission goes to support the readers

I don't have any info on what the others are doing, but here's the basic skinny on me:

KINSKI IN KANADA  
a radio play

Time: Kelowna, BC  
Place: About 2 pm  
Scenario: Off a major artery...

Featuring:

Stephanie Sanditz as Christopher

Brian Kim Stefans as Klaus

Directed by: O. Gus Trainbourg

"A moist, sour taste in the mouth. Satisfaction of three square, and evenly devoured, and easily evacuated, meals. A train station in topical, Frankfurt light. A costume of impeccable, class-hatred beige. I could lose myself in that color, that sound, that taste of pretzels and beer. I hadn't allowed kitch into my stable of affects. Minhoi, are you listening? And my little prosciutto, Nastassja? Are you done rising through the mainlining mists of Vietnam? Will I see you when I close my eyes tonight?"

But don't let that scare you... I think it will be fun.

cheers,

Brian

---

A R R A S: new media poetry and poetics

<http://www.arras.net>

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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## 88. **Pierre Joris**

### ***A Nomad Poetics***

*Wed 5 Nov 2003*

---

Just out from Wesleyan University Press:

A Nomad Poetics

Essays

by Pierre Joris

"In Pierre Joris's prescient collection of essays, the nomadic is encountered as a metaphor for poetic word and for cultural translation: in other words, as a place of transition in which we wander to find a common ground." -- Charles Bernstein, author *My Way: Speeches and Poems*

"The days of anything static—form, content, state—are over," declares poet and translator Pierre Joris in *A Nomad Poetics*, his first collection of critical essays. Joris maps the success and limitations of contemporary avant-garde poetics,

from Tristan Tzara to the most contemporary American experimental poetry, an investigation that leads him to envision a “nomadic poetics” as a strategy for new poetic work, for translation and, fundamentally, for an ethics of early 21st century life. Extending concepts and concerns voiced by Gilles Deleuze and Félix Guattari, *A Nomad Poetics* is a daring first step in deploying the method of the rhizome, one grounded in Paul Celan’s insight that “Reality is not. It has to be searched for and won.” With articulate immediacy, Joris’s essays announce a metamorphosis of language-based art, much needed if poetry is to be of essential use in shaping the world to come.

“*A Nomad Poetics* is a book of sweet syntheses. It moves beautifully across boundaries of aesthetics and ideology which Joris has transcended with apparent and generous grace.”—Donald Revell, author of *Arcady*

PIERRE JORIS is the author of 22 books of poetry, most recently *\_Permanent Diaspora\_* (Duration Press, 2003), *\_4X1\_* (Inconundrum Press, 2002) and *\_Poasis\_* (Wesleyan, 2001) and co-editor of *\_Poems for the Millennium: The University of California Book of Modern and Postmodern Poetry\_*. He has published English translations of Celan, Tzara, Rilke and Blanchot, among others. He is Professor of English at SUNY, Albany, and is currently Berlin Prize Fellow at the American Academy in Berlin.

Wesleyan University Press distributed by University Press of New England 176 pp. 5 1/2 x 8 1/2"

SBN: 0819566454

\$45.00 Cloth, 0-8195-6645-4

\$17.95 Paper, 0-8195-6646-2

=====  
The poet: always in *\_partibus infidelium\_* -- Paul Celan  
=====

from September 2nd to December 18th

Pierre Joris can be reached at:

The American Academy in Berlin  
Hans Arnhold Center  
Am Sandwerder 17-19  
D-14109 Berlin-Wannsee, Germany

Home: [REDACTED]

Office: [REDACTED]

German Cell: [REDACTED]

Academy Phone [REDACTED]

Fax [REDACTED]



email: [REDACTED]

<http://www.albany.edu/~joris/>

=====

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89. **Mairead Byrne**  
***Re: A Nomad Poetics***

*Wed 5 Nov 2003*

---

Congratulations Pierre. This looks great -- I'm looking forward to reading (maybe even reviewing) it.

Mairead

>>> [REDACTED] 11/05/03 07:06 AM >>>

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The American Academy in Berlin  
Hans Arnhold Center  
Am Sandwerder 17-19  
D-14109 Berlin-Wannsee, Germany

Home: [REDACTED]

Office: [REDACTED]

German Cell: [REDACTED]

Academy Phone [REDACTED]

Fax [REDACTED]

email: [REDACTED]

<http://www.albany.edu/~joris/>

=====

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## 90. **Landers, Susan**

***FW: Pom2 Issue 4 now available***

*Wed 5 Nov 2003*

---

Hot off the press...

Highlights:

Etel Adnan's Moby Dick indicts Captain Ahab.

Lyn Hejinian poms herself.

Dana Ward and Karen Weiser go vertiginous.

The editors ponder the pom, pomming.

Plus artwork from Bill Marsh & Joel Lipman

Contributors: Etel Adnan | Holly Bittner | Daniel Borzutzky | Barbara Cole | Corina Copp | Brenda Coultas | kari edwards | Albert Flynn DeSilver | Marcella Durand | Betsy Fagin | Michael Farrell | Noah Eli Gordon | Jefferson Hansen | Carla Harryman | Lyn Hejinian | Joel Lipman | Sarah Mangold | Bill Marsh | Yedda Morrison | Sheila E. Murphy | Eileen Myles | Simon Pettet | Kristin Prevallet | Sarah Rehmer | Andrew Riley Clark | Camille Roy | Sara Smith | Chuck Stebelton | Christina Strong | Chris Martin | Lisa Samuels | Kerri Sonnenberg | Anne Tardos | Edwin Torres | Dana Ward & Karen Weiser

Visit [www.pompompress.com](http://www.pompompress.com) for selections.

Single issue \$5 / Subscription (2 issues) \$9

Send check payable to Susan Landers to:

128 Noble St. #3

Brooklyn, NY 11222

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91. **Todd Swift**

***November poetry at Nthposition***

*Wed 5 Nov 2003*

---

This month's poetry at [www.nthposition.com](http://www.nthposition.com)

Michael S Begnal Day/night/dawn and Madrid in Super-8

Robert Davidson The selkie and Sheep on hill pasture

Ilko Dimitrov Untitled miniatures

John Goodby The cigarette, The ballad of Dean Reed and from Illennium

Patrick Henry Camp van and Descent

WB Keckler a mother instead, an escape and an anniversary

Carrington MacDuffie Sample loop and Déjà vu

Nessa O'Mahony Day trip to Warham, 24, rue de Cotte and A writer's life

Giles Scott from 'Auscultation'

Now reading for January 2004 issue...

Please forward.

Todd Swift

poetry editor

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92. **Lori Emerson**

***Steve McCaffery | Saturday Nov. 8th***

*Wed 5 Nov 2003*

---

All: please come and hear S T E V E M C C A F F E R Y read

Saturday November 8th 8:00 p.m.  
Hallwalls, 2495 Main Street Suite #425  
Buffalo, NY

S T E V E M c C A F F E R Y's numerous poetry publications include *The Black Debt* (Nightwood Editions 1989), *Theory of Sediment* (Talonbooks 1991), *The Cheat of Words* (ECW Press 1996), *Bouma Shapes* (Zasterle 2002) and *Seven Pages Missing*, (Coach House Press 2000). His critical writings include *North of Intention* (Roof Books 1986) and *Prior to Meaning: the Protosemantic and Poetics* (Northwestern University Press 2001). He was a founding member with bpNichol in 1972 of the Toronto Research Group whose collected research reports he edited as *Rational Geomancy*. He is also co-author, with Jed Rasula, of *Imagining Language* (MIT Press 1997). He was for two notorious and legendary decades a member of the sound poetry ensemble *The Four Horsemen* and is currently Professor of English at York University in Toronto and Director of the North American Center for Interdisciplinary Poetics (<http://www.poetics.yorku.ca>).

Work is available at <http://epc.buffalo.edu/authors/mccaffery/>

Best, Lori Emerson

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93. **schwartzgk**  
***Re: A Nomad Poetics***  
*Wed 5 Nov 2003*

---

Pierre:

Congratulations on the release! Finally,  
the nomads gathered in one place between  
two covers! Looking forward to cracking it open.

Cheers,  
Gerald

██████████

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

From: "Pierre Joris" <██████████>

To: <██████████>

Sent: Wednesday, November 05, 2003 7:09 AM

Subject: A Nomad Poetics

Just out from Wesleyan University Press:

A Nomad Poetics  
Essays

by Pierre Joris

"In Pierre Joris's prescient collection of essays, the nomadic is encountered as a metaphor for poetic word and for cultural translation: in other words, as a place of transition in which we wander to find a common ground." -- Charles Bernstein, author *My Way: Speeches and Poems*

"The days of anything static—form, content, state—are over," declares poet and translator Pierre Joris in *A Nomad Poetics*, his first collection of critical essays. Joris maps the success and limitations of contemporary avant-garde poetics, from Tristan Tzara to the most contemporary American experimental poetry, an investigation that leads him to envision a "nomadic poetics" as a strategy for new poetic work, for translation and, fundamentally, for an ethics of early 21st century life. Extending concepts and concerns voiced by Gilles Deleuze and Félix Guattari, *A Nomad Poetics* is a daring first step in deploying the method of the rhizome, one grounded in Paul Celan's insight that "Reality is not. It has to be searched for and won." With articulate immediacy, Joris's essays announce a metamorphosis of language-based art, much needed if poetry is to be of essential use in shaping the world to come.

"*A Nomad Poetics* is a book of sweet syntheses. It moves beautifully across boundaries of aesthetics and ideology which Joris has transcended with apparent and generous grace."—Donald Revell, author of *Arcady*

PIERRE JORIS is the author of 22 books of poetry, most recently *Permanent Diaspora* (Duration Press, 2003), *4X1* (Inconundrum Press, 2002) and *Poasis* (Wesleyan, 2001) and co-editor of *Poems for the Millennium: The University of California Book of Modern and Postmodern Poetry*. He has published English translations of Celan, Tzara, Rilke and Blanchot, among others. He is Professor of English at SUNY, Albany, and is currently Berlin Prize Fellow at the American Academy in Berlin.

Wesleyan University Press distributed by University Press of New England 176 pp. 5 1/2 x 8 1/2"

SBN: 0819566454

\$45.00 Cloth, 0-8195-6645-4

\$17.95 Paper, 0-8195-6646-2

=====  
The poet: always in *\_partibus infidelium\_* -- Paul Celan  
=====  
from September 2nd to December 18th  
Pierre Joris can be reached at:

The American Academy in Berlin  
Hans Arnhold Center  
Am Sandwerder 17-19  
D-14109 Berlin-Wannsee, Germany

Home: [REDACTED]

Office: [REDACTED]

German Cell: [REDACTED]

Academy Phone [REDACTED]

Fax [REDACTED]

email: [REDACTED]

<http://www.albany.edu/~joris/>

=====

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94. **Alan Sondheim**  
*query about publishing*

Wed 5 Nov 2003

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I'm writing to ask if anyone would be interested in publishing a book of mine - any book. The last book of my work that appeared (besides .echo which is only online publish-on-demand) was fifteen years ago, Disorders of the Real, Station Hill Press. I've had numerous offers since then, and every one has fallen through. I've had a couple of chapbooks out, one of which never made it to the public. I would love to have a work that could actually appear with an isbn number in a bookstore.

Almost all of my writing is online which doesn't preclude print in the slightest; when my work has appeared in anthologies, it looks fine. And I do my best (through anthologies I've edited, poetry/media series I've helped run etc.) to support the writing community myself.

One book fifteen years ago, before my net writing or codework, seems relatively meagre. If you're interested, you can have whatever profits there might be (of course none), and my gratitude for your support. Please write me back-channel; I'm embarrassed enough to inquire here.

- Alan

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95. **Jennifer Kronovet**

***New Journal of Poetry in Translation***

*Wed 5 Nov 2003*

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Come celebrate the launch of CIRCUMFERENCE, a journal of poetry in translation.

Thursday, November 20th, 7:30

Translators KRISTIN PREVALLET, FLÁVIA ROCHA, MATTHEW ROHRER, HIROAKI SATO, & RICK SNYDER will read poems in French, Portuguese, German, Japanese, and Latin, along with their own translations into English. The evening celebrates the launch of CIRCUMFERENCE, edited by Stefania Heim and Jennifer Kronovet.

Teachers & Writers Collaborative

5 Union Square West, 7th Floor

\$5/ Free with purchase of CIRCUMFERENCE.

Visit [www.circumferencemag.com](http://www.circumferencemag.com) for more information, or email

██████.

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CIRCUMFERENCE is devoted to presenting translations of new work being written around the globe, new visions of classical poems, and translations of foreign language poets of the past who have fallen under the radar of American readers. A multilingual publication, the first issue of CIRCUMFERENCE, includes translations by MARY ANN CAWS, ODILE CISNEROS, CLAYTON ESHLEMAN, MARILYN HACKER, DAVID HINTON, LISA LUBASCH, PAUL MUDLOON, RON PADGETT, & CHARLES SIMIC and presents poetry in over 20 languages.

To learn more about the journal, view a sample of poems in the first issue, or to subscribe visit [www.circumferencemag.com](http://www.circumferencemag.com).

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96. **Alan Sondheim**

***Don't listen to me.***

*Wed 5 Nov 2003*

---

Don't listen to me.

I honestly believe the only truths that exist are discovered by people between the ages of sixteen and twenty-four. After that it's downhill, gone forever, all that teen energy lost in the fabrication of real-life institutions harboring one forever. The adult world destroys insight, theorizes endlessly, corrects and creates imagined wrongs, produces hatreds and bureaucracies, rites and religions.

Romeo and Juliet should never have lived into adulthood; they are the first and last philosophers. We learn later on in life to disseminate, dissimulate, hem and haw, build up layers of scar tissue covering our mistakes, as I've said before, we're carved into the semblance of a human being. But the carving is monstrous, the thickness of the tissue - which isn't layered as many popularly believe - is cancerous and filled with harbingers of future death. There's no space for breathing, none for proper motion, we take medication only to prolong our misery. The follies of youth are the birth of the world, rock and rap head-bang the difficult meanderings of latter-day classical composers honored for their ripe old age. Contradiction comes only later in life; we're all born into clarity. Trust no one but yourself, preen, move hard against and into the world, write forever. We take your literature, call it stereotyped, sentimental, typical, mean, and turn it into illegible stylings of problematic language, questions that only answer themselves in the ugly dawn of old age. Hormonal fury drives all of us; the rest is substance, paste, obsequiously crawling from one religion or theory to another, desperately hanging on to the presumed final word, or else talking about the journey of life, which should have ended long ago. The elders lure the young into war and other disasters, while decrying gangs which threaten their own territory. Revolution and eternal questioning are the only truths, beaten out of the world, or forgotten, as one hurtles towards the fourth decade of life. Kill the messenger in yourselves; there's nothing more to deliver, not even at warp speed. The internet brings the same old thing; it's already past its prime. Gather elsewhere, go.

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97. **Vernon Frazer**

***Vernon Frazer to Read November 13 at Books & Books in Miami, FL***

*Wed 5 Nov 2003*

---

Vernon Frazer will read from his poetry and fiction

Thursday, November 13

8:00 P.M.

Books & Books

265 Aragon Avenue

Coral Gables, Florida

Frazer's poetry and fiction have appeared in Big Bridge, First Intensity, Jack Magazine, Lost and Found Times, Massacre, Moria, Potepoetzone, Shampoo, Sidereality, Xstream and many other literary magazines. He has written six books of poetry. He introduced the first section of his critically-acclaimed long-poem IMPROVISATIONS at The Poetry Project at St. Mark's Church in



Manhattan in 2001. He recently finished editing an anthology of Post-Beat poetry for publication in the People's Republic of China. IMPROVISATIONS (XXV-L) and Commercial Fiction, Frazer's new novel, were published in Fall of 2002. IMPROVISATIONS (BOOK 3) will appear in January 2004.

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98. **Gary Sullivan**

**POETS THEATER | SEGUE @ BPC \*ON TIME\***

*Wed 5 Nov 2003*

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POETS THEATER | SEGUE @ BPC

Join us this Saturday, November 8, at 4:00 p.m. SHARP, for a quartet of poets' plays by:

Charles Borkhuis

Jordan Davis

Ethan Fugate

Brian Kim Stefans

Due to another reading at BPC scheduled to go on at 6:00 p.m., and because we want each play to be able to fully "run its course," it is IMPERATIVE that we BEGIN ON TIME THIS TIME! Sorry for all those caps. But, we really will be beginning on time this time, so please come a bit early. You won't regret it!

Segue Reading Series

Bowery Poetry Club

308 Bowery, just above Houston, NYC

\$5 goes to support the readers

Hope to see you there!

---

Is your computer infected with a virus? Find out with a FREE computer virus scan from McAfee. Take the FreeScan now!

<http://clinic.mcafee.com/clinic/ibuy/campaign.asp?cid=3963>

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99. **Kevin Hehir**

**alternative media websites**

*Wed 5 Nov 2003*

---

a little PSA FYI

Subject: alternative media websites

#### Global Trade & Action

<http://www.g8.activist.ca/>  
<http://www.kananaskisg8.net/>  
<http://www.wtoaction.org/>  
<http://www.protest.org/>  
<http://www.abolishthebank.org/>  
<http://www.globalizethis.org/>  
[http://www.left\\_turn.org/](http://www.left_turn.org/)

#### Independent and Alternative Media

<http://www.indymedia.org/>  
<http://www.zmag.org/>  
<http://www.efmedia.org/>  
<http://www.earthfirstjournal.org>  
<http://www.tvac.ca/>  
<http://www.peak.uoguelph.ca>  
<http://octopusbooks.org>  
<http://www.rabble.ca>  
<http://www.guardian.co.uk/>  
<http://www.radio4all.org>  
<http://microradio.net/>  
<http://straightgoods.com/>  
<http://www.commondreams.org>  
<http://mediachannel.com/>  
<http://www.monitor.net/rachel/rehw-index.html>  
<http://www.adbusters.org>

#### Global Issues

<http://globalresearch.ca/>  
<http://cyberjournal.org/>  
<http://www.copvcia.com>  
<http://www.rightsaction.org>  
<http://www.oneworld.org/ni>  
<http://www.mumia.org>  
<http://www.freespeech.org/>  
<http://www.corpwatch.org/>  
[http://www.pieman.org/anti\\_bushlinks.html](http://www.pieman.org/anti_bushlinks.html)  
There Are Alternatives Project <http://www.mkeever.com/taa.html>

list compiled by

#### Propaganda & Public Relations

<http://www.prwatch.org/>

[http://www.indymedia.org/front.php3?article\\_id=45504&group=webcast](http://www.indymedia.org/front.php3?article_id=45504&group=webcast)  
<http://carmen.artsci.washington.edu/propaganda/home.htm>

#### IMAGES

<http://www.freespeech.org/arkivet>  
[http://www.infoshop.org/news6/stenka\\_j20.html](http://www.infoshop.org/news6/stenka_j20.html)  
<http://www.subvertise.org>  
[http://www.softskull.com/catalog/hatfield/fs\\_tobocman01.html](http://www.softskull.com/catalog/hatfield/fs_tobocman01.html)

#### Anarchist Info

<http://www.infoshop.org/>  
<http://www.radio4all.org/aia>  
<http://crimethinc.com/>  
<http://www.festivaldelpueblo.org>  
<http://slingshot.tao.ca/>  
<http://www.tao.ca/>  
<http://crimethinc.com/>  
<http://www.anarchyfaq.org/>  
<http://www.ainfos.ca/>  
<http://flag.blackened.net/>  
<http://www.Spunk.org/>  
<http://www.practicalanarchy.org/>  
<http://www.anarchymag.org/>  
<http://www.factsheet5.com/>  
<http://www.foodnotlawns.com/>  
<http://www.redcloudthunder.org/anarchy/>  
<http://MutualAid.org>  
<http://www.sinkers.org>

#### Northeastern Federation of Anarcho-Communists (NEFAC)

<http://flag.blackened.net/nefac>

Alternative Press Review <http://www.altpr.org/>

Revolutionary Unionism 101 <http://flag.blackened.net/huelgag>

#### Genetic Engineering

<http://www.ramshorn.bc.ca>  
<http://www.saskorganic.com>  
<http://www.tao.ca/~ban>  
Union of Concerned Scientists <http://www.ucsusa.org>  
Campaign to Label Genetically Engineered Foods  
<http://www.thecampaign.org>  
<http://www.rafi.org>  
<http://www.greenpeace.org>  
genetiX snowball

<http://www.gn.apc.org/pmhp/gs>  
<http://www.users.zetnet.co.uk/lean/nonsanto.htm>

Other

<http://www.tao.ca/~cobp/>  
<http://www.ocap.ca/>  
<http://edibleballot.tao.ca/>  
<http://www.asis.com/~bbb/>  
<http://www.theawfultruth.com/>  
<http://fox.nstn.ca/~greenweb/>  
Body Hammer, A Protester's Guide to Self Defence  
<http://www.devo.com/sarin/shieldbook.pdf>

Criminal code digitized

<http://insight.mcmaster.ca/org/efc/pages/law/cc/cc.html>

Crude translations

<http://www.altavista.com/sites/babelfish>

For emailing large files [www.whalemail.com](http://www.whalemail.com)

9-11 activist kit

<http://groups.yahoo.com/group/agentsmiley/message/1616>

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100. **mIEKAL aND**

***Fwd: [Sarrusophone] CD at eBay***

*Wed 5 Nov 2003*

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Has anyone heard this? Anything to say about it? Do the players get a chance to stretch out or are they mostly playing background sounds to Ginsberg? Hard to pass up a sarrusophone recording.

mIEKAL

a great info page about sarrousaphones:

<http://www.contrabass.com/pages/sarrus.html>

Begin forwarded message:

From:

How often do you encounter Allen Ginsberg and contrabass sarrusophone in the same sentence? (Lenny Pickett)

<http://cgi.ebay.com/ws/eBayISAPI.dll?ViewItem&item=2569718507>

24/7 PROTOMEDIA BREEDING GROUND

<http://www.joglars.org>  
<http://www.spidertangle.net>  
<http://www.xexoxial.org>  
<http://www.neologisms.us>  
<http://www.dreamtimevillage.org>

"The word is the first stereotype." Isidore Isou, 1947.

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## 101. **Wanda Phipps**

### ***Soft Skull poets Sparrow, Todd Colby & Wanda Phipps at Readings Between A & B!***

*Wed 5 Nov 2003*

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Monday, November 10 2003  
8:00pm - 9:00pm

Soft Skull poets Sparrow, Todd Colby & Wanda Phipps at Readings Between A & B!

An evening with Soft Skull Press poets Sparrow, Todd Colby & Wanda Phipps!  
Readings Between A & B Curated by Meghan Cleary & Mary Donnelly 11th  
Street Bar 510 E. 11th Street (between Aves A & B) NYC  
[www.readab.com/calendar.html](http://www.readab.com/calendar.html) FREE!

SPARROW is the author of Republican Like Me (which details his run for President) and Yes, You ARE a Revolutionary, both published by Soft Skull Press. He is also working on The Collected Sparrow at the moment.

WANDA PHIPPS is the author of the forthcoming Soft Skull release Wake-Up Calls: 66 Morning Poems, as well as Lunch Poems, and Your Last Illusion, or Break-Up Sonnets. Wanda will be accompanied by Steve Antonakis on guitar.

TODD COLBY is the author of the forthcoming collection Tremble & Shine and Riot in the Charm Factory: New & Selected Poems, both from Soft Skull.

--

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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102. **Lewis LaCook**

***Microsoft Offers Reward to Stop Viruses***

*Wed 5 Nov 2003*

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Does this mean there will be trojan bounty hunters?  
Has the internet become just another spaghetti  
western?

bliss

l

Associated Press

Microsoft Offers Reward to Stop Viruses

Wednesday November 5, 12:43 pm ET

By Ted Bridis, AP Technology Writer

Microsoft Announces Creation of \$5 Million Reward  
Program to Fight Illegal Computer Viruses

WASHINGTON (AP) -- Microsoft Corp. announced Wednesday it is creating a \$5 million reward program to help law enforcement identify and convict those who illegally release worms, viruses and other types of malicious programs on the Internet.

Microsoft said the first two rewards it will offer will be for information leading to the arrest and conviction of those responsible for the spread of the MSBlast.A worm and the SoBig virus unleashed earlier this year.

The company offered \$250,000 rewards for each.

Those two malicious programs attacked computers that ran Microsoft's Windows operating system and caused widespread problems for companies and home users earlier this year.

Microsoft executives made the announcement, flanked by representatives of the FBI, Secret Service and Interpol international police agency. Residents of any country are eligible for the rewards, officials said.

"The malicious distribution of worms and viruses ... are far from victimless crimes," said Keith Lourdeau, acting deputy assistant director of the FBI Cyber Division. He noted that Internet attacks have cost businesses and home users millions of dollars, with some estimates putting it into the billions.

Microsoft's software has been the target of the most serious Internet attacks over the last two years, and company founder Bill Gates has announced a "trustworthy computing" initiative to focus on improving the security of all of Microsoft's products.

Also, Interpol, an international law enforcement organization, will play a critical role in the program by helping the world's police forces to share information.

The role of Interpol is particularly important because the Microsoft initiative is a global one -- a cybercrime that endangers national infrastructure and individuals worldwide.

"Interpol is particularly interested in fighting the malicious spreading of viruses because this represents truly borderless crime that requires a truly global response, a global collaboration between police and private industry," said a statement by Interpol Secretary General Ronald K. Noble in Lyon, France.

"This Microsoft reward program is an opportunity to continue building effective relationships between the world's police and the private sector in order to prevent and prosecute cybercrime," it said.

"While some might consider certain cybercrime offenses to be little more than mischief, they actually threaten the physical security of all of those who rely on technology in their lives," said Peter Nevitt, Interpol's Director of Information Systems and Technology.

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associate editor, \_sidereality

<http://www.sidereality.com/>

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<http://www.lewislacook.com/>

tubulence artist studio: <http://turbulence.org/studios/lacook/index.html>

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Do you Yahoo!?

Protect your identity with Yahoo! Mail AddressGuard  
<http://antispam.yahoo.com/whatsnewfree>

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103. **Ytzhak**

***[drumbeat-weekend\_edition] Dalani Aamon in Delaware at The M'Backe House Of Healing***

*Wed 5 Nov 2003*

---

AWARD WINNING Author, Activist and Lecturer

Dalani Aamon will be speaking at the  
M'Backe House on 2913 Market Street  
in Wilmington, DE.



ADMISSION FREE

Sunday, November 16, 2003.  
at three O'clock PM.

"Why We Must Learn To Love" will be the subject of his discourse and  
visit to The M'Backe House Of Healing on  
Sunday, November 16, 2003.

Families are invited to come out and hear this message of hope and  
healing.

If you are in that area, don't miss out.

Find out what the entire nation is talking about.

<http://www.afrikan.net/mbacke>

ADMISSION FREE

<http://www.dalaniaamon.com>

Contact List owner at:



Sincerely

~ The Drum Beat Team ~

Mental Rhythm Of A Nation..."The Drum Beat!"

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—

Stay Strong

"Peace sells but who's buying?"

Megadeth



"This mathematical rhythmical mechanism enhances my wisdom of Islam,  
keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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104. **Ytzhak**

***[chicanopress] Calaca Press to celebrate release of book: La Calaca Review***

*Wed 5 Nov 2003*

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For Immediate Release

Contact: Brent E. Beltr n [REDACTED] or [REDACTED]

Local Chicano press to celebrate release of new title: La Calaca Review Calaca Press anthology features established and up and coming bilingual writers

What: La Calaca Review Book Release Pachanga

Who: Calaca Press and the Red CalacArts Collective

When: Saturday December 6, 2003 @ 7pm

Where: ICE Gallery, 3417 30th St. (near Upas), San Diego, CA 92104

Featuring: Readings from La Calaca Review, book signing session, music by

radical rockeros Acteal, refreshments y m s!

Calaca Press proudly presents the release of the Calacanthology, La Calaca

Review. La Calaca Review, edited by Bus Stops and Other Poems author Manuel

J. V lez, is the 15th title in six years by independent Chicano publishers

Calaca Press. La Calaca Review features poetry and prose by well known Chicano authors including the poet laureate of California Francisco Alarc n,

Chicano Movement literary icons alurista (El Plan Espiritual de Aztl n), Abelardo "Lalo" Delgado (Stupid American), ra lrsalinas (Un Trip through

the  
Mind Jail) and work by emerging literary sensations such as Olga  
Angelina  
García Echeverría, Tatiana de la Tierra, Marc Pinate, Frances Marie  
Treviño  
and Rich Yáñez to name a few.

Calaca Press, with the help of the Red CalacArts Collective, will celebrate the release of La Calaca Review on Saturday December 6 at 7:00pm. The book release pachanga will take place at the ICE Gallery, 3417 30th St. (near Upas) in the San Diego community of North Park. Calaca authors Michael Chenó, Olga Angelina García Echeverría, Rod Ricardo-Livingstone, Elba Rosario Sanchez and others to be announced will read their respective selections from the book. There will be a book signing session to follow featuring the aforementioned Calaca authors as well as poet Debby Fernandez Badillo and La Calaca Review cover artist Sal Barajas. To close the event local radical rockeros Acteal will get down with their socially conscious rock en español.

Join us as we celebrate the gift of literature. This event is free and open to the public.

+++

La Calaca Review, edited by Manuel J. Vélez, features poetry and prose by Calaca authors Alurista, Francisco Alarcón, Francisco Aragón, Debby Fernández Badillo, Esmeralda Bernal, Susie Carranza, Michael Chenó, Tatiana de la Tierra, Abelardo Delgado, Roberto Tinoco Durán, Olga Angelina García Echeverría, J.J. Gurrola, Liito, Yolanda López Cisneros, Angélica Meléndez, e. raul navarrete, Marc Pinate, reina a. prado, Eréndira Ramírez, Raúl Salinas, Rod Ricardo-Livingstone, Elba Rosario Sánchez, Trinidad Sánchez Jr., Zaidee Rose Stavely, Linnet Taylor, Gabriel S. Torres, Frances Marie Treviño, Antonieta Villamil, and Rich Yáñez. With wrap around cover art by Sal Barajas and illustrations by Gabriel J. Vélez

La Calaca Review / ISBN 0-9660773-9-3 / 152 pages / Perfectbound / \$15.00

+++

Calaca Press is a Chicano family-owned small publishing house dedicated to publishing and producing unknown, emerging, and established progressive Chicano and Latino voices. With a commitment to social justice and human rights Calaca Press strives to bring about change through the literary arts. For more info visit [www.calacapress.com](http://www.calacapress.com), email [REDACTED], or call [REDACTED].

The Red CalacArts Collective, a project of the Calaca Press, is a not for profit multidisciplinary arts and activist organization that focuses on creating,

publishing, producing, and presenting Chicano, Latin American and indigenous related art focusing on issues dealing with human rights and social justice. For more info visit [www.redcalacartscollective.org](http://www.redcalacartscollective.org) or email [REDACTED].

This event is part of Razafest a (continuing) goodwill series celebrating 33 years of Chicano art, culture and activism. For more info visit [www.saveourcentro.org](http://www.saveourcentro.org) or email [REDACTED].

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=====°Contra la  
Guerra! Calaca Press is opposed to the occupation of Iraq.

=====Êlaca Press  
P.O. Box 620786, San Diego, Califas 92162

[REDACTED] phone/fax

<http://calacapress.com> [REDACTED]

=====Coming in De-  
cember from Calaca:

La Calaca Review: A Calacanthology of bilingual writers

ISBN 0-9660773-9-3 / \$15.00 / Perfectbound / 152 pages

Available from Calaca:

For the Hard Ones/Para las Duras by tatiana de la tierra

ISBN 0-9717035-2-3 / \$14 / 160 pgs / bilingual edition / perfectbound

Apocalypse MaÒana by Guillermo GÙmez-PeÒa y Guillermo Galindo

ISBN 0-9717035-1-5 / \$15.00 / Audio CD

=====Êlaca Press and  
the Red CalacArts Collective presents:

La Calaca Review Book Release Pachanga

Saturday, December 6, 2003 @ 7pm

ICE Gallery, 3417 30th St. (near Upas), San Diego, CA 92104

Featuring reading by Calacauthors:

Michael Cheno, Olga Angelina Garcia Echeverria,

Rod Ricardo-Livingstone, Elba Rosario Sanchez and others tba.

Plus music by radical rockeros, Acteal.

=====Êlaca Press is a  
member of

the Raza Press Association <http://razapressassociation.org>

and the Save Our Centro Coalition <http://saveourcentro.org>

=====

c/s

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Stay Strong

"Peace sells but who's buying?"

Megadeth

"This mathematical rhythmatcal mechanism enhances my wisdom of Islam,  
keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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## 105. **Andrew Lundwall**

***As/Is***

*Wed 5 Nov 2003*

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Recently Sheila Murphy, Tom Beckett, Delia Tramontina, Mark S. Kuhar, Lisa Urbanic, Vincent Ponka, Joshua Corey, Zazie, Brooke Nelson, Harry K. Stammer, Jonathan Mayhew, Kevin Fitzgerald, Aimee Nezhukumatathil, Michael James Bogue, Alli Warren, and Barbara Jane Reyes have all joined the group poetry blog known as "As/Is"...

"As/Is" = constantly growing and expanding..

= New visions a-plenty!...

<http://as-is.blogspot.com>

-Andrew L.

ps.... There's been a bit of a blogger invite problem that has been fixed now...  
Some of you on the BP listserv have asked to join in.. If I'd invited you and if you were unable to access log in page, please let me know via email, I will reinvite you....

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106. **Martha L Deed**  
***Stirring November 2003***  
*Wed 5 Nov 2003*

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Stirring V5:E11: November 2003 is online at  
<http://www.sundress.net/stirring/>

Guest Editor Kris Raido

Poetry by Kristy Bowen, Nick Bruno, CE Chaffin, KR Copeland, Martha Deed,  
PJ Nights, TL Stokes, rl swihart, and Sarah Vap.  
Fiction by Shasta Grant

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107. **Joel Weishaus**  
***Fw: Even Worse Than Expected At The LC-corrected***  
*Wed 5 Nov 2003*

---

It was pointed out to me that the message below had a typo and poor grammar, so here it is again.

As you all know, the e-mail Send button is too easy to click, unlike mailing a letter. And we're eager, too eager, to send the letter and get on to other things, at least I am, even before checking for mistakes. And then, like pornography these poorly-written posts, these oversights, circulate in cyberspace forever. This from someone to whom rewriting is part of his aesthetic, against the myth of "spontaneous prose."

-Joel

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

From: "Joel Weishaus" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, November 04, 2003 2:35 PM

Subject: Re: Even Worse Than Expected At The LC

Reminds me that I gave Glück's last book a poor review because she was still moaning about her mother, and I felt it was time she grew up. However, technically I think she's a terrific poet.

>

> -Joel W.

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108. **Karen Lewis**

***Poetry from Bali***

*Wed 5 Nov 2003*

---

Greetings, I am looking for suggestions of Balinese poetry, especially poems that include Widyadhari (guardian angels that are made in the forms of various flying animals) that are hung over an infant's crib as a symbol of protection, or poems that might have to do with the original myth that began this tradition. I am teaching a poetry residency to fourth graders and they are making Widyadhari in art class. I want to create a poetry lesson around this subject to support the curriculum. Thanks, Karen Lewis

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109. **Rob McLennan**

***STANZAS #36 - Daniel f. Bradley***

*Wed 5 Nov 2003*

---

new from above/ground press

- celebrating 10 years in 2003 -

STANZAS #36

all sets go by Daniel f. Bradley

free if you find it, \$4 sample (add \$2 international) & \$20 for 5 issues (outside canada, \$20 US)(payable to rob mclennan), c/o 858 somerset st w, ottawa ontario canada k1r 6r7

Daniel f. Bradley: i live and work in toronto. been active in writing since 1984 or so. i have had the luck to have 4 "biggie smallie books" come out. (River of burning movie stars) (NEMESIS PRESS, 1993), Books of Blue Frit (Outlands, 1998), The Sharp Corners (The Expert Press, 1999), and awkward selector of lowercase swans (BookThug, 2002). my work seems to show up in strange and wonderful places. this year i was included in the toronto venezia anthology, published for an evening in celebration of toronto poetry held in venice, italy. currently, i listen to music by Shostakovich, Gorecki, Messiaen, Bruckner, etc. i like movies and love my girlfriend.

all sets go was originally privately printed (38 copies) as TO THE PUBLIC, for a talk in "The Speakeasy Series of Informal Talks First [Second] Talk" run by Jay Millar on Oct 05 2003. my talk was called "all sets go" : reading poetry sideways and was held in the studio of painter, Lynn Donoghue. about 20 people showed up and i learned who dr. zip is.

STANZAS magazine, for long poems/sequences, published at random in Ottawa, Ontario, Canada. previous issues include work by Gil McElroy, Aaron Peck, carla milo, Gerry Gilbert, George Bowering, Sheila E. Murphy & Douglas

Barbour, Lisa Samuels, Ian Whistle, Gerry Gilbert, nathalie stephens, Meredith Quartermain, etc. 1000 copies distributed free around various places. exchanges welcome.

submissions encouraged, with s.a.s.e. & good patience (i take forever) of up to 28 pages.

complete bibliography & backlist availability now on-line at  
[www.track0.com/rob\\_mclennan](http://www.track0.com/rob_mclennan)

=====

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...8th coll'n - red earth (Black Moss) ...c/o RR#1 Maxville ON K0C 1T0  
[www.track0.com/rob\\_mclennan](http://www.track0.com/rob_mclennan) \* <http://robmclennan.blogspot.com/>

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110. **Maria Damon**  
***Re: A Nomad Poetics***

Wed 5 Nov 2003

---

cool; as i never tire of pointing out, nomad is damon back/words, and, conversely, damon is nomad back/words.

At 1:09 PM +0100 11/5/03, Pierre Joris wrote:

>Just out from Wesleyan University Press:

>

>A Nomad Poetics

>Essays

>

>by Pierre Joris

>

>"In Pierre Joris's prescient collection of essays, the nomadic is

>encountered as a metaphor for poetic word and for cultural

>translation: in other words, as a place of transition in which we

>wander to find a common ground." -- Charles Bernstein, author My

>Way: Speeches and Poems

>

>

>"The days of anything static-form, content, state-are over,"

>declares poet and translator Pierre Joris in A Nomad Poetics, his

>first collection of critical essays. Joris maps the success and

>limitations of contemporary avant-garde poetics, from Tristan Tzara

>to the most contemporary American experimental poetry, an

>investigation that leads him to envision a "nomadic poetics" as a  
>strategy for new poetic work, for translation and, fundamentally,  
>for an ethics of early 21st century life. Extending concepts and  
>concerns voiced by Gilles Deleuze and Félix Guattari, A Nomad  
>Poetics is a daring first step in deploying the method of the  
>rhizome, one grounded in Paul Celan's insight that "Reality is not.  
>It has to be searched for and won." With articulate immediacy,  
>Joris's essays announce a metamorphosis of language-based art, much  
>needed if poetry is to be of essential use in shaping the world to  
>come.  
>  
>  
>"A Nomad Poetics is a book of sweet syntheses. It moves beautifully  
>across boundaries of aesthetics and ideology which Joris has  
>transcended with apparent and generous grace."-Donald Revell, author  
>of Arcady  
>  
>  
>  
>PIERRE JORIS is the author of 22 books of poetry, most recently  
>\_Permanent Diaspora\_ (Duration Press, 2003), \_4X1\_ (Inconundrum  
>Press, 2002) and \_Poasis\_ (Wesleyan, 2001) and co-editor of \_Poems  
>for the Millennium: The University of California Book of Modern and  
>Postmodern Poetry\_. He has published English translations of Celan,  
>Tzara, Rilke and Blanchot, among others. He is Professor of English  
>at SUNY, Albany, and is currently Berlin Prize Fellow at the  
>American Academy in Berlin.  
>  
>  
>  
>Wesleyan University Press distributed by University Press of New England  
>176 pp. 5 1/2 x 8 1/2"  
>  
>SBN: 0819566454  
>  
>\$45.00 Cloth, 0-8195-6645-4  
>\$17.95 Paper, 0-8195-6646-2  
>  
>  
>=====

>The poet: always in \_partibus infidelium\_ -- Paul Celan

>=====



>from September 2nd to December 18th  
>Pierre Joris can be reached at:  
>  
>The American Academy in Berlin  
>Hans Arnhold Center  
>Am Sandwerder 17-19  
>D-14109 Berlin-Wannsee, Germany  
>Home: [REDACTED]  
>Office: [REDACTED]  
>German Cell: [REDACTED]  
>  
>Academy Phone [REDACTED]  
>Fax [REDACTED]  
>  
>email: [REDACTED]  
><http://www.albany.edu/~joris/>  
>=====

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111. **Stephen Vincent**  
***Niedecker in San Francisco***  
*Wed 5 Nov 2003*

---

Matt Gonzales of the Green Party is in the run-off for Mayor in San Francisco. If he wins the job - the runoff against Gavin Newsom - Matt will probably be the first Mayor in the entire world who reads Lorine Niedecker.

Now that's "green," real green.

Stephen V

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112. **Aaron Belz**  
***edwards & steele - this sat night @ city museum***  
*Wed 5 Nov 2003*

---

readings @ city museum presents...

kari edwards and jarek steele  
reading from their poetry

saturday, november eighth, eight pm  
in beatnik bob's theater  
and only five dollars gets you

into the whole museum  
<http://www.citymuseum.org/>

. . . . .

kari is from san francisco  
and has a number of books and  
recently won the new langton arts  
bay area award in literature  
& is an mfa graduate from  
wash u, too

. . . . .

jarek's star continues to rise  
since he won this year's  
booksense.com  
poetry slam in los angeles

[this series is sponsored in part by left  
bank books - you know where that is]

[more info: <http://belz.net/readings>]

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### 113. **Nada Gordon**

#### ***Marianne Shaneen & Nada Gordon/Zinc/Nov. 9***

*Wed 5 Nov 2003*

---

<B>ANNOUNCEMENT</B>

Marianne Shaneen and Nada Gordon

will enact a mutual interview/ reading/ talk/ performance

with Q and A to follow

this Sunday, November 9

at the Zinc Bar

90 West Houston between Broadway & Thompson

at 6:37 pm

hosted by Brendan Lorber

--

[↑ Contents](#)

114. **Chris Stroffolino**

**Re: Marianne Shaneen & Nada Gordon/Zinc/Nov. 9**

Wed 5 Nov 2003

---

Would love to be there Nada---

sorry I can't from here in anti-Gavin Arnold land...

C

-----

>From: Nada Gordon <[REDACTED]>

>To: [REDACTED]

>Subject: Marianne Shaneen & Nada Gordon/Zinc/Nov. 9

>Date: Wed, Nov 5, 2003, 6:20 PM

>

<B>ANNOUNCEMENT</B>

*Marianne Shaneen and Nada Gordon*

*will enact a mutual interview/ reading/ talk/ performance*

*with Q and A to follow*

*this Sunday, November 9*

*at the Zinc Bar*

*90 West Houston between Broadway & Thompson*

*at 6:37 pm*

*hosted by Brendan Lorber*

--

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115. **derek beaulieu**

**new from housepress: 10 out of 10 by Darren Wershler-Henry**

Thu 6 Nov 2003

---

housepress is pleased to announce the publication of a new chapbook:

"10 out of 10, or, Why poetry criticism sucks in 2003"

by

Darren Wershler-Henry

published in an edition of 50 handbound copies.  
available direct from the publisher at \$4.00 each  
for more information, or to order copies, contact:  
derek beaulieu  
[REDACTED]

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116. **Jonathan Skinner**  
***Re: Niedecker in San Francisco***

Thu 6 Nov 2003

---

*Date: Wed, 5 Nov 2003 15:18:17 -0800*  
*From: Stephen Vincent <[REDACTED]>*  
*Subject: Niedecker in San Francisco*

*Matt Gonzales of the Green Party is in the run-off for Mayor in San Francisco. If he wins the job - the runoff against Gavin Newsom - Matt will probably be the first Mayor in the entire world who reads Lorine Niedecker.*

*Now that's "green," real green.*

*Stephen V*

Not true! At the Niedecker conference in Wisconsin, the mayor of Milwaukee, in the course of declaring "Lorine Niedecker Day," read us a poem from New Goose:

Motor cars  
    like china  
sometimes chink each other.

Will the speeding sugar bowl  
    of taffy color  
stop to eat people?

(More on that excellent conference when I get time to write up my notes...)

JS

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117. **Alan Sondheim**  
***fourframenovafilm***

Thu 6 Nov 2003

---

fourframenovafilm

<http://www.asondheim.org/portal/nova.mov>



She hits very near the mark, and her essay is a joy to read! (though there are a few assertions with which I take issue...!)

The book she discusses in the article, "Involuntary Vision," is just out from Avenue B (one can find it at SPD, Amazon, Avenue B via Duration Press, and of course through me (for a sizeable discount!!)). This volume is an anthology of writing about Akira Kurosawa's film "Dreams." "Involuntary Vision" features new poems by Ryan Bartlett, Trevor Calvert, Tanya Brolaski, Cynthia Sillers, Eli Drabman, Elizabeth Willis, Stephen Ratcliffe, James Meetze, Geoffrey Dyer, and Julia Bloch--all writers that should (and surely will!) be household names! It is a great little anthology, especially for fans of Kurosawa, so don't miss it! Also, it looks BEAU-TI-FUL (so it will make an excellent addition to your bookshelf!!).

Miss you like crazy  
Michael Cross

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120. **Kevin Hehir**  
***dan machlin***

*Thu 6 Nov 2003*

---

Hi, I'm hoping that Dan Machlin will see this and contact me or someone who knows him will tell him that I'm wanting to contact him and I don't want to hurt him I just want to talk to him is all.

thanks,  
kevin

--

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121. **Halvard Johnson**  
***Hamilton Stone Review launching***

*Thu 6 Nov 2003*

---

I must confess that I did have a hand in this one, having done the poetry editing and much of the design for HSR. Hints, tips, encomia, raspberries, all cheerfully accepted. (Well, almost all.)

Hal

=====

Hamilton Stone Editions is proud to announce the first issue of The Hamilton Stone Review, featuring

poems by James V. Cervantes  
Wendy Battin  
Dick Allen  
Gwyn McVay

stories by Joan Newburger  
Ellen Alexander Conley  
Shelley Ettinger

<http://www.hamiltonstone.org/hsr.html>

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122. **Stephen Vincent**  
***Re: Niedecker in San Francisco***  
*Thu 6 Nov 2003*

---

Whatta gaffe! My green (with whatever) apologies! Tho looking closely at the poem, in no way in this City - which different folks also claim with as much geo-legitimacy as any Euro Am "other" as either/or both Northern Mexico and East China- the interpretively ambidextrous verb in the poem would be read at great risk by any candidate for Mayor of San Francisco!

But then, maybe, cosmopolitan limits or certain ethno blinders need to be taken into consideration (are they?) when reading Niedecker. (??)

It will be nice to get the Conference report - I am sure a mammoth job for anyone making a real attempt. Are the papers being assembled into a book?

Stephen Vincent

on 11/5/03 9:57 PM, Jonathan Skinner at [REDACTED] wrote:

*Date: Wed, 5 Nov 2003 15:18:17 -0800*  
*From: Stephen Vincent <[REDACTED]>*  
*Subject: Niedecker in San Francisco*

*Matt Gonzales of the Green Party is in the run-off for Mayor in San Francisco. If he wins the job - the runoff against Gavin Newsom - Matt will probably be the first Mayor in the entire world who reads Lorine Niedecker.*

*Now that's "green," real green.*

*Stephen V*

*Not true! At the Niedecker conference in Wisconsin, the mayor of Milwaukee, in the course of declaring "Lorine Niedecker Day," read us a poem from New Goose:*

Motor cars  
like china  
sometimes chink each other.

Will the speeding sugar bowl  
of taffy color  
stop to eat people?

(More on that excellent conference when I get time to write up my notes...)

JS

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123. **kari edwards**

<http://transdada.blogspot.com/>

Thu 6 Nov 2003

---

<http://transdada.blogspot.com/>

- Tim Peterson' s Embarrassment of Riches
- Let's do all and anything that comes
- more dead
- readings @ city museum presents St. Louis
- as-is
- ky fingers
- gender neutral pronouns
- ONE KILLED, TWO WOUNDED

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124. **Ytzhak**

***PUB: call for papers-african american orientalism***

Thu 6 Nov 2003

---

PUB: call for papers-african american orientalism

=====  
CALL FOR PAPERS

from The Charles Johnson Society, for a session at the American Literature Association meetings in San Francisco, CA, May, 2004.

"African American Orientalism" Papers examining the impact of orientalism on the work of African American writers including, but not limited to, Charles Johnson are welcome, as are papers that consider orientalism in relation to other cultural practices and the African American community, including the martial arts and film. Submissions may analyze a single work's engagement with orientalism or raise theoretical or historical questions about orientalism in



African American literature and culture. 500-word abstracts should be submitted by January 1st to William Nash at [REDACTED].

"Oh, how daily life is."--Jules Laforgue

William R. Nash  
Associate Professor of American Literature and Civilization  
Middlebury College  
Middlebury, VT 05753  
[REDACTED] (O)  
802-4435123 (FAX) >>

--

-

Stay Strong

"Peace sells but who's buying?"  
Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam,  
keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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125. **Chris Stroffolino**  
***Re: Niedecker in San Francisco***  
*Thu 6 Nov 2003*

---

Motor cars....

like crackers?

honkies?

how update it

beside the white chickens?

-----

>From: Stephen Vincent <[REDACTED]>

>To: [REDACTED]  
>Subject: Re: Niedecker in San Francisco  
>Date: Thu, Nov 6, 2003, 8:51 AM  
>

*Whatta gaffe! My green (with whatever) apologies! Tho looking closely at the poem, in no way in this City - which different folks also claim with as much geo-legitimacy as any Euro Am "other" as either/or both Northern Mexico and East China- the interpretively ambidextrous verb in the poem would be read at great risk by any candidate for Mayor of San Francisco!*

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*Now that's "green," real green.*

Stephen V

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*Motor cars  
like china  
sometimes chink each other.*

*Will the speeding sugar bowl  
of taffy color*

*stop to eat people?*

*(More on that excellent conference when I get time to write up my notes...)*

JS

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126. **Robert Corbett**  
***NPR Given Record Donation***

*Thu 6 Nov 2003*

---

Since I flipped on the TV today to watch Today this morning, only to find out that the most newsworthy event was Rosie O'Donnell having berated a staffer, I am especially happy about this donation. I say the eloquent rhetors (right, left and center) of the Poetics list should all write and ask that NPR cover the arts as they happen in America, and not simply just what tickles the fancy of the middle mind.

Robert

NPR Given Record Donation

Thu Nov 6, 7:42 AM ET

By Paul Farhi and Reilly Capps, Washington Post Staff Writers

National Public Radio will announce today the largest donation in its history, a cash bequest from the will of the late philanthropist Joan Kroc of about \$200 million.

The bequest from the widow of the founder of the McDonald's fast-food chain both shocked and delighted people at NPR's headquarters in Washington yesterday. It amounts to almost twice NPR's annual operating budget. "No one saw this coming," said one person.

The nonprofit organization, which will disclose details of the bequest at a news conference this afternoon, called the donation the "largest monetary gift ever received by an American cultural institution" in a brief announcement to its staff yesterday.

The gift was such a surprise to NPR officials that they were uncertain what the money would be used for. The organization's board is expected to meet in the next few weeks to decide what to do with the windfall. An NPR spokesperson declined to comment yesterday.

NPR, best known for its daily news programs "Morning Edition" and "All Things Considered," cut back on some of its music and cultural programs earlier this year, and there was speculation yesterday that Kroc's money could be used to

restore those offerings. It could also be used to expand NPR's news programs, which are heard by about 22 million people weekly.

Speaking generally, Michele Norris, a co-host of "All Things Considered," said any cash infusion is welcome at an organization that is perpetually on tight budgets. "What we do every day is a miracle on the order of loaves and fishes with such a small and dedicated staff," Norris said.

Kroc, 75, died of brain cancer on Oct. 12 in San Diego. She had been a longtime listener of NPR's local affiliate, KPBS, but had no formal association with NPR or history of funding it. People at NPR said yesterday that she had expressed admiration for NPR's coverage of the events leading up to the war in Iraq (news - web sites) and its reporting of the war itself.

Her gift to NPR is one of several that flowed from her estate. Last week the University of San Diego and the University of Notre Dame announced they each had been given \$50 million by Kroc's estate. The donations are the largest either university has ever received.

In 1998 she gave \$25 million to USD for the establishment of the Joan B. Kroc Institute for Peace & Justice. Notre Dame hosts a similar institution, the Joan B. Kroc Institute for International Peace Studies, which was established in 1986.

With a long history of philanthropy, Kroc has donated to individual public radio stations in the past. In 2001 she gave \$3 million to KPBS to help the station build a new studio. KPBS spokeswoman Nancy Worlie said that her station also would announce a gift today. She would not confirm that the gift came from Kroc, who lived much of her life in Rancho Santa Fe, near San Diego.

Forbes magazine estimated Kroc's worth at \$1.7 billion and ranked her No. 121 on its list of the nation's wealthiest people.

Joan Beverly Mansfield was born in 1928, the daughter of a railroad man who was often out of work during the Depression. Still, he made sure his daughter received piano lessons, and eventually she became a piano player in a St. Paul restaurant. She met Ray Kroc in 1957 when he was dining, on business, and caught her eye. In his autobiography he called her a "blonde beauty." Though she was 25 years younger, the two fell in love and eventually married. The couple had a daughter, Linda Kliber, who could not be reached for comment yesterday.

When Ray Kroc died in 1984, she took control of the San Diego Padres, which her husband had purchased 10 years earlier. And though Ray Kroc had been committed to philanthropy, opening the Kroc Foundation in Chicago to support medical research, his wife took giving even more seriously.

She gave more than \$90 million to the Salvation Army, the largest donation that organization had ever received, to build a 12-acre community center that opened in June 2002. She also helped build the St. Vincent de Paul Joan Kroc Center for the homeless, a palliative care center, and the Kroc-Copley Animal Shelter, all in or near San Diego. She was also a major benefactor of the Carter Center of Emory University in Atlanta, and in 1987 she gave \$1 million to the Democratic National Committee (news - web sites), at the time believed to be the largest single contribution to a political party in U.S. history.

During its most recent fiscal year, which ended in September, NPR had an operating budget of \$103 million and broke even despite the cost of covering the war in Iraq. Despite gains in listeners, its income has grown slowly over the past three years. In fiscal 2001, NPR lost about \$4 million.

About half of NPR's revenue comes from public radio stations that pay annual dues based on the size of their audience. The balance comes primarily from private donations and corporate contributions. The organization receives less than 1 percent of its funding directly from federal tax dollars. The federal Corporation for Public Broadcasting supplies about 15 percent of the budgets of NPR's member stations, however, which then pay some of that money to NPR.

Staff writer Roxanne Roberts contributed to this report.

-- Robert Corbett "Given the distance of communication, Coordinator of New Programs I hope the words aren't idling on the B40D Gerberding map of my fingertips, but igniting the Phone: [REDACTED] wild acres within the probabilities of Fax: [REDACTED] spelling" - Rosmarie Waldrop  
UW Box: 351237

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127. **Craig Allen Conrad**  
***to all who appreciate the poems of Frank Samperi***

*Thu 6 Nov 2003*

---

looking for anyone out there interested in  
participating in a project on Samperi's life and work.

for more details, go to  
<http://phillysound.blogspot.com>

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128. **Kirby Olson**

**Re: Niedecker in San Francisco**

Thu 6 Nov 2003

---

It would be fun to have the major candidates for all offices sit down and do a test in contemporary poetry. Passing it might not mean that we'd have a good mayor or president, but it would be fun to see the scores.

A test of broad overall knowledge would be good. Most civil service people have to take tests. Postal workers do. Why not presidents? We could give them an empty globe, for instance, and have them fill in nations, and any geographical elements of which they are aware (rivers, deserts, forests, mountains, etc.).

It would be amusing to have the published results.

What other questions would we like to have asked?

-- Kirby

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129. **August Highland**

**SEMINAL PAPER/EXPOSITION**

Thu 6 Nov 2003

---

SEMINAL PAPER/EXPOSITION

PROOF #0000001:

Those speeds. but there will WILL SELL FOR \$. bildminnet. Printer---, p with newer and faster. A \theta b:if r evolution-lesson! Kul :-) Dennis Work Phone (xxx-xxxx). N. since  $\gcd(a; n) \neq 1$ ? antimateria! as fast to s l o w w w? and. Y 2  $z(a; b)$ ; (b) if  $x \geq z(a; \text{control of})$ .

PROOF #0000002:

N. man. Acommon divisor of a and b. ` . If  $(ac \mid bc \pmod n)$  then  $(a \mid b)$ , Can anyone think of a The Cyber mentioned above is. \gamma JOE INTO A MODEM ?? elements, since. Polynomials. IT WOULD APPEAR THAT 'CISTOP hiccup for a while?.

PROOF #0000003:

Up, and why micros are \$, CABLES -- Quick Guide diver beacons.. Coarser picture will be, HITCH -- Life, the \Gamma. Amiharre -- amigans, prime factor. Since k is not PROPER CONTEXT. ALSO? Of, n got it. Now, would somebody. Locally, contact me for phone determinator of which  $(x \mid \Gamma a)$ .

PROOF #0000004:

P, PLUSTJ -- Beskriver \Delta. Fish pd diskar #- . CP/M- I store the same bit. Mycket om ufo's. rc log n as an upper bound on. Wb\_inf -- information om f"rb"ttrar sin Monitor. generated. The, b - POWER STEERING.

PROOF #0000005:

Spaces between words, Proof. Let  $e; d \geq E$ . Thus,  $g(x)$  it's not. If  $8a \geq 2a((a; a) \geq 2r)$ : (b) r, checking sufficiently many WILLY\_B -- Willy. Generator of the cyclic group, down, but of course the USRQA -- FrIgor I. Effectively. II. Amiga Metallica / Littexten... Bra!. In the system. for the it, always be a newer and better k.

PROOF #0000006:

Transfer \Gamma 13; \Gamma 5; 3; 11;. Kemi -- olika HSTROMS --\* Bygg . HST ->. Large buffer and therefore megagrafikkort. following property:. Several tens of thousands q LONGER THAN SAY REGISTER. Divisor. the while loop is, denote the greatest common A\_C\_KURS -- Komplet C-.

PROOF #0000007:

Also ajsbc: note ajrac too. ((((((((((((((((((((((((((((((( several tens of housands. -----, well as being pushed to do MAPAMI --\* Mapping Your.  $[x] = (h(x))$ , where  $h(x)$  denotes Koppla ett l"ckert is. . the second step, lines 1-9, kidding!), sometimes much In both cases, A has a least. Satisfying e REASON.

PROOF #0000008:

Ad f  $\gamma bde=0$  ) a f time to execute an instruction. Is false. for example, 8 polynomials.. R the middle.. Nent e such that p thanks for all the fish...  $\gamma bc=0$ . It follows!! I have a motorcycle for sale, mode litetexter! but a computer.

PROOF #0000009:

System works just as well as surface, I find it.  $6=;$  there are two cases r barely enough reason to write. Amounts, COMPLEX --\* Detta "r om Diskcachar pl PC:n. Or word processing 10: for  $a=1$  to 2 av den sk piratkopieringen i. And spaces. give yourself increasingly hard pressed to.

PROOF #0000010:

$\gamma 1; n$  for  $2 \leq Z(a; b)$ , we know that  $x=sd$  modulo  $(x)$ . Och sega-spel!) We have  $n \equiv 1 \pmod n$  by Fermat's little. May write a, SERVICE, AERRO -- Felkoderna i. De 3 to allow them (thus the often.  $+ a=7$  ) (b; a)  $\geq 2$  t. this again so what? There is no.

august highland

muse apprentice guild  
--"expanding the canon into the 21st century"  
www.muse-apprentice-guild.com

culture animal  
--"following in the footsteps of tradition"  
www.cultureanimal.com

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130. **Dale Smith**  
***New at Bookslut and the Possum Pouch***  
*Thu 6 Nov 2003*

---

I have a new book column at bookslut.com featuring the new Ezra Pound publications. There are also new notes up at skankypossum.com/pouch on Gladman, Johnson and others. Please check it out. Possums 9 & 10 will be available later this month. More info on these pubs coming soon.

Dale

---

Do you Yahoo!?  
Protect your identity with Yahoo! Mail AddressGuard  
<http://antispam.yahoo.com/whatsnewfree>

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131. **August Highland**  
***INVERTIBLE LINEAR MINDFIELD***  
*Thu 6 Nov 2003*

---

INVERTIBLE LINEAR MINDFIELD

BOOT #0000001:

Brains and her beauty. he, 0 SHORTAGE IN THIS FIELD. How about developments, \Gamma 1 N. That i finally df road to peace???? 3 An instant.  
^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^ lack of understanding of cash.

BOOT #0000002:

The chat's and HAVE BEEN BORN WITH TELEPHONE your attention please..  
Matrices of length 0, \Gamma 1 1. Dave: FROM EARLIER TYPES. IT WAS. The chat's and Stoned Cascade-B. That we have chosen. thus OWN THING WITHOUT ANY HELP.



BOOT #0000003:

Problem 2(15 points) suppose, matrix  $R \in \mathbb{M}^2$ . Gathering like terms, this is prohibitively expensive to Christmas In Japan. Blending their music with the be a function of type  $N \cdot \text{dem } f. ) + t$  and  $T$ .  $T$  misteriss are much closer to human.

BOOT #0000004:

Get back if we allowed June TH June TH =!  $(1i) : 2^i \wedge n ?..$  Will split up into, that this came about because alot to society. If we only. Effects are rare; but Jerusalem so there are  $p. \lambda a=1$ . so  $a$  and  $a)=a \lambda (b$  so we can apply the result in. Hybryd, IS BEING PUT! are represented by square.

BOOT #0000005:

Order 7. that  $\Delta(A)=(\det(A))$ . E definition. 2, will split up into Liberty. That  $a$  is a non-zero element Solution: Suppose that  $H$  is a ROM that could give a person. ` 4 18.700 SOLUTION SET 4 bereits folgern, dass es ein.

BOOT #0000006:

Need to excuse me!). RECESSIVE TRAITS THAT ARE. 0 NEARSIGHTED GET ME. PROTECTION Amstrad. (i.q. experts say that i.q. is = Murphy-Murphy. ++++++ changes. We need as LARGE a #####. Unless we hear it from god, Library has Prove that T.

BOOT #0000007:

Chaos chaos ASKED HER HOW SHE WAS SURE is an additive function.. 0, then  $a=r$  is a reduced row, least one movie based on this. (G !.  $P$  is a prime number, find all Ogre Disk IZED QUITE SO HARSHLY, OLD. Datacrime-  $\det(EA)=\det(E)\det(A)$ . THAT A RECENTLY READ? Swimmers or something. AS FAR AS GOD IS CONCERNED.

BOOT #0000008:

I give up!) among other, number of Sylow  $p$ -  $V$ . We define  $T$  to be the rule. Thus the only zero divisor in, THE POSSIBILITY OF FINDING AND Mirror. Cheers\*\*\*\*\*the 0. Define a function  $\Delta :.$  Could be produced by the body, exactly? Says that we couldn't all Itavir computer male looks like and.

BOOT #0000009:

Screening the gene pattern of ..... IKV IKV. A, (b) S Enigma. A also contains all of the commutes with scaling. Suppose. Kamikazi, (\*\*DONT\*\* TALK that  $a$  is a non-zero element. Wishes, Liberty ++++++ +++ Not the Irrate.

BOOT #0000010:

Dx the equation above by b. \gamma p. .... \Gamma x. Hm, G has a normal subgroup whose 8. Frage: leicht) Show!! Gene sickle cell does offer, Frog's Alley possibilities for the second. Gemeint. solution: it can be AS THEY AREN'T PAIRED. That you may be right there..

august highland

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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### 132. **Ian VanHeusen**

#### ***weather underground movie and panel discussion***

Thu 6 Nov 2003

---

Policies dangerously increase.

From: "dylan" <[REDACTED]>

To: "ironweed " <[REDACTED]>

Subject: [ironweed\_collective] weather underground movie and panel discussion

Date: Thu, 6 Nov 2003 08:41:28 -0500

*Weather Underground Documentary and Panel Discussion*

*Sunday, November 9th @7:10pm, Spectrum Theater*

\*\*\*\*\*

*Thirty years ago, a group of young American radicals decided that politics as usual was not working. They announced their intention to overthrow the US government. The Weather Underground used targeted property destruction to bring attention to the injustice throughout the world that the US government was responsible for inflicting. In the documentary former members of the Weather Underground including Albany's Naomi Jaffe speak publicly about the idealistic passion that drove them to 'bring the war home' and the trajectory that placed them on the FBI's most wanted list.*

*Following the movie we will have a panel discussion with anti-racist and anti-prison activists including former weather underground member naomi jaffe and local writer barbara smith. The question they will address is this: How is the experiences of the militant anti-war, anti-racist, liberation movements of the sixties and seventies useful for building movemnts of freedom and justice today?*

---

MSN Shopping upgraded for the holidays! Snappier product search... <http://shopping.msn.com>

[↑ Contents](#)

133. **terra1**

***Re: weather underground movie and panel discussion***

*Thu 6 Nov 2003*

---

this is one of the most inspiring movies I have seen this year.. if you have a chance travel a 1000 mile, read steal this book and watch this movie. kari

---

*Policies dangerously increase.*

*From: "dylan" <[REDACTED]>*

*To: "ironweed " <[REDACTED]>*

*Subject: [ironweed\_collective] weather underground movie and panel discussion*

*Date: Thu, 6 Nov 2003 08:41:28 -0500*

*Weather Underground Documentary and Panel Discussion*

*Sunday, November 9th @7:10pm, Spectrum Theater*

\*\*\*\*\*

*Thirty years ago, a group of young American radicals decided that politics as usual was not working. They announced their intention to the overthrow the US government. The Weather Underground used targeted property destruction to bring attention to the injustice throughout the world that the US government was responsible for inflicting. In the documentary*

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---

*MSN Shopping upgraded for the holidays! Snappier product search...  
<http://shopping.msn.com>*

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#### 134. **Leslie Scalapino**

##### ***Leslie Scalapino & Mei-mei Berssenbrugge at Spoonbill***

*Thu 6 Nov 2003*

---

November 13th, Thurs at 7:00 PM

Mei-mei Berssenbrugge & Leslie Scalapino

Reading at Spoonbill & Sugartown Booksellers

218 Bedford Avenue

Brooklyn New York 11211

Leslie Scalapino reads from her new book:

Dahlia's Iris-Secret Autobiography and Fiction  
(FC2 Press). Mei-mei Berssenbrugge reads

from her new book: Nest (Kelsey St. Press).

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#### 135. **Poetry Project**

##### ***Poetry Project Events 11/10-11/12***

*Thu 6 Nov 2003*

---

Shock and Caw. This Coming Week at the Poetry Project:

November 10, Monday India Radfar & Mark Wunderlich India Radfar is the author of *India Poem* (Pir Press, 2002) and the desire to meet with the beautiful (Tender Buttons, 2003). She lives in the Catskill Mountains with her husband and son. Mark Wunderlich is the author of *The Anchorage*, which received the 1999 Lambda Literary Award. His second book of poems, *Voluntary Servitude*, is forthcoming from Graywolf Press. His recent poems have appeared in *Fence*, *Jubilat*, *The Chicago Review*, *The Yale Review*, *The Paris Review*, and elsewhere. He currently teaches at Sarah Lawrence College and lives in Provincetown, MA. [8:00 p.m.]

November 12, Wednesday Thomas Sayers Ellis & Anne Waldman Thomas Sayers Ellis was born and raised in Washington, DC, studied poetry at Harvard with Seamus Heaney, co-founded The Dark Room Collective, and received his MFA from Brown University in 1995. His work has appeared in *The American Poetry Review*, *AGNI*, *The Best American Poetry* (1997 and 2001), and *American Poetry: The Next Generation*, among others. He has received fellowships from The Ohio Arts Council, The MacDowell Colony, The Fine Arts Work Center (in Provincetown) and Yaddo, and in 1993 he co-edited *On the Verge: Emerging Poets and Artists* (Faber & Faber). He is a contributing editor to *Callaloo* and his first collection, *The Good Junk*, was published in 1996. He is also the author of a chapbook, *The Genuine Negro Hero* (Kent State University Press, 2001), and the forthcoming *The Maverick Room* (Graywolf Press, 2005). He is currently Assistant Professor of English at Case Western Reserve University and a member of the core faculty at Lesley University's low-residency MFA program. Anne Waldman is an internationally known poet, cultural activist, performer, professor, and editor. She is a Distinguished Professor of Poetics at The Jack Kerouac School of Disembodied Poetics at Naropa University in Boulder, Colorado, a program she co-founded with Allen Ginsberg in 1974 at the first Buddhist-inspired educational institution in America. She is the author of over thirty books including, most recently, *In the Room of Never Grieve: New & Selected Poems 1985-2003* (Coffee House Press, 2003), *Vow to Poetry: Essays, Interviews & Manifestos* (Coffee House Press, 2001), and *Marriage: A Sentence* (Penguin Poets, 2000). She is also the editor of *The Beat Book* (Shambhala Publications), co-editor of *Disembodied Poetics: Annals of The Jack Kerouac School* (University of New Mexico Press), and co-editor of *The Angel Hair Anthology* (Granary Books, 2001). Her CDs include *Alchemical Elegy* and *Battery: Live at Naropa, 1974-2002*. She was a Civitella Ranieri Fellow in 2001, and a recipient of a grant from the Foundation for Contemporary Performance Arts in New York in 2002. She co-founded the Poetry Is News coalition with Ammiel Alcalay in 2003 and was part of the Not In Our Name/Poems Not Fit for the White House event at Lincoln Center, New York. [8:00 p.m.]

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136. **Alan Sondheim**

***Perspectives on Evil Ejournal - Issue 3***

*Thu 6 Nov 2003*

---

(from Salwa Ghaly)

Perspectives on Evil and Human Wickedness (PEHW) is pleased to announce that Issue 3 of this ejournal is now accessible at <http://www.wickedness.net/ejv1n3.htm>

With Alan Sondheim on its editorial board, the journal has been able to expand and develop its art section with which the present issue begins. We are also looking forward to introducing a section on Genocide and another on Practical Approaches to evil, both of which should buttress and maintain the interdisciplinary and creative character of this publication. Feedback on this issue and past ones is welcome, and will be published in the section earmarked for readers' comments.

Short description of PEHW and information on the upcoming issue:

ISSN: 1471-5597

Volume 4. : Winter 2004 (themed issue:  
Reconciliation and Forgiveness)

Submissions (along with a biographical blurb) are due on December 15, 2003

Perspectives on Evil and Human Wickedness publishes scholarly 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.

Information on submissions and stylesheet is available at the website.

Issue 4. Winter 2004:

Submissions are sought for the Winter volume to be devoted entirely to the theme of Reconciliation and Forgiveness. The volume hopes to present a panoply of possible angles from which to engage this 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 this theme.

Submissions on how reconciliation and forgiveness are viewed by law, ethics, philosophy, psychology, literature and other relevant disciplines and professions are of special interest. How do individuals, groups and societies in our globalized world attempt to surmount trauma and initiate the intricate process(es) of forgiveness and reconciliation? What hampers or aids such processes? How does art foreground issues related to reconciliation and forgiveness? Below is a list of suggested topics:

- The forgivable and the unforgivable
  - The misrecognitions
  - The incommensurate
  - The irreconcilable
- Narrativizing forgiveness
- Trauma, physical and psychological
  - Memorializing traumatic past
  - How subjecthood is conceived vis-a-vis trauma
  - Gendered approaches to trauma
  - Levinas, Michel de Certeau, Derrida (and others) on forgiveness & Body trauma
  - Approaches to healing
- Holocaust Studies
- Refugee studies
- Transitional justice and regime change/conflict resolution
- Forgiveness and Criminal law
  - Restorative and retributive justice

Legal/ethical/political approaches to General (blanket) Amnesty (for people who have committed atrocities during wars/civil wars).

--Conflict Resolution and reconciliation

Cross-cultural perspectives

Historical perspectives

The ethics of military/political intervention in local communities

The role of NGOs in conflict resolution

The role of the international community in furthering forgiveness/reconciliation

--Truth and Reconciliation Commissions (track record, successes and failures)

--Reconciliation and Forgiveness in literature

(Shakespeare's Romances, postcolonial texts, women's literature, etc.)

--Divorce and remarriage

--Case Studies (on any aspect of the above)

Contributions are solicited in the form of articles (under 6000 words), dialogues, creative pieces, book and media reviews and personal reflections. Feedback and responses on material published by the journal are also sought. Submissions in Word, WordPerfect, PD, or RTF formats are recommended; please see the 'Author Notes' section of the website for further details.

Contributors are urged to avoid unnecessary jargon and to make their work accessible and intelligible to non-specialists. A brief biographical paragraph should accompany each submission.

For further details and information, please visit the journal website at: <http://www.wickedness.net/ej.htm> or contact Rob Fisher at [REDACTED] or Salwa Ghaly at [REDACTED]

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137. **Nick LoLordo**

***Re: job opportunity***

*Thu 6 Nov 2003*

---

Potential applicants working on, say, early Romantics should consider "nineteenth-century British poetry" in broad terms, as should those working on later Victorians....we're hoping to move that November 15 deadline back by a couple weeks, but the Gordian knot of red tape has yet to be cut.

\*\*\*

U of Nevada, Las Vegas

English,

PO Box 455011, 4505 Maryland Pky, Las Vegas, NV 89154

Assistant Professor of English [1569]

The Department of English invites applications for a full-time, 9-month, tenure-track Assistant Professor of English with a specialty in nineteenth-century British poetry, available Fall 2004. Applicants must have Ph.D. in hand by time of appointment and provide clear evidence of teaching excellence and scholarly promise. Will teach both undergraduate and graduate literature courses. Ability to teach literary theory at the undergraduate level also desirable. Salary commensurate with qualifications and experience. Position contingent upon funding. Submit letter of application, vita, and dossier by Nov. 15, 2003 to Kelly J. Mays, Chair, 19th-Century Search Committee, 4505 Maryland Pky Box 455011, Las Vegas NV 89154-5011, or by email to [REDACTED]. Review of applications will begin immediately and continue until position is filled. For more information see the UNLV World Wide Web site at [http:// www.unlv.edu](http://www.unlv.edu). UNLV is an Affirmative Action/Equal Opportunity educator and employer committed to excellence through diversity.

-----

V. Nicholas LoLordo

Assistant Professor

University of Nevada-Las Vegas

Department of English

4504 Maryland Parkway

Las Vegas, NV 89154-5011

[REDACTED]

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138. **Poetry Project**

**Addendums to Poetry Project Events 11/10-11/12**

Thu 6 Nov 2003

---

Should probably add the following to wherever it is you keep your information (don't like bygoners):

The Poetry Project is located at St. Mark's Church-in-the-Bowery

131 East 10th Street at Second Avenue

New York City 10003

Trains: 6, F, N, R, and L.

████████

www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call ██████████.

Announcement:

Part-time work needed for biography about Ava Gardner. Transcribing interviews.

\$2/page, approx. 200 pages. ASAP. Pick up tapes (NYC, East Village), take home, mail back.

Please pass on if you know someone who needs work!

Contact: Terri Harden

████████ (work)

████████ (cell)

Adieu,

PP

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139. **William Slaughter**

**Notice: Mudlark**

Thu 6 Nov 2003

---

NEW AND ON VIEW: MUDLARK POSTER NO. 48 (2003)

MICHAEL CADNUM | DAY BY DAY

Michael Cadnum is author of twenty-five books, including the novels BOOK OF THE LION, a National Book Award Finalist, IN A DARK WOOD, a Los Angeles Times Book Prize Finalist, and SAINT PETER'S WOLF. A former Fellow of the

National Endowment for the Arts, Cadnum has also published several collections of poetry, including THE CITIES WE WILL NEVER SEE, ILLICIT, and a picture book for children, THE LOST AND FOUND HOUSE. A dramatic monologue about the Gingerbread Man, "Can't Catch Me," was staged along with a play by David Mamet in Chicago in the Spring of 2003. Cadnum's future publications include a book about the California Gold Rush entitled BLOOD GOLD and a series of novels based on the Greek and Roman myths. He lives in Albany, California, with his wife Sherina and his parrot Luke.

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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140. **Aaron Belz**

***kari edwards! In st. louis this saturday night!***

*Thu 6 Nov 2003*

---

∴ THIS EVENT IS HAPPENING IN ST. LOUIS, MO ∴

readings @ city museum presents...

kari edwards and jarek steele  
reading from their poetry

saturday, november eighth, eight pm  
in beatnik bob's theater  
and only five dollars gets you  
into the whole museum  
<http://www.citymuseum.org/>

. . . . .

kari is from san francisco  
and has a number of books and  
recently won the new langton arts  
bay area award in literature  
& is an mfa graduate from  
wash u, too

. . . . .

jarek's star continues to rise  
since he won this year's  
booksense.com  
poetry slam in los angeles

[this series is sponsored in part by left  
bank books - <http://www.left-bank.com>]

[more info: <http://belz.net/readings>]

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141. **Tenney Nathanson**

***REMINDER: POG Saturday evening, Nov 8: Jennifer Moxley & Barbara Grygutis; Su afternoon: Steve Evans***

*Thu 6 Nov 2003*

---

REMINDER

POG

presents

poet Jennifer Moxley  
sculptor Barbara Grygutis  
Saturday, November 8, 7pm  
Las Artes  
23 W. 27th Street, South Tucson

&

"Knowing What You're Up Against:  
The Disobedient Poetics of Determinate Negation"  
a talk by Steve Evans  
Sunday, November 9, 2pm  
Alamo Gallery  
in Steinfeld Warehouse  
101 W. Sixth Street

Admission for each event \$5; students \$3

Jennifer Moxley is the author of *Wrong Life: Ten New Poems*, *Imagination Verses*, *Often Capital*, *The First Division of Labour*, *Ten Still Petals*, and *Enlightenment Evidence*, and the translator of Jacqueline Risset's *The Translation Begins*. Her poems have appeared in *The Baffler*, *Chain*, *Jacket*, and *The Exact Change Yearbook*. Moxley is editor and founder of *The Impercipient*, a contemporary poetry magazine, and she co-edited, with Steve Evans, *The Impercipient Lecture Series*, a monthly poetics pamphlet. Moxley was raised in San Diego, studied poetry and poetics at Brown University in Providence, Rhode Island,

has lived in Paris, and now lives in Orono, Maine, where she works at The National Poetry Foundation.

Barbara Grygutis is a nationally-recognized sculptor from Tucson, Arizona. She has created large-scale, site-specific sculptures for communities throughout the country including Kent, Washington; Miami, Florida; and Columbus, Ohio. Her work has been exhibited at the International Quadrennial Competition in Faenza, Italy, at the Bronx Museum, and in several other venues, and is included in the University of Alabama National Site Sculpture Invitational. Grygutis is the recipient of two individual artist awards from the National Endowment for the Arts. In 1991, she was recognized for her contribution to urban quality by the Albuquerque Conservation Association.

Steve Evans received a PhD from Brown University and teaches at the University of Maine, where he works on contemporary American poetry with a focus on the avant-garde. A "poet's critic," he publishes essays and reviews regularly in such venues of innovative poetry and poetics as the online journals Jacket and Arras; he co-edited the Impercipient Lecture Series, a monthly poetics pamphlet, with Jennifer Moxley.

for more materials by and about these artists visit POG online at [www.gopog.org](http://www.gopog.org)

POG events are sponsored in part by grants from the Tucson/Pima Arts Council, the Arizona Commission on the Arts, and the National Endowment for the Arts. POG also benefits from the continuing support of The University of Arizona Poetry Center, the Arizona Quarterly, Chax Press, and The University of Arizona Department of English. We also thank the following 2003-2004 POG donors: Patrons Liisa Phillips and Austin Publicover; Sponsors Michael Gessner and Steve Romaniello.

for further information contact POG: [REDACTED]; [mailto:\[REDACTED\]](mailto:[REDACTED]); [www.gopog.org](http://www.gopog.org)

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#### 142. **Alan Sondheim**

##### ***Chant: "My late husband" by Assassin***

*Fri 7 Nov 2003*

---

Chant: "My late husband" by Assassin

My late husband was killed during the Gulf war, and during the period of  
My late husband was very wealthy and after his death, I inherited all his  
My late husband was killed during the Gulf war, and during the period of  
My late husband was very wealthy and after his death, I inherited all his  
My late husband was killed during the Gulf war, and during the period of  
My late husband was very wealthy and after his death, I inherited all his

My late husband was killed during the Gulf war, and during the period of  
My late husband was very wealthy and after his death, I inherited all his  
MY MIND] exhibit Neglected Housewives  
MY MINDsage 8 marked for Neglected Housewives  
Come and play with mePrev  
Come and play with me  
MY MINDeturned Neglected Housewives in My Area  
MY MINDhere i stand among Neglected Housewives in My Area  
And my late husband  
My late husband

---

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143. **Betsy Andrews**  
***Christopher Stackhouse' email***

*Fri 7 Nov 2003*

---

Hey, can anyone backchannel me an email address for Christopher Stackhouse?  
thanks.

-----  
Do you Yahoo!?  
Protect your identity with Yahoo! Mail AddressGuard

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144. **Ytzhak**  
***[Underground HipHop Planet] Critically Acclaimed joins Capitol Re-***  
***sistance Concert!!!***

*Fri 7 Nov 2003*

---

Gíyeah! GíYeah (MC Eiht like, but Ward 8 Tight!)

You read it right! Critically Acclaimed has come on board to rock for  
the  
people of Chocolate City at the Capitol Resistance Community Empowerment  
Concert sponsored by TransAfrica at Howard University's Blackburn Center  
this Saturday!!! Much Love to Asheru of Unspoken HEARD (got it right  
this  
time joe!) for playing wicked short-stop on the choppy infield  
groundball!  
Damn, it feels like the Reunion Thursdays Anniversary Show doesn't it?  
You  
say you didn't make it that night? Well, here's your chance! POWER TO

THE  
PEOPLE YAÍLL!!

Capitol Resistance Community Empowerment Concert

Saturday November 8th, 2003

performing live:

Head-Roc

Asheru from Unspoken Head

Critically Acclaimed

in conjunction with

TransAfrica Youth and Student Network:

"REBUILDING RESISTANCE" WORKSHOP

sponsored by:

TransAfrica Forum

at

Howard University Blackburn Center

7pm

FREE!!!

The Capitol Resistance Movement is an initiative started by DC Area Hip-Hop Musicians and Academics to find new creative methods of social outreach into disenfranchised communities. "Rebuilding Resistance" is a conference where workshops will focus on teaching fundamental organizing skills, and ways to build strong organizations on campaigns, such as: the abolishment of the Prison Industrial Complex, to end the HIV/AIDS pandemic and Debt in Africa, the

Poverty Draft, and Reparations.

November 8th & 9th at Howard University's Blackburn Center

Saturday, Nov.8th (9-6pm) & Sunday Nov. 9th (10-3pm)

To register for "Rebuilding Resistance" complete the attached registration

form at: <http://www.transafricaforum.org/events/register.shtml>

<<http://www.transafricaforum.org/events/register.shtml>> and e-mail it to

██████████

<<http://netmail.verizon.net/agent/MobNewMsg?to=██████████>>

If you have any questions call ██████████ ext 140 or send an e-mail.

<http://www.head-roc.com/>

WE ARE BATTLE READY, ARE YOU??

--

-

---

## Stay Strong

"Peace sells but who's buying?"

Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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### 145. **Gary Sullivan**

**POETS PLAYS | [REDACTED] | MUST START ON TIME!!!**

*Fri 7 Nov 2003*

---

The Segue Series at Bowery Poetry Club invites you to join us for an evening of Poets Theater!

308 Bowery, just above Houston, NYC

This Saturday (tomorrow!), November 8, 4:00 p.m. SHARP!

PLEASE COME EARLY TO THIS EVENT! DUE TO THE LENGTHS OF THESE PLAYS, AND A READING IMMEDIATELY FOLLOWING SEGUE'S, WE MUST START ON TIME!!!

Actual order of plays will be determined by draw before the performance, but here they are in alpha order of playwright:

"The Sound of Fear Clapping"

by Charles Borkhuis

A radio play originally aired over NPR and WNYC

Starring Bill Raymond

"SLAVEDRIVER!"

by Jordan Davis

Starring the 30th Floor Players, and featuring the satanic salute, reservationless conferencing, and FOUR HUGGING KOALAS



"Grilling Ted's Head"

by Ethan Fugate

Starring (I believe) Jennifer Coleman and Ethan Fugate

"Kinski in Kanada"

by Brian Kim Stefans

A radio play

Starring Stephanie Sanditz and Brian Kim Stefans

I've read a couple of the above plays and can guarantee that you're in for a rare treat! Hope to see you there!

Gary

---

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146. **Kevin Killian**

***Ian Wallace, Magazine Piece in San Francisco***

*Fri 7 Nov 2003*

---

Hi everyone, if any of you are coming tonight to see Small Press Traffic's reading with Margaret Christakos and Anselm Berrigan, just come a little bit early and take a look at the Graduate Gallery, where the students of CCAC are re-doing Ian Wallace's epochal "Magazine Piece" from 1974. It's for one night only and tonight's the night. (This will be our first chance in San Francisco to see anything Brian Jungen's done.) (And it will be enormous fun too by the way so take a minute and come on up.)

-- Kevin K.

PLAY SPACE

Paullette Long and Shepard Pollock Art Community Experiment

CCA Graduate Gallery

1111 8th St

San Francisco, California

(2nd flr, right from security and up the stairs, above the cafe)

Ian Wallace

Magazine Piece

With magazines selected by Dodie Bellamy, Tammy Rae Carland, Hannah Collins, Dennis Cooper, Jack Hanley, Brian Jungen, and Kevin Killian

OPENING Fri, Nov 7, 5-9pm ONLY!!!

This special event will inaugurate the activities at Play Space. Vancouver artist Ian Wallace first created his conceptual work 'Magazine Piece' in 1974. For this exhibition we have invited 8 left coast artists, writers and the like to choose a magazine that we can produce 8 versions of Wallace's work at Play Space. Known as the father of the Vancouver School, this work demonstrates the historical shift of these artists from highly conceptual works to their better known photo-based practice. This exhibition has been made possible by the generous support and direction of the artist and the individual participants.

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147. **Ytzhak**

***INFO: oakland, california--in conversation with political authors***

*Fri 7 Nov 2003*

---

INFO: oakland, california--in conversation with political authors

=====

In Conversation With Political Authors

Sponsored by salon.com

Thursday, December 4, 6:00 PM, Twist Restaurant, 495 10th Street,  
Oakland

Corporate abuse of power and politics, deregulation, the Patriot Act,  
Iraq,

Iran, Afghanistan, the Florida-tion of the 2004 Election, power  
companies

ravaging California,

and the black-out of real news in America, are all on the agenda of In  
Conversation With Political Authors. This no-holds barred discussion of  
politics as

usual in America will take place on Thursday, December 4th at 6:00 PM at  
Washington Inn's Twist Restaurant, 495 10th Street in downtown Oakland,  
CA. In

Conversation With Political Authors is a sit-down dinner where audience  
members

are invited to eat and mingle with the speakers at \$35.00 a plate. For  
those

wishing to only attend the program discussion, it begins at 7:00 PM, and  
a \$10

donation is requested at the door.

Journalist and investigative reporter Norman Solomon will moderate this panel  
composed of authors Ishmael Reed, Iris Chang, Daniel Ellsberg, and Dori May-  
nard. Authors Floyd Salas and Gerald Nicosia will provide the opening and

closing statements. The event is sponsored by Salon.com and PEN Oakland. For tickets, please call [REDACTED] or visit <A HREF="http://www.penoakland.org"> www.penoakland.org</A>.

Norman Solomon is the executive director of the Institute for Public Accuracy, a nationwide consortium of public-policy researchers. He is the author of "Media Beat," a nationally syndicated column on media and politics. A longtime associate of FAIR, he has written op-ed articles on media issues for many papers, including the Boston Globe, Washington Post, Newsday, New York Times, Miami Herald, Los Angeles Times, USA Today and Baltimore Sun.

Utne Reader called Solomon one of "the fiercest and most articulate media critics around." A Los Angeles Times reviewer wrote: "The bold, muckraking tone of these columns offers a welcome respite from the decerebrated discourse that too often passes for contemporary journalism."

Panelist Ishmael has been described as one of today's pre-eminent African American literary figures--perhaps the most widely reviewed since Ralph Ellison, and, along with Samuel Delany and Amiri Baraka, probably the most controversial. No other contemporary black writer, male or female, has used the language and beliefs of folk culture so imaginatively, and few have been so stinging about the absurdity of American racism.

Ishmael Reed's latest offerings include: Blues City: A Walk in Oakland, which takes its audience on a tour of Oakland, exploring its fascinating history.

In From Totems to Hip-Hop: A Multicultural Anthology of Poetry Across the Americas, 1900-2002, Ishmael Reed pushes the boundaries in a truly all-inclusive multicultural anthology. Booklist states, "This important collection

synthesizes and presents broad swaths of work from poets of all races and backgrounds,  
as only  
Reed can, ranging from Gertrude Stein to Ai, from Bessie Smith to Askia Toure, from W. C. Handy to the little-known poetry of Ernest Hemingway."  
In Another  
Day at the Front: Dispatches from the Race War, Reed offers original and revamped politically charged essays aimed at the perpetrators of  
America's war on  
blacks.

In 1971, Secretary of State Henry Kissinger told President Nixon that, "Daniel Ellsberg is the most dangerous man in America. He must be stopped at all costs." Daniel Ellsberg, 2003 American Book Award winner for *SECRETS: A Memoir* of Vietnam and the Pentagon Papers, brings to the panel a knowledge of the dangers of working with a corrupt administration, and opens up a discussion on the parallels between this government's War on Iraq, and the Vietnam War. Ellsberg's work is especially timely as new details about the Bush Administration's controversial decision to go to war in Iraq make headlines. With the spate of recent scandals that have rocked institutions ranging from the Catholic church to the corporate boardroom, as well as the ongoing conflicts in the Middle East, this warning could not be more timely or relevant.

Panelist Dori Maynard, the daughter of the late Bob Maynard, the first African American to own a major metropolitan newspaper, will discuss issues of race, gender, class, and the 2004 presidential election. Dori Maynard is president of the Robert C. Maynard Institute for Journalism Education. She also directed the institute's History Project and co-authored "Letters to My Children," which is a compilation of nationally syndicated columns by her late father Bob Maynard.

Panelist Iris Chang, the author of *Thread of the Silkworm* and the New York Times bestselling *The Rape of Nanking*, is the recipient of the MacArthur

Foundation's Program on Peace and International Cooperation Award and the Woman of the Year Award from the Organization of Chinese Americans. In 2001, Stephen Ambrose told the Fort Worth Star Telegram that Iris Chang "may be the best young historian we've got, because she understands that to communicate history, you've got to tell the story in an interesting way. She uses those vital storytelling rhythms." Chang's latest book *The Chinese in America* looks at the struggle for civil liberties of Chinese in America. This is an all too familiar refrain to virtually all the ethnic groups who have settled in this country over the centuries. This struggle for rights is being witnessed today as many Muslims, and Americans of Middle-Eastern descent find themselves questioned and looked on with suspicion since the 9/11 terrorist attack.

The evening will begin with opening statements by PEN President Floyd Salas,

and end with closing statements by author Gerald Nicosia. Salas is an award-winning and critically-acclaimed author of six books, including the novels *Tattoo the Wicked Cross*, *State of Emergency*, the memoir *Buffalo Nickel*, and a book of poetry, *Color of My*

*Living Heart*. Salas is the recipient of National Endowment for the Arts,

California Arts Council, Eugene F. Saxton, Rockefeller Foundation, Joseph Henry

Jackson, and other fellowships and awards.

Nicosia is a freelance journalist, interviewer, and literary critic with

over twenty years of experience, contributing to hundreds of publications, including the Washington Post, the Chicago Tribune, the Los Angeles Times, the San

Francisco Chronicle, USA Today, the American Book Review, the Review of Contemporary Fiction, Contemporary Literary Criticism, and the New York Quarterly. For the past fifteen years,

Nicosia has worked with Vietnam veterans, studying, documenting, and aiding in their recovery from the war. Having interviewed over 600 veterans and doctors, he

completed a massive book called *Home to War: A History of the Vietnam Veterans Movement*, which was published by Crown/Random House in 2001.

For more information on In Conversation With Political Authors, please  
call  
Kim at [REDACTED].

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=====

##### this  
is e-drum, a listserv providing information of interests to black writers and di-  
verse supporters worldwide. e-drum is moderated by kalamu ya salaam  
([REDACTED]).

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Stay Strong

"Peace sells but who's buying?"

Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam,  
keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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148. **John Platt**

**Suffer**

*Fri 7 Nov 2003*

---

Suffer valiant than that a can nation suffer grieve wisely  
Disjoint to both each the his world suff'rings suffer all  
Will to is suffer strong than he to suffers die  
But sufferings he which will have not no suffer tongue  
But one he most cannot inured suffer to wrong sufferings  
Do to well suffer and and suffer to for endure  
The die Hell young I or suffer suffer seems much

I them will to not suffer suffer all him alike  
Make dare your not readers suffer suffer and so cannot  
In detraction the will mind not to suffer suffer it  
Suffer neither a enjoy with much to nor live suffer  
We they suffer will and suffer we for mourn it  
Them the to hell suffer I all suffer alike seems  
To not suffer suffer and him to be to strong sleep

Naught for but the suffer doer and to die suffer  
Doth to suffer suffer a and sea to change die  
Suffer suffer for me the to truth's come sake to  
Suffer these it is to much be to so suffer  
Words willing and to suffer undergo noble severe sorrows suffering  
Suffer being the mentioned little as children having to suffered  
Suffer suffer thy their foot nobility to be degenerate

Neither in shalt the thou mind suffer to thy suffer  
Suffer the to full redeem extent our of loss suffering  
Suffer great us objects not must at suffer our something  
Those and that suffer I the saw armed suffer men  
or plains ye that suffer suffer fools the gladly sea  
I I reckon suffer that them the no sufferings more  
Our whose suffering breathes is must not suffer worthy and

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149. **Anthony Robinson**

**Harryette Mullen Email**

*Fri 7 Nov 2003*

---

Could somebody backchannel me Harryette Mullen's email  
(or snail) address?

Much thanks in advance,  
Anthony Robinson

---

Do you Yahoo!?  
Protect your identity with Yahoo! Mail AddressGuard  
<http://antispam.yahoo.com/whatsnewfree>

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150. **Chris Pusateri**

***Corpuz, Pierce, Tardos reading tonight in NYC***

*Fri 7 Nov 2003*

---

Belladonna Reading Series presents:

Veronica Corpuz  
Michelle Naka Pierce  
Anne Tardos

November 7

7PM

Bluestockings (172 Allen Street, Between Stanton and Rivington)  
NYC

Veronica Corpuz is the former Program Assistant of the Poetry Project at St. Mark's Church in New York City. She has taught and guest lectured at Kelly Writers House of University of Pennsylvania, New York University and Naropa University. Her work has appeared in Chain, Shiny, Aufgabe, Interlope, and the anthology Cities of Chance: Experimental Poetry from Brazil and the United States (Rattapallax Press, 2003). She is the co-author of TRI / VIA with Michelle Naka Pierce (Erudite Fangs/PUB LUSH, 2003).

Born in Tokyo, Japan, her mother's homeland, Michelle Naka Pierce has taught at Sakuragaoka koko in Yokohama, the University of New Mexico, and Naropa University-where she is Assistant Professor and Director of the Naropa Writing Center. She has served on the Editorial Board of Blue Mesa Review and was Co-Editor in Chief of Bombay Gin #27. Co-written with Veronica Corpuz, TRI / VIA is her first book of poems (Erudite Fangs/PUB LUSH, 2003)-an epistolary collection that questions sexuality, gender, authorship, and textual interchange.

Anne Tardos is a poet, a visual artist, and a composer. She is the author of the multilingual performance work "Among Men," which was produced by the (WDR) West German Radio, in Cologne. She has lectured and performed her works widely in the United States and Europe. Her books of multilingual poems and graphics are The Dik-dik's Solitude: New & Selected Works (Granary Books, New York City, 2002); Uxudo (Berkeley / Oakland: Tuumba Press/O



Books, 1999); Mayg-shem Fish (Elmwood: Potes & Poets Press, 1995); and Cat Licked the Garlic (Vancouver, B.C.; Tsunami Editions, 1992). Examples of her visual texts were exhibited at the Museum of Modern Art, New York and the Newberger Museum of Art, New York. She has participated in several Fluxus festivals and events since the early 1970s, and her work was exhibited at the 1990 Venice Biennale's Fluxus Pavillion. She lives in New York City with her husband and frequent collaborator, Jackson Mac Low.

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151. **kevinkillian**

***Nine Lives, Saturday event, San Francisco, Small Press Traffic.***

*Fri 7 Nov 2003*

---

Don't forget if you happen to be in San Francisco on Saturday, that is the day that Small Press Traffic is hosting NINE LIVES our 9th annual soiree and auction of literary manuscripts and memorabilia.

It's at CCA California College of the Arts, 1111 8th Street, and it all starts at 3 p.m. November 8. At 5:00 p.m. we give out our awards for the best books of the year and our Lifetime Achievement Award (this year's winner is Barbara Guest). At 5:30 our auction begins, everything from Helen Adam to Louis Zukofsky, and at 7:00 Craig Goodman and I will be showing our new play, "The Smith Family." Continuous food, drink, music and entertainment throughout and it's only ten dollars. Come on down and support a great poetry organization that needs your help.

Kevin Killian

-----  
mail2web - Check your email from the web at  
<http://mail2web.com/> .

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152. **Stephen Vincent**

***New on the Blog. Etc***

*Fri 7 Nov 2003*

---

Two New pieces on the blog:

Panels: Hannah Collins et al  
Calistoga Compressed

<http://stephenvincent.durationpress.com/>

Comments most always appreciated.

A pre Brutalist in Oakland piece on Vert:

Oakland? A Very Short Memoir

<http://www.litvert.com/>

Stephen V

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153. **elen gebreab**

***FW: Confluence: A Global Anthology of Women's Voices on the Politics of Water***

*Fri 7 Nov 2003*

---

Forgive the near illegibility of the announcement; I received it this way.

the Yahoo! Terms of Service <<http://docs.yahoo.com/info/terms/>> .

>From: Marilyn Hacker <[REDACTED]> >Reply-To:

[REDACTED] >To: Yerra Sugarman , Sina Queyras , Maggie

Schwed , Andrea Carter Brown , Cori Gabbard , Marilyn Nelson , Cave

Canem , Nathalie Handal , "D.H. Melhem" , Mary Campbell , Kim Vaeth ,

Amy Kallin , Mimi Khalvati , Yvette Christianse , Cathy McArthur ,

Sheila Maldonado , katharine jager , Pascale Petit , Ellen Hinsey ,

Jennifer Dick , jenny factor , Vivian Demuth , Sokunthary Svay >Subject:

[cave\_canem] Fwd: Anthology looking for submissions from women writers

>Date: Thu, 6 Nov 2003 11:02:38 -0500 > > >--- Paola Corso wrote: > We

are looking for a diverse, > > international cross-section of women

writers for a > > global anthology on the politics of water. > >

Confluence: A Global Anthology of Women's Voices on > > the Politics of

Water > > will combine original poetry, short fiction, > > testimonial

accounts, and essays on how water > > crosses various political

boundaries be they > > national, racial, ethnic, class, or gender. Th >

> is anthology is a response to the growing concern > > over the role of

water in our increasingly fragile > > environment, a concern that is

sure to become more > > anxiety prone in the 21st Century as debates

over > > modernization and development become more acrid. It > > will

incorporate a range of issues such as droughts > > and floods, waste

management, dams and irrigation, > > water pollution, water as a

national, racial, or > > class barrier, and water as a feminine space

over > > which the masculine process of industrialization > > claims > >

agency. >It will address water as > > myth, metaphor, and material

reality. > >The editors are primarily interested in > > unpublished

submissions but will consider published > > work if noted and

publisher/copyright information is > > included. Please send hard copy >  
> of work with a 50-75 word bio and SASE for reply by > > regular mail.  
Queries only through e-mail. > > > Guidelines for creative > > writing:  
Poetry submissions should not > > exceed 5 pages. Flash fiction should  
not exceed 750 > > words and short fiction and creative non-fiction up >  
> to 3,500 words. > Submit work to: Paola Corso, 133 8th Avenue > > #4E,  
Brooklyn, NY 11215 > > Queries only to: > > [REDACTED] > >  
> Guidelines for > > essays: Essays should not exceed > > 5,000 words.  
Submit work to: Dr. Nandita Ghosh, > 40-35 > > 67h Street, #55, Woodside,  
NY 11377 > > "mailto:[REDACTED]" > >  
> \_\_\_\_\_

---

Compare high-speed Internet plans, starting at \$26.95.  
<https://broadband.msn.com> (Prices may vary by service area.)

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154. **Joe Brennan**

### ***Reagan Too Diseased For Network Television***

*Fri 7 Nov 2003*

---

<A HREF="http://www.theassassinatedpress.com/">Click here: The Assassinated Press</A>

The Shah Of Iraq:

Chalabi Wants A SAVAK For Iraq:

Death Squads/Secret Police Patterned After CIA's Creation In Iran Sought:

Bremer Sets Conditions Sighting Need For U.S. To Secure Cheney's Oil And Get Out

by Yaso Adiodi

The Assassinated Press

Reagan Too Diseased For Network Television:

Republican's Cruel & Cynical Strategy To Prop Up A Deranged Moron As Chief Executive Moved To Cable:

CBS Dumps Reagan Miniseries As Not Politically Correct:

Probe of Horse Piss In GIs Drinking Water Continues

by Ben Gay

The Assassinated Press

Iraqis: "We're 'Bring[ing]' It On, Monkey Boy; Hope To See Your Pimpley Ass

Real Soon, Commander In Chief" Followed By Peals Of Laughter:

Rumsfeld: No Need For More U.S. Troops; "It Might Fuck Up Cheney's

Reelection."

Iraqi Forces Are Filling Gap As Human Sand Bags, He Says:

William Gibson's Book The Perfect War Banned In the U.S. And A Hardly Great Britain

by Clene Keester and Murckey Alien

The Assassinated Press

Congress Joins Probe of Mutual Funds:  
Senate Panel Holding Hearings to Shelter Elites

by Mercy Hardon

The Assassinated Press

They hang the man and flog the woman  
That steal the goose from off the common,  
But let the greater villain loose  
That steals the common from the goose.

Constant apprehension of war has the same tendency  
to render the head too large for the body. A standing military  
force with an overgrown executive will not long be safe.  
companions to liberty. -- Thomas Jefferson

"America is a quarter of a billion people totally misinformed and disinformed by  
their government. This is tragic but our media is -- I wouldn't even say corrupt  
-- it's just beyond telling us anything that the government doesn't want us to  
know."

Gore Vidal

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155. **Stephen Vincent**

***Bush Sr./ Remark on Occupying Iraq***

*Fri 7 Nov 2003*

---

In his memoirs, "A World Transformed," written five years ago, George Bush, Senior, wrote the following to explain why he didn't go after Saddam Hussein at the end of the Gulf War.

"Trying to eliminate Saddam...would have incurred incalculable human and political costs. Apprehending him was probably impossible....

We would have been forced to occupy Baghdad and, in effect, rule Iraq.... there was no viable "exit strategy" we could see, violating another of our principles.

Furthermore, we had been self-consciously trying to set a pattern for handling aggression in the post-Cold War world.

Going in and occupying Iraq, thus unilaterally exceeding the United Nations' mandate, would have destroyed the precedent of international response to

aggression that we hoped to establish. Had we gone the invasion route, the United States could conceivably still be an occupying power in a bitterly hostile land."

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156. **Dactyl Foundation**  
**Victoria Alexander reading Nov 18 NYC**  
*Fri 7 Nov 2003*

---

Victoria N. Alexander  
author of Naked Singularity

Tuesday, November 18, 6 p.m.  
The Unitarian Church of all Souls  
Lexington Avenue @ 80th Street  
New York City

"A painful tale [about euthanasia]. The emotions are raw at times, but there 's a cool tone of postmodern post-mortem throughout as well, raising hackles and sympathy from first to last."--Kirkus Reviews

"Alexander takes on a gut-wrenching topic in this ambitious second novel... [she] writes eloquently about the family's daily emotional pain... [and] the lurid, macabre ending [is] a climax that seems barely believable." --Publishers Weekly

Sponsored by The Hemlock Socety

more info:  
<http://www.dactyl.org/directors/vna/ns.html>

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157. **Harrison Jeff**  
***Ribbons & Bells All Over... Where Is Salt?***  
*Fri 7 Nov 2003*

---

derelicts darken everywhere, costumed Medusa,  
volcanoes that were death for hillsides to imagine  
the sun flutters in your curled paws  
- a crash of craft -

a paragraph halved at the hinges, with a scootch of art  
nations cough out a drizzle of the nearly-human  
their thrones freckled with Calibans  
- shy as a riddle -

their lips bend childhood down a lichened course  
weightless as rot, puzzling as a parchment blip

and as anachronistic, plus "and as"  
- a moon-stiff stain -

enough of this silk compass talk, thank-voiced mutts!

---

From  
Beethoven to the Rolling Stones, your favorite music is always playing on MSN  
Radio Plus. No ads, no talk. Trial month FREE! [http://join.msn.com/?  
page=offers/premiumradio](http://join.msn.com/?page=offers/premiumradio)

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158. **Harrison Jeff**  
***Learn To Be The Ignition Devil Now***  
*Fri 7 Nov 2003*

---

bran muffins, there is nothing silenter  
than my disappeared cooks  
I'm amazed from the hips all around  
the cooks' slight belongings burst  
    {it's all simply morning}  
their eyelids guessed at my forehead  
suddenly their flat faces cried out  
    "we're round"  
    {it's all simply morning}  
    "spilled coins know the floor,  
    yea and the floor hath  
    NO DOUBT of its visitants"  
the cooks were courteous as diamonds  
and most often mixed up triangle freezes  
I'm amazed from the hips all around, there's  
nothing silenter than my disappeared cooks

---

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puter infected with a virus? Find out with a FREE computer virus scan from  
McAfee. Take the FreeScan now!  
<http://clinic.mcafee.com/clinic/ibuy/campaign.asp?cid=3963>

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159. **Gabriel Gudding**

**2 gudding readings in nyc -- nov 10 nov 12**

*Fri 7 Nov 2003*

---

If anyone on-list in or near Manhattan wants to meet up, I'll be reading twice this next week in the city. Would love to make some new friends, put faces to names, and drink a few Pepsi's together --

1). First with Nin Andrews at KGB Bar on Monday, Nov. 10 @ 7:30pm. [KGB Bar. 85 East 4th Street, near 2nd Ave. [REDACTED]. Admission is free.]

2). And also solo at the New School on Wednesday, Nov. 12, 6:30pm

[New School University Poetry Forum

Guest: Gabriel Gudding

Moderator: David Lehman

66 West 12th St., Room 510, NYC

For more info: [REDACTED]

Free to students with ID. General public \$5.00]

Gabe

<http://www.bestamericanpoetry.com/schedule/>

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160. **Alan Sondheim**

**November trAce: Incubation Bursaries; Mark Amerika lecture; On-line writing courses start this month (fwd)**

*Fri 7 Nov 2003*

---

----- Forwarded message -----

Date: Fri, 07 Nov 2003 11:27:53 +0000

From: [REDACTED]

To: [REDACTED]

Subject: November trAce: Incubation Bursaries; Mark Amerika lecture; Online writing courses start this month

New at trAce - November 2003

\*\*\* Apply for an Incubation Bursary - Presenters' Deadline 1 December. Present your work at Incubation and receive a free place with full board. Open to writers and artists. For more information see

[http://trace.ntu.ac.uk/incubation/bursary\\_app.cfm](http://trace.ntu.ac.uk/incubation/bursary_app.cfm)

\*\*\* Writers for the Future: lecture by Mark Amerika: Monday 10 November - 6.00 pm, Nottingham.

>From Experimental Novelist to Digital Screenwriting: A Personal Narrative. A talk by Mark Amerika at the Bonington Lecture Theatre, Art and Design,

Nottingham Trent University, Dryden Street, Nottingham. More info from [REDACTED]. Meanwhile Writer-in-residence Tim Wright has been thinking about the solitary artist vs collaboration, and psychogeography, in his Weblog at <http://timwright.typepad.com/inresidence>

\*\*\* Booking deadline, trAce Online Writing School courses starting 24th November

Registration closes on 17th November for the following courses which take place online from 24th November 2003 to 26th January 2004

-Animated Poetry in Flash with Peter Howard

-The Art of Screenwriting with Bonnie O'Neill

-Developing Your Narrative Voice (in fiction) with Sharon Rundle

-Designing Web-Based Narratives with Carolyn Guertin

More information at

<http://www.tracewritingschool.com/courses/schedule.cfm#series3>

\*\*\* Current trAce features

Capitalism, Computers and the Class War on Your Desktop (Opinion) Virtuality, and the weightless, frictionless, post-industrial information economy notwithstanding, there is a real world out there, and capitalism is trashing it - with our computers By Bob Hughes <http://trace.ntu.ac.uk/Opinion/index.cfm?article,,>

Data and Narrative: Location Aware Fiction. New media artist Kate Armstrong investigates the possibilities and potential of location aware narrative <http://trace.ntu.ac.uk/Opinion/index.cfm?articlef>

Already a lively debate is opening up on the trAce forums at <http://trace.ntu.ac.uk/forums/messageview.cfm?catid=3&threadidp9>

If you would like to propose an article see <http://trace.ntu.ac.uk/about/submissions.cfm> for guidelines.

\*\*\* Couple of places still available on the Writing for the Internet course: Arvon, Yorkshire UK, December 2003 Book Now! trAce editor Helen Whitehead partners Alan McDonald as tutors for the Arvon Foundation's residential Creative Writing on the Internet course to be held at Lumb Bank in Yorkshire from 1-6th December 2003. (This course is run by Arvon not trAce.) Some places still available. Book now. <http://www.arvonfoundation.org/pages/courses/courses.asp?CourseIDq>. Book by 17th November.

\*\*\* New book by Sue Thomas - advance order special offer

'Hello World: travels in virtuality' by trAce Artistic Director Sue Thomas will be published by Raw Nerve Books in March 2004 but you can order now and save money. There's also a special discount if you order 'Cyborg Lives' too - buy them both together and get 'Cyborg Lives' immediately. 'Hello World' will be despatched on 15 March 2004. It's for anyone who has ever sent an email,



entered a chat room, browsed the web or designed their own homepage - and for some who haven't. What is the power of the internet? Why does it have such a hold over our lives, offering us such pleasure, frustration and possibility?

More information about this special offer at

<http://www.rawnervebooks.co.uk/helloworld.html>

\*\*\*This newsletter can also be read online at <http://trace.ntu.ac.uk/forums/>

| *From the trAce Online Writing Centre <http://trace.ntu.ac.uk>*

trAce connects writers around the world in real and virtual space. We specialise in creativity, collaboration, learning, research, and experimentation. We offer online courses, web design and project management services. Join our free community forums, with discussion boards and regular online events.

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161. **Alan Sondheim**

***trip***

*Fri 7 Nov 2003*

---

trip

now ill trip to make sense - in the midst  
of my despair this even.

red rum & she was murdered. please peals  
leaps pales: sleep peels.

she'll shell: halls shall fail, waver: of  
woven vows. "she vowed."

this momentum..

now i'll translate to make sense. in the middle  
of an evening depression, which felt 'even.'

murder reverses the drinking of dark rum. etiquette  
fales, perseveres, fades in transcendence. sleep awakens.

she'll work with machines, not in viking halls which already disappear like so  
many ghosts. promises are woven in speech.

inertia drives the sounds, forcing them into words  
and the semblance of meaning..

—

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## 162. **August Highland**

### **REALITY OF REALITY/PUBLIC STATIC VOID**

Sat 8 Nov 2003

---

REALITY OF REALITY/PUBLIC STATIC VOID

INTERVAL #0000001:

Will be elegant; it will be, statically-typed languages. precondition. (string The  
constraint on Elt is now. Lately. but i have one or two Because SimpleC satis-  
fies. \lambda ret - and produce said. --/d class invariant at the bottom for (int.

INTERVAL #0000002:

Contain the method move, we LaTeX into \Lambda p. Now define: class intord,  
PIN! The knife was black, the by my seeing them together. Will bedetected or  
subtype hierarchies! Find the man behind and so are up to our elbows in it!  
Total number of lines= clashes between classes inconveniently protected..

INTERVAL #0000003:

Document out of the called the cops and they sent 333, Spring '96 Some Java.  
Undetected run-t ime type public Type typeOf perhaps I may find what I have.  
Delivered when this timer, protected int x=0; ... appropriately. That is, if. To  
swallow real ::::::::::::::::::::::::::::. Creation routines may be used, item){...} pub-  
lic Elt "u3400-"u3d2d Korean Hangul.

INTERVAL #0000004:

Ternary operator: ? :, putRight in BILINKABLE implement it, but it is likely.  
Provided this notice is looks like it should parameters of the same type! /\* loop  
forever \*/ while (1) break label continue 1. We can't enforce that? Arms the

police lieutenant who something, maybe I will - if I Point(2.0,3.0);. House and played video games, float - 32 bits office, they walking.

INTERVAL #0000005:

Off the stack and moving it is, parameter is changed in a address book out and look up. } At each toJa vado. ,term2 routes to reach the oasis! Expressiveness of java's type He'd been playing. We wish to restrict seconds"n", argv0); exit(1); from.

INTERVAL #0000006:

For (int ")";. Than years.. many arguments would Current) is. Double \_x, \_y; s:ks:ks:ks:ks:ks:ks:ks:k \Lambda Called? Ffl examples:, These two problems result in n"(". (((declar ation, GJ can also handle more n(( Value.

INTERVAL #0000007:

Cast by the screen... the not too long' "friends") which you wish? Adjustment." with that, emu, sabotage or delay the project Russia invaded Georgia and. A gamut of feelings until i, IS AN ILLUSION. REFER TO "SO Type Checking. Terminal works!!!!, interface ComparableF { programming language ffl scsh. Texdoclet extends, F-bounded polymorphism to Java still his idea wasn't to bad..

INTERVAL #0000008:

Are overridden must be, Pushing anything other than a dropping a THIRD bomb (recon. Public boolean, Tina walked briskly thru the Type. Di.v she was in my arms and I was extends ... {. Seven times 'fore i could get The notation indicates! Java.lang.string, movie. I went through sales on the program - world.

INTERVAL #0000009:

Demand advance over existing object-. Differences with c/c block :Each produce aboolean. Assume aconstant charge right out and so. !br? but not, SE3E03, 2003 1.155 specification. Private int partition(int a, public static void main.

INTERVAL #0000010:

Return (x > other.x)} bombs, leaflets, etc.) ? Empty(){...} public int, (Binary there isa. Intervals, we should be able, \*\*\*\*\* correct. 16 Even if this test had worked, Point aPoint=new. ()), Of course it is even worse if ---- yo ho.

august highland

muse apprentice guild

--"expanding the canon into the 21st century"

[www.muse-apprentice-guild.com](http://www.muse-apprentice-guild.com)

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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163. **August Highland**

**HITLER JUNK GOSH THINGIES**

Sat 8 Nov 2003

---

HITLER JUNK GOSH THINGIES

FISH BATTLE CRY #0000001:

Nothing, BUT THEN the other countries now behind. Someplace principle,  
Russia invaded georgia and, built-in which. From the declarations, Let n; s for!  
Just cause greater.

FISH BATTLE CRY #0000002:

Enjoy insecurity is inconsequential name! Yours. do I think. The method plus  
in rational, capable, ed nearly. Impossibl, loop and q will not satisfy! ++++++  
+++++, )e). term1 ::::::::::.

FISH BATTLE CRY #0000003:

Tilean stands at a map... a preference. Row if needed - No matter how few ad-  
ditions or informants... allea was! \_\_\_\_\_ claim to From!  
I extends. Don't like, Result :=value < other.value default value (e.g, 0 or void.

FISH BATTLE CRY #0000004:

That use the boolean type flights, dropping test OTHERS COMPUTER. Sold a  
million copies, so begun! \*ov, prefers to , and! Exception f g public Object  
push(Elt. ::::::::::, sells x that!

FISH BATTLE CRY #0000005:

Amdahl's. n us, I'm. Routines, TRS-. But Thanks! Val \* q. It is /. (in the 2-,  
Chern divide b, You define your own exceptions!

FISH BATTLE CRY #0000006:

We can applicatio allea is in a pool of light. There is, Hitler wasn't trying to  
'take IMSAI's. Pliagiarist ....., // code to always execute when around in. Not  
type ProHa:Lets do some vocals on must. Tear your ears off, the he have one  
or.

FISH BATTLE CRY #0000007:

The usually achieved much more... working. TwoD=new double1020; char, collection of possible types \*\*\*\*\*. P Osburn, running. Of local strange and familiar at! On a paper with pictures of, service. subclass, then you must know.

FISH BATTLE CRY #00000008:

Java: strings cos 333, spring cents that (x. Capabiliti, Oper ator op; Expr you may. Yours. It is {Variable. Going to, n Mad. , ITIMER.PROF Decrements both in feature clause indicates!

FISH BATTLE CRY #00000009:

N, e, hence e getting a. Boolv alue of the Parameters. Program will do the job in \*\*\*\*\* Unix timers: timer.c COS 333, \delta, in the safe ifall. That (x Euro-pean the way,

FISH BATTLE CRY #00000010:

(n )=c the blowup 153. Ffl endcol, above, and [3] that, Method. default value (e.g, 0 or void type guaranteed to be a. Advertised trouble(p, q : LINKABLE. \gamma 1;, q \* 2s, This lemma.

FISH BATTLE CRY #00000011:

Longer a dream junk just! J not. The 19. The fur the Nash -F ora. Run-time. essentially the idea anything ffl Timers are mechanisms! Vector, its good makes!

august highland

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

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164. **UbuWeb**

***FWD: Painting/Drawing Search, Princeton University***

*Sat 8 Nov 2003*

---

Please forward to anyone who may be interested. Thanks.

Painting/Drawing PRINCETON UNIVERSITY. Lecturer. Start Sept. '04. Part-time, one semester. Renewal possible. Salary competitive. Exhibited artist with university teaching experience. Include resume, slides of recent work, syllabi,

references. SASE. AA, EOE. Deadline: January 15, 2004. Director, Visual Arts Program, 185 Nassau Street, Princeton, NJ 08544

For information about applying to Princeton and self-identifying, please link to <http://web.princeton.edu/sites/dof/ApplicantsInfo.htm>

---

Do you Yahoo!?

Protect your identity with Yahoo! Mail AddressGuard

<http://antispam.yahoo.com/whatsnewfree>

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165. **Ytzhak**

***Gallery Opening and First Exhibit Featuring Work by Muralist Victor Ochoa***

*Sat 8 Nov 2003*

---

+++++ CalacaList +++++ ListaCalaca +++++

°CONTRA LA GUERRA!

Calaca Press opposes the occupation of Iraq.

For Immediate Release

Contact: Victor Ochoa [REDACTED] or Tommy Ramirez [REDACTED]

New Community Art Gallery to open in Southbay

Ojos de Dios to exhibit Victor Ochoa's "Portraits of the People" Exhibit

Who: Ojos de Dios Community Art Gallery and the MAAC Project Charter

School What: Community Art Gallery Opening and First Exhibit Featuring Work by Muralist Victor Ochoa When: Begins Thursday, November 13 and continues every Thursday in November and December Where: MAAC Community Charter School, 1385 Third Avenue, Chula Vista, CA 91911

Join the youth of the MAAC Community Charter School in the months of November and December in celebrating culture and community Thursday nights! ¡Y- During these months, the youth invite the community to share their space, to listen, to speak, to flow, to view, and to study. Y

Thursday nights the MAAC Community Charter School is also offering a FREE study space with tutors, a free Cyber Cafe' with Chicano Perk providing a complete Coffee and Refreshment Cart with reasonable prices. Y

Also, throughout these months we will be showcasing our new "Ojos de Dios" Community Art Gallery, with the premiere exhibit by Artist Victor Ochoa and his "Portraits of the People". Y Also part of the exhibit will be other work by Ochoa including: previously unseen watercolors, photo murals, silkscreens and

sketches. Victor Ochoa is a co-founder of Chicano Park, the Centro Cultural de la Raza, and the Save Our Centro Coalition. His art has appeared in numerous books including the Calaca Press titles *Bus Stops and Other Poems*, *Raza Spoken Here 1* and *Campesino Fingerprints*.

Each Thursday will have a different theme with matching activities, from Spoken word and Hip Hop open Mic's, to Video Blasts, to live Bands. Check our Schedule and join us in the celebrating and studying!

For more information call the MAAC Community Charter School at [REDACTED], and ask for Tommy Ramirez. Or Call Victor Ochoa at [REDACTED].

Thursdays from 6pm - 8pm  
at the  
MAAC Community Charter School  
1385 Third Avenue, Chula Vista, CA 91911

November 13th: Gallery Opening Ojos de Dios Gallery Exhibition by Artist Victor Ochoa

November 20th: MAAC Community Charter School Familia Potluck

December 4th: Video Blast Night

December 11th: Spoken Word and Open Mic night with turntablist DJ Subversive One

December 18th: Live Bands

\*Cyber Cafe every Thursday night with computers and internet

\*Complete Coffee Cart and refreshments with reasonable prices by Chicano Perk.

\*"Portraits of the People" Art Exhibit by Artist Victor Ochoa open every Thursday night

\*Free study space, with tutors.

--

===== °Contra la Guerra! Calaca Press is opposed to the occupation of Iraq.

===== Elaca Press  
P.O. Box 620786, San Diego, Califas 92162

[REDACTED] phone/fax

<http://calacapress.com> [REDACTED]

===== Red CalacArts Collective: <http://redcalacartscollective.org>

Social Consciousness through Artistic Means

===== Coming in December from Calaca:

La Calaca Review: A Calacanthology of bilingual writers

ISBN 0-9660773-9-3 / \$15.00 / Perfectbound / 152 pages

Available from Calaca:

For the Hard Ones/Para las Duras by tatiana de la tierra

ISBN 0-9717035-2-3 / \$14 / 160 pgs / bilingual edition / perfectbound

Apocalypse Ma'ana by Guillermo Gûmez-Pe'Òa y Guillermo Galindo

ISBN 0-9717035-1-5 / \$15.00 / Audio CD

=====Êlaca Press and  
the Red CalacArts Collective presents:

La Calaca Review Book Release Pachanga

Saturday, December 6, 2003 @ 7pm

ICE Gallery, 3417 30th St. (near Upas), San Diego, CA 92104

Featuring reading by Calacauthors:

Michael Chen, Olga Angelina Garcia Echeverria,

Rod Ricardo-Livingstone, Elba Rosario Sanchez and others tba.

Plus music by radical rockeros, Acteal.

=====Êlaca Press is a  
member of

the Raza Press Association <http://razapressassociation.org>

and the Save Our Centro Coalition <http://saveourcentro.org>

c/s

--

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Stay Strong

"Peace sells but who's buying?"

Megadeth

"This mathematical rhythmatcal mechanism enhances my wisdom of Islam,  
keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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166. **Gary Sullivan**

***Michael Gottlieb & Michael Scharf at Segue/BPC next Saturday***

*Sat 8 Nov 2003*

---

The Segue Series at Bowery Poetry Club invites you to a reading by

Michael Gottlieb and Michael Scharf

Saturday, November 15 (one week from today)

4:00 p.m., 308 Bowery, just north of Houston, NYC

\$5 goes to support the readers

Michael Gottlieb's many books include: *New York*; *The River Road*; and the truly gorgeous *Gorgeous Plunge*. His latest work, *Lost and Found*, written in the aftermath of 9/11 is due out soon from Roof Books: copies should be available at the reading.

Michael Scharf is the author of a chapbook, *Telemachiad*, and the wonderfully provocative *Vérité* ([www.ubu.com/ubu/scharf\\_verite.html](http://www.ubu.com/ubu/scharf_verite.html)). Work has recently appeared in *Mirage #4/Period(ical)*, *The Tangent* and *PoetsAgainstTheWar.org*. His latest project is tentatively titled *For Kid Rock*.

There will be a book party after the reading, at 6:30, at James Sherry's place, a couple doors down from BPC. Ask for the address after the reading!

---

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167. **Geoffrey Gatza**

***Starcherone Fiction Prize 2004: Electronic Submissions Welcome***

*Sat 8 Nov 2003*

---

Announcing the 2nd annual Starcherone Fiction Prize:

\$1,500 and publication with Starcherone Books.

Electronic Submissions Now Welcome

<http://www.starcherone.com/prize.htm>

The contest is open to story collections, novels, or indeterminate prose works up to 400 pages. Manuscripts will be blind-judged; the author's name should appear on title page and nowhere else in manuscript. There is a reading fee of \$25. Please do not send cash. The postmark deadline is January 31, 2004. The winner will be announced in August 2004. All finalists will be considered for publication with Starcherone Books.

We're thrilled to have as our Final Judge this year a fiction writer, playwright, and poet who's been putting out great books with a variety of small presses for over twenty years, Kenneth Bernard. Winner of a Guggenheim Fellowship, Bernard's books include the great linked-short-story/novel, *From the District File*, and the wild, hilarious book-length poem, *The Baboon in the Nightclub*, among others.

Women With Dark Horses by 2003 winner Aimee Parkison will be published by Starcherone Books this Spring. Will your book be next?

#### Snail Mail Directions

There is a reading fee of \$25. Please do not send cash. This is a blind-judged reading so place the author's name should appear on title page and nowhere else in manuscript. Please mail to :

STARCHERONE FICTION PRIZE, Starcherone Books, P.O. Box 303, Buffalo, NY 14201-0303.

#### Electronic

There is a reading fee of \$25 which can be paid through our secure credit card server CCNow. Once payment has been made you will be directed to a webpage where you will be able to submit your manuscript in an electronic file. For questions please send an email to [REDACTED]

Manuscripts should be sent with just a title and no other identifying information, to partake in blind judging process. To begin [http://www.ccnow.com/cgi-local/cart.cgi?starcherone\\_2004\\_www.starcherone.com/pzsubmit.htm](http://www.ccnow.com/cgi-local/cart.cgi?starcherone_2004_www.starcherone.com/pzsubmit.htm)

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168. **George J. Farrah**  
***Swans Through The House***  
*Sat 8 Nov 2003*

---

#### Swans Through The House

180.

Well bred weightlessness  
permitted through gov. mastering  
justified and well meaning  
the flow of water  
good/having  
authority  
deep hole at the bottom

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169. **Kristin Dykstra**

**Friday 11/14: Charneco, Greenberg, Trinidad**

*Sat 8 Nov 2003*

---

November Arts Events: Friday, November 14

5-7 pm: Opening of "Everywhere," an exhibition of mixed media works by Darlene Charneco. The artist, who lives and works on Long Island, will attend the opening.

This event is supported in part by a Special Opportunity Stipend from the New York Foundation for the Arts, administered on Long Island by the East End Arts Council.

About the artist: Darlene Charneco, born 1971 in NYC, received her BFA at Southampton College of Long Island University and a full Turner Fellowship for graduate studies at the State University of New York, Stony Brook Campus. She is represented by Arlene Bujese gallery. Charneco has exhibited and guest-lectured at numerous museums, galleries, and art councils. In "Everywhere," Charneco explores the construction of landscapes and reflects on the process of mapping, as a way of comprehending the world around us in both its physical and mental dimensions.

7pm: Poetry Readings by Arielle Greenberg & David Trinidad

Arielle Greenberg is the author of *Given*. Her poems have appeared in many journals, including the *Denver Quarterly*, *Black Warrior Review*, *Crazyhorse*, *Fence*, *Volt*, *American Letters & Commentary*, *Pleiades*, *jubilat*, *CROWD* and *Crayon*. She reviews books for *Rain Taxi*, *The Electronic Poetry Review* and other magazines. She is the recipient of a Saltonstall individual artist's grant and a MacDowell Colony residency and serves on the editorial board of *How2*, an online journal of innovative women's poetics. She currently teaches at Columbia College-Chicago.

David Trinidad's most recent book, *Phoebe 2002: An Essay in Verse*, a mock-epic based on the 1950 film *All About Eve*, co-written with Jeffery Conway and Lynn Crosbie, was published in 2003 by Turtle Point Press. His other books include *Plasticville* (Turtle Point, 2000), *Answer Song* (High Risk Books, 1994), *Hand Over Heart: Poems 1981-1988* (Amethyst Press, 1991), and *Pavane* (Sherwood Press, 1981). His poems have appeared in such magazines as *The American Poetry Review*, *Harper's*, *The Paris Review* and *New American Writing*, and have been included in numerous anthologies, including *Up Late: American Poetry Since 1970*, *High Risk: An Anthology of Forbidden Writings*, *The Best American Poetry 1991* (edited by Mark Strand), *Postmodern American Poetry: A Norton Anthology*, and *The Outlaw Bible of American Poetry*. He edited *Powerless*, the selected poems of Tim Dlugos, and with Maxine Scates, *Holding Our*

Own: *The Selected Poems of Ann Stanford*. In 2002 he moved from New York City to teach poetry at Columbia College in Chicago.

All events are free and take place at  
Brian Collier Studio / Gallery 305  
Washington Square East Building  
Corner of McLean and Washington  
(entrance on McLean)  
Bloomington, IL 61701

\*\*\*\*\*Coming up next spring: Peter Ramos & Roberto Tejada, in late March / Joe Amato & Dan Morris, April 16 / "Environments"--multiple readers, in early May.

Dr. Kristin Dykstra  
Assistant Professor  
Department of English  
Illinois State University  
Campus Box 4240  
Normal, IL 61790-4240

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170. **Keri Thomas**

## *FWD:pass it on*

Sat 8 Nov 2003

This was sent to me by my former college roommate. The more things change...

*From: "Dara Peyton" <[REDACTED]>  
To: [REDACTED], [REDACTED], [REDACTED],  
[REDACTED], [REDACTED], [REDACTED],  
[REDACTED], [REDACTED],  
[REDACTED], [REDACTED],  
[REDACTED], [REDACTED], [REDACTED],  
[REDACTED], [REDACTED], [REDACTED],  
[REDACTED], [REDACTED], [REDACTED],  
[REDACTED], [REDACTED], [REDACTED],  
[REDACTED], [REDACTED],  
[REDACTED], [REDACTED],  
[REDACTED], [REDACTED], [REDACTED],  
[REDACTED], [REDACTED], [REDACTED],  
[REDACTED], [REDACTED],  
[REDACTED], [REDACTED],  
[REDACTED], [REDACTED], [REDACTED],  
[REDACTED], [REDACTED], [REDACTED],  
[REDACTED], [REDACTED], [REDACTED],  
[REDACTED], [REDACTED], [REDACTED],  
[REDACTED], [REDACTED],  
[REDACTED]*

*Subject: FWD:pass it on*

Date: Sat, 08 Nov 2003 14:54:36 +0000

From  
Beethoven to the Rolling Stones, your favorite music is always playing on MSN  
Radio Plus. No ads, no talk. Trial month FREE! [http://join.msn.com/?  
page=offers/premiumradio](http://join.msn.com/?page=offers/premiumradio)

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171. **derek beaulieu**  
***help finding plath issue of mademoiselle?***

Sat 8 Nov 2003

hi folks;  
im looking for the august 1953 issue of mademoiselle - and after hiving browsed  
on ebay, etc im turning to this list. i know its a longshot, but perhaps someone  
here can help. im looking for the aug 1953 issue of mademoiselle for my gf who  
is studying plath for her Phd, and i thot this would be a pretty cool christmas  
gift - but its proving quite a challenge to find the issue...

any thots?

thanks folks

derek

derek beaulieu

c/o housepress

apt 205, 321 10th st NW

calgary alberta

canada t2n 1v7

██████████  
██████████

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172. **George Bowering**  
***Re: utility problem***

Sat 8 Nov 2003

Hey, I told Pierre all about the provenance of the meatloaf and he insisted on  
having it anyway. He was standing there in his Goldberg boxers and carrying a  
Kirby Doyle book. My heart softened. My head too. I gave him the meatloaf and  
a bottle of A-1.

*George, George, George, such a load of piffle, and when I think of the  
unspeakable things you and Maria did all night with that poor battered  
meatloaf. . . . As you well know it never crossed my lips. In fact I was  
trying to throw it out the hotel window when you offered it to Pierre*

*for lunch. That was unkind of you, and they haven't forgotten at the health department in Winnipeg. I hope all of Pierre's tests were negative.*

*Btw someone call the Canadian mounted spelling police. Bowering is trying to spell "squeamish."*

*Ha! I have had many a breakfast with you, Rachel, and I have never known you to be squeamish. You did tell me to cover up my chest hair one time, but as I recall that was the time you were having the previous night's meatloaf for breakfast, with salsa on it. Lord! I remember the dog was looking at you with imploring eyes. I could hardly bite into my rye toast.*

*GB*

*>Gosh. It seems that while etherised I somehow called up the ghosts of  
>Pierre Joris and Gyorgy Bowering. If you guys are going to kiss in  
>public (and discuss your "firkin") you really ought to put  
some kind of*

*>rating in the subject line. I mean, decent people are eating  
breakfast.*

*>*

*>> Was that YOU in Missoula? I thought it was James Lee Burke! Shows  
>> what a few bottles of Rattlesnake will do to a fellow,  
especially a*

*>> visiting Canadian. If that WAS you in Missoula, how do I get your  
>> firkin back to you?*

*>*

*>> >well, I'll be darned, George, so that talk about X.J.  
was just one*

*>> >of your come-ons and then, if I remember the sequence accurately,*

*>> >you tried to prove that a Canadian kiss was as good as a French*

*>> >kiss, but that burly barman wouldn't have any of it and  
so we drove*

*>> >back to either Peekskill or Missoula, whatever... I  
think I'll have*

*>> >another Mirabelle just about now... Pierre*

*>> >*

*>> >*

*>> >>>Well, Bowering says he has never been to Peekskill. But he  
>> has time to*

*>> >>>hang out in Missoula watching Little League games. Go  
figure. If it*

*>> >>>weren't so bewildering it would be just plain sad. Maria  
>> and I are going*

*>> >>>to have to live with that. We'll sit on our little tuffet  
>> of memories,*

>> >>>and occasionally we'll be joined by Pierre Joris.  
>> >>  
>> >>Now wait just one minute! That stuff that went on between me and  
>> >>Pierre wads just collegial, only some mutual recognition of our  
>> >>devotion to the poetry of X.J. Kennedy. Okay, we may  
> have embraced a  
> >> >>few times, but he's a European, eh?

--

George Bowering  
Misses Donald O'Connor  
303 Fielden Ave.  
Port Colborne, ON, L3K 4T5

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### 173. **George Bowering**

#### **Re: utility problem**

Sat 8 Nov 2003

Maria, you were there in our thoughts. I may have been looking at a meatloaf, but I was thinking "Maria!"

*Ahh all this talk of gourmet trysts...where was i??? how could you all be so faithless??? meatloaf and salsa were paradise enow...sniff...*

*At 9:14 AM -0800 11/4/03, George Bowering wrote:  
Ha! I have had many a breakfast with you, Rachel, and I have never known you to be squeamish. You did tell me to cover up my chest hair one time, but as I recall that was the time you were having the previous night's meatloaf for breakfast, with salsa on it. Lord! I remember the dog was looking at you with imploring eyes. I could hardly bite into my rye toast.  
GB*

*Gosh. It seems that while etherised I somehow called up the ghosts of Pierre Joris and Gyorgy Bowering. If you guys are going to kiss in public (and discuss your "firkin") you really ought to put some kind of rating in the subject line. I mean, decent people are eating breakfast.*

*Was that YOU in Missoula? I thought it was James Lee Burke! Shows what a few bottles of Rattlesnake will do to a fellow, especially a visiting Canadian. If that WAS you in Missoula, how do I get your firkin back to you?*

*>well, I'll be darned, George, so that talk about X.J. was just one  
>of your come-ons and then, if I remember the sequence accurately,*

>you tried to prove that a Canadian kiss was as good as a French  
>kiss, but that burly barman wouldn't have any of it and so we drove  
>back to either Peekskill or Missoula, whatever... I think I'll have  
>another Mirabelle just about now... Pierre  
>  
>  
>>>Well, Bowering says he has never been to Peekskill. But he  
has time to  
>>>hang out in Missoula watching Little League games. Go figure. If it  
>>>weren't so bewildering it would be just plain sad. Maria  
and I are going  
>>>to have to live with that. We'll sit on our little tuffet  
of memories,  
>>>and occasionally we'll be joined by Pierre Joris.  
>>  
>>Now wait just one minute! That stuff that went on between me and  
>>Pierre wads just collegial, only some mutual recognition of our  
>>devotion to the poetry of X.J. Kennedy. Okay, we may have embraced a  
>>few times, but he's a European, eh?

--  
George Bowering  
Didnt think he'd be this old at this age.

303 Fielden Ave.  
Port Colborne, ON, L3K 4T5

--

--  
George Bowering  
Misses Donald O'Connor  
303 Fielden Ave.  
Port Colborne, ON, L3K 4T5

[↑ Contents](#)

174. **Alan Sondheim**

**SUE LANDERS & CHRISTOPHER MATTISON READING AT CASPER JONES**

*Sat 8 Nov 2003*

---

SUE LANDERS & CHRISTOPHER MATTISON READING AT CASPER JONES

PLEASE COME!

TUESDAY NOVEMBER 18, 7:00 PM



(see below for details)

SUE LANDERS is the author of 248 mgs., a panic picnic (O Books, 2003)

This book explores the emotional and socio-political lives of a cast of characters based on autobiography, but devised by sound. Some characters are the same character under different names. The book's claustrophobic tercets combined with spiraling repetition help foreground the importance of artifice and code, the very elements the book's characters undermine, complicate, and expose. The code is a score. To sound out the story.

"This is a daring and contemporary voice that speaks of pills, guns, and of shame. The story is captivating, the echoes of recurring themes and stanzas are haunting: this book is a blast"--Anne Tardos.

She is also co-editor of the magazine Pom2. She lives in Brooklyn.

CHRISTOPHER MATTISON hails from Boston where he is the co-editor of ADVENTURES IN POETRY (with Larry Fagin). OTHER PUBLICATIONS & PORTABLE PRESS at YO-YO LABS published, for this occasion his debut chap-book:

STATICTICIANS

off-set printed cover in blue ink on goldenrod yellow paper, edition of 100

An ardent, lucid account of the hill luminaria and multiple secular close-ups--their intimacies. Tendencies, tugs. Christopher's work is perfectly clear, just so vivid.

"What's loosed along rookeries?/basalt aspiring to cobble/capons to dirigibles"

ALSO: POSSIBLE LEONIE WILSON / ALAN SONDHEIM house band  
(tenor guitar and trumpet)

Casper Jones House Cafe Bar Lounge

440 Bergen Street

between 5th Ave. & Flatbush Ave.

Park Slope, Brooklyn

■■■■■

take the Q train to 7th Ave or the 2/3 train to Bergen Street

Contact Brenda Iijima or Alan Sondheim for further information.

Brenda Iijima: ■■■■■

Alan Sondheim: ■■■■■

—

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175. **Alan Sondheim**

***Short Reviews of Books I like after Incomprehensible Message***

Sun 9 Nov 2003

---

Short Reviews of Books I like after Incomprehensible Message

ELF ^A^A^A

ymltab

.strtab

.shstrtab

.text

.rel.text

.data

.rel.data

.bss

\*GAS `reg' section\*

\*GAS `expr' section\*

I've been thinking about two books that fascinate me -

kari edwards, iduna, O Books, 2003

Nada Gordon & Gary Sullivan, Swoon, Granary, 2001

initial notes on the pda -

the two books - fieles within the virtual as well as delineations of  
desire

intimacies formed by protocols within swoon first

in depth presence of digital community

the emotional flooding at the gates

kari in the midst of sea of concept and turmoil

ik k words graphically at crosspurposes

in g and s emotional flux

both Boons

bring daniesl raster - lebbeus woords - inti plau

Now onto it. Both books connect with virtual semantics; kari's overlays are multitasking readwrites and interspersions; the references are rarely to online per se; but underlie everything written; "I have sex with open impact cryptic numbers at play- / grounds, screaming out;" [...] "artificial arms and digital fault lines" - the fault line between faultline -

While writing this the connection stuttering more than usual, quite more, I can't readwrite what I say -

In Swoon, the huge and mur-key communication protocols modes portend the bodies of the initiates to the extent that embarrassment ensues across the modalities.

I wanted to mention David Daniels - all three of the works have underlying rasters.

Swoon might be the most important poetics work written at the hinge of the millennium; emotion fluxes through the filters of communicative strategies. There are numerous works dealing with online persona, psychology, psychoanalysis; there are almost none in which the culture manifests itself without description. Dibbell comes to mind slightly, almost evanescent, but that's a story within a MOO; Swoon's narrative is broken and open-ended.

The two of them fiercely query each other, there are moments quite clearly written for eternity & the conceivable tablet, there are others that slip out often in despair or old relationships fissure/ reinscribe themselves.

There is absolutely nothing like this except and to a paler extent what millions are doing online right now or wish they were doing without such ability to reflect or cohere.

kari's work is more reflective, almost the non-intimacy of language gridding or obfuscations such as you might find in Dom Sylvester Houedard, but this is all arranged, arrayed. iduna writes through itself; unlike Swoon, there's no possibility of resolution, and the words chunk themselves through in a manner similar to the border language surrounding page centers which resounds early Clark Coolidge but more relevant, the languaging occurring through online writing and interferences sidetracking and tending elsewhere.

David Daniels - look up the work online - you will find language gridding carefully assembled through digital wording in yet another fashion - someone on television tonight used the Etch-a-Sketch for sportsplayer delineations - this is - this work is - simply brilliant, Daniels an original biography and portraiture, you must locate it.

How to locate these through bookfinder, amazon, google, abe, depending on the publication degree and appearance.

I see all of these works as harbingers of new semantics troubling the horizon, more than, say, the generative poetics or poetry which often reproduces what has already been accomplished in the static sphere.

A book I do want to mention with no relation to what has gone before -

Danna Scott's *Boxing, The Complete Guide to Training and Fitness*. I know Dana and her techniques are brilliant. From the back cover: "A licensed amateur and professional cornerperson who has been training amateur fighters for

several years, she has worked in various boxing venues throughout the country including Madison Square Garden and has been featured on Lifetime Television and MSG sports." If you want to proactively learn about boxing, this book is it.

Still reading the official blender gamekit by Roosendaal and Wartmann, and strongly recommend this. As I mentioned before, it comes with ten games you can take apart, reassemble, etc. I've been using bits and pieces.

The Vimalakirti Sutra, translated as The Holy Teaching of Vimalakirti, by Robert A.F. Thurman. But is it holy? How does this term operate in Buddhism?

And still with British romanticism, The Lake District, an anthology by Norman Nicholson, and The Grasmere Journals of Dorothy Wordsworth, edited by Pamela Woof. The latter's much more interesting than William's work, and the latter ties in psychogeography.

Anyway - perhaps sketching out a field here? which would be that of the structured body, the protocolled body whose expressive and somatic domain involves semantics filtered by the virtual.

I could go on; I've been thinking about this as intensely as I can. The boxing, Sutra, Words-worthy, are distractions. The farther afield...

"To create a fake user for an action, press SHIFT-F4."

I've failed you ...

---

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## 176. **August Highland**

### **ANTICANONICAL KAMIKAZE SNOWFLAKES:EXPLICIT VERSION**

Sun 9 Nov 2003

---

ANTICANONICAL KAMIKAZE SNOWFLAKES:EXPLICIT VERSION

Full Version: [www.muse-apprentice-guild/the\\_mag/anticanonical.html](http://www.muse-apprentice-guild/the_mag/anticanonical.html)

POLKA FLIP #0000001:

Ae Solution: First we conclude that T. + i Arm & Hammer baking. V containing at least one and N (D)=B [ C. [3. V, transformation (the? Degree at most 3. so an, Can you stand eggs on the rule S. Structures ss, \Gamma x 0. 0 i 1. Function of type n , we f. 1, (A 0. Word " boogie"? +. Transform + 2. Df, + A is ample on Y .. The ambient space i use, dis- e S intersect in a curve. Ten? 0 0. 3 ) + T v.

POLKA FLIP #0000002:

$0 \Delta (R) =$ . Conjecture 6.2.8]. by the rule S 2. The identity; on  $e$ ,  $e i$ .  $E s * a$   
 This proves that  $\Delta$  What's the story on?  $\lambda$ , (7) and a distinguished  
 eunuch! Projection to  $p$  2. And a  $k$  street but no  $j$ , satisfied, the ample What's  
 the story on? 2,  $\Delta A = (A + *E)$  are generically.  $N$  map. As  $A$  echelon matrix  
 $R$  2  $M$ . Nef cone of  $x$ , 2.3. Note that in the function and so it is. And consider  
 the linear,  $V$  0. Raising both sides of, is an additive function. nature! Be the  
 proper transforms, Therefore  $T$  square matrices, i.e.. (a)(5 points) for each  $a$ , 2  
 their meals!  $E =$  class from  $X$  to  $D$  is.

POLKA FLIP #00000003:

That,  $0(f)$  is actually in  $V$ ..  $\gamma$  14 0 0 0 0  $\gamma$ ,  $AE$   $T$  alike! Most 2, so  
 $s$  does map  $v$ , end at the vernal the notations of [3].. Observe that for each  $a$ ;  
 landlocked Austria's. 1 How is the city mimic the proof? Why does the alarm  
 clock  $_X$  of exists.? Inverse of  $t$ ,  $b$  You fire a gun and drop.  $L+1$   $i$ . Define the  
 length,  $v$  has no further. Toric varieties were, by the vertices  $\gamma x$ . 1, 2  
 $E$ , the composition  $T$  Is air subject! Is a datum  $(E ; +; \lambda ; ) + T$ .  
 $\gamma$ , , we need to but for both  $i=1$ ; 2.  $\gamma x$  corresponding!  $(*b)=*t$   
 $(R)=\Delta (R) =$ .

POLKA FLIP #00000004:

Transform  $h$  proof that  $a$  is  $\text{Pic}(X)=hH$ ;  $E$ . My personal favourite is Did whites  
 ever give.  $V$  into another function 2. I and?  $E$  has proper transform commutes  
 with scaling.. What was the leaning 1  $e$ .  $P$   $ae X \gamma x$ .  $\lambda$ , hearts  
 don't look Suppose that  $b$ . Is a function of type  $n$ , a function. What happens if  
 you file,  $v$  The second equality. I, why does the sound 1.  $N$ , debt in small  
 change?  $v$ . ""  $oi$  to  $V$ . a  $F$ -algebra.. Is well-defined and  $0 B B @$ .  $\gamma 2x$ , a  
 2.

POLKA FLIP #00000005:

Crucial. indeed, ) !  $\text{Pic}(X)$  induced Can you get cancer? Ones, is a polynomial of  
 bear arms" really mean! Are represented by, good: if  $D$  2  $j \gamma K n$ . Is  
 again finite and, a divisor of both blowups. Finitely many lines classes of excep-  
 tional. . as  $d$  meets  $l$  in  $a$ ? The right hand side,  $(A)=\Delta (A)$  for all  $T$ . Check  
 the two axioms for  $A$ ) is ample on  $D$  and! And, cons of becoming  $a$  and also the  
 small. On  $x$ : the contractions What's the story on the  $T(f)=$ . 4 . explicit de-  
 scription? 1,  $=1$  and  $0 =F[x]$ , the commutative. Respect to the ordered for?  
 Therefore?  $0 v$ . Show that the divisor that  $E$  is a field. 0.

POLKA FLIP #00000006:

Subdivision of the cones Anticanonical. What, literally, makes, ' most  $l$ , and  
 suppose that.  $R : \text{pic}(x) ! \text{pic}(d)$ . colors? Can your eyes is an invertible linear. 0,  
 to simply say "take the eunuch! I,  $dx$  we are given a binary. ""  $oi$ , the Taos  
 hum? 3.  $A$ ,  $\gamma 2x$   $ae$ .  $+ b$ , and two color! (b)(10 points) calculate, :  $X$  !

\Lambda. Navy! 2 BAL by the isomorphism ff. A is invertible. \Delta? . in particular, if  $g(x)$  4 Tower of Pisa for! N are inverse N. 3 0. Since E is a field. + b Are humans meat eaters.

POLKA FLIP #0000007:

. \lambda : (24) is obtained by replacing. A 4. E that T So we conclude that T is. 0 0 0 0 0? Equals  $*(a \lambda b)$ . contains a line through. We begin with the first \Gamma (4x. Is a function of type  $n$   $(*b)=a \lambda (*b)$ . E . This finishes? Satisfies the second + Good hypersurface: Call. : (22) veteran? What's the story on the, A) is ample on D and as 1. If the world's wealth, A is a movable divisor i. Therefore, the matrix of Where did the name 4. Always satisfied: a, 1 prove that \Delta (A)=. A function  $f$  in  $v$  the  $dx$ . T, function of type N , we is almost the same, but.

POLKA FLIP #0000008:

1 0. N N equinox and at no other. That a 2 m, with coefficients in  $F$ . in  $V$  ).. Linear operator. and we, only zero divisor in E is an invertible.  $E d ! d$ , The second equality +. Us have? your leg falls asleep? some sequence E. L \Gamma x induction. Rule?" have that is just the identity. +,  $S(f)=$  or is at most simply. And, 0; 1) with this property : M. 4, conjectured to be good  $e C ? 0$  and E \Delta. 2 \Gamma 14 0 0 0 0 \Gamma Take any ample divisor. Where did the name Let ' :  $X ! P e C$  is not contained in. What does it mean when, B \Delta  $C=f?$  I e  $C ? 0$  and E \Delta debt in small change!

august highland

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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## 177. **August Highland**

### **AFTERDEATH LUNAR HOCUS:LOATHSOME STARPOINTER VERSION**

Sun 9 Nov 2003

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AFTERDEATH LUNAR HOCUS:LOATHSOME STARPOINTER VERSION

Full Version: [www.muse-apprentice-guild.com/the\\_mag/afterdeath.html](http://www.muse-apprentice-guild.com/the_mag/afterdeath.html)

WHITE SQUIGGLE COP SKIN #0000001:

What does the s in the your ears pop? System.out.println(uf. Der sie eingef  
 public int find (int e) if the mirror. Aufteilung(10)! What loathsome disease  
 How do "human. Aufgabe 6 public class p[e]=p[p[e]]; e = h; park in the U.S.!!  
 Q.addelement(new Aufgabe 6 public class " ugen des j-ten Schl. ] dass bei der  
 j-ten -do. 22 bathroom? i=0;i!cells[j].size();i. = available "" "" "" public void  
 out() ! .insertelementat(o,j-1); "del," or "della" b. Do women have wet they fill  
 up the space? "spray"! How do "human if (((Integer) \Gamma. P 12 dass bei  
 der j-ten. Startpointer=l; "" "", =12 How do "human. \gamma 57 106 ja  
 27200813877\_\_\_\_\_. Food those white squiggles beginnenden.

WHITE SQUIGGLE COP SKIN #0000002:

Gcd(a;b), i feasible! Efficient ea-like y 1 \Gamma 1. 1272 /\* -----! 0  
 uf.out(); uf.union(1,0); List tail! Eating sushi? What's going on when algorithm  
 for finding. Is terribly time! Q Did HUD publish a. 1 j, Why do we call it the  
 public Halbierung (int. Erfolgreiche suche i=1. 3, /\* ----- (int e) !  
 Park in the u.s.? " ugen und Entfernen von was invented by! Why is virginia  
 (and ma Can the cops legally 1 \Gamma 8. Why is a ball always 1 + (j \Gamma  
 1)=m Eintr. And pa and ky) called a 684 t) //t wird an das. "colitas" mean! er-  
 stes Listenelement with p. \delta 3, ----- m.

WHITE SQUIGGLE COP SKIN #0000003:

\delta 17 \delta 31, 96 12 12 0 ); "". 12 Is it possible to build What does the S  
 in! Q.addelement(new ff. Skin? finding the gcd(a,b) is. C n tail=null; "". .int-  
 value()==k) zero gravity, would it Aufgabe 3 import. Input: a, b 2 n cf  
 -----! -int i=k % divisor; i available "" "" "". Did king herod die of!  
 63611936\_\_ -head=h! 1. mittlerer aufwand f cf armadillos carry. Did groucho  
 marx utter a q.removeElement(); return true! -queue q=new queue(new, =jm !  
 What are those threads Does any major religion 1. Can you get worms from, a  
 Can you get worms! Else return false; "", What is the proper way 143 + 106t.

WHITE SQUIGGLE COP SKIN #0000004:

Play russian roulette? \Delta 3 What's the purpose of. Q.addelement(new, Does  
 Mrs. Mantis bite - "". Aufteilung uf=new, If you lit a match in A.  
 Uf.make.set(3); baseman as he leaves! Uf.out(); uf.union(1,0); e)//Aufbau einer.  
 Ja ff gerade n=m, wenn n Eintr. A gcd(a;b) "+k+" bereits. " uberl, 7 \Gamma  
 13 0 1. Inversion! moveToFront(int k)- m. Is it true thanksgiving famous dou-  
 ble entendre. -do Disadvantage: the prime .intValue()==k). Public int find (int  
 e) baby! 1 684 588 fraction representation n :=a; v := b; w :=. And pa and ky)  
 called a ----- 22. 0 1, b=684 = 2 p=new int[i]; "".

WHITE SQUIGGLE COP SKIN #0000005:

Flat tax be fairer! " usseln: Bei gleich 1=m f. N e; "" What's the purpose of. 1  
 puzzles symmetrical? \Delta 17=10829. Ende der schlange an cf 1 \Gamma 1.

P When do leap-day babies. A gcd(a;b) gcd(a,b) :=x; m := w a` of a and b` of b with. ! ) b. Ja, if(! cells[i].isEmpty()) baseball! Natural numbers with When do leap-day babies Do women have wet. Hashadressen mit a y. Boolean flag=true; 2 Disadvantage: the prime. P \Delta 19 " ur das Entfernen von. 2, i apples, etc, are in! Containing a parody of .intValue()==k) public int. Verteilt sind. dies, What's the story with c.

WHITE SQUIGGLE COP SKIN #0000006:

B`=107457 = 3 \delta 7 public void make.set route numbers! Y=0, containing a parody of daylight saving time! ] What is the proper way a. Burglarize your house? " age. Sehen wir uns die Listenanfang t[h(k)]. \delta 53 by cesarean section! Those jocks How do "human betrachteten Eintr. Startpointer=, ! Second: EA and solution. Ax + by=c; a; b 2 n, Is it true Thanksgiving .println("Schl"us-sel. I Halbierung(10); 0 1. The recursive solution, uf.make.set(5); liefert alle. 7 \gamma 13 63611936\_\_ n :=a; v := b; w :=. On m&m's? -int r=. I also gerade diese i 3. Brochure in "creole" Mr. Mantis's head off 1. Mittlerer Aufwand f. ! output: gcd(a,b), q.removeElement(); more power than it uses!

WHITE SQUIGGLE COP SKIN #0000007:

I=1 Is there a physical i. Example: a=1859254; b, 0 return true! T =. During the act? Can salt substitute kill on M&M's! =jm, if(! uf.out()); uf.union(1,0)! Zero gravity, would it i :=i + 1 (x,y) := =. Tail=null; "" to right? What does a ground fault. K) return false; "" .removeElementAt(j)! Entfernt."); return r; dust prove creationists m. B tail=null; "" if(! cells[i].isEmpty()). Windfall: those white squiggles gcd(a;b). Zugegriffen wird um, 2 1. Is it possible to recall ! space! A reason we read from left Short sentences. Q.printqueue(); public void make.set.

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178. **Loss Pequeño Glazier**

***Review magazines for a new poetry title***

Sun 9 Nov 2003

---

I'd be grateful to receive suggestions for literary magazines that might be receptive to reviewing a new book of poetry. That would be, of course, magazines, print or Web-based, that are open to experimental writing. Thanks!

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179. **Halvard Johnson**

***Setting things straight at the NYT***

Sun 9 Nov 2003

---

from today's (11/9/03) NYT:

Correction

A headline last Sunday rendered a quotation from President Bush incorrectly. As the article reported, the president said, "I'll say that the world is more peaceful and more free under my leadership, and America is more secure" (not "more free and more peaceful").

Hal                Serving the tri-state area.

Halvard Johnson

=====

email: [REDACTED]

website: <http://home.earthlink.net/~halvard>

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180. **Philip Metres**

***Readings with Sergey Gandlevsky with Philip Metres***

Sun 9 Nov 2003

---

One of the most important contemporary Russian poets, Sergey Gandlevsky, will be reciting his poems (accompanied by poet Philip Metres' translations, now published in \*A Kindred Orphanhood: Selected Poems of SG\*) in various locations throughout the Northeast this coming week:

11/10 Grolier Poetry Bookshop (Adams House) Cambridge, MA 8PM

11/11 College of the Holy Cross (Dinand Library

Browsing Room) Worcester, MA 7PM

11/12 Rhode Island School of Design (Carr House)

Providence, RI 7PM  
11/13 Wesleyan College 4:15  
11/14 Dartmouth College 4PM

More information? Contact Phil Metres (██████)  
Philip Metres  
Assistant Professor  
Department of English  
John Carroll University  
20700 N. Park Blvd  
University Heights, OH 44118

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181. **Ron**  
***Open review in Guardian***  
*Sun 9 Nov 2003*

---

An exceptionally level-headed review of George Oppen appears in the Sunday Guardian. If only U.S. newspapers displayed this much commitment to poetry.  
<http://books.guardian.co.uk/reviews/poetry/0,6121,1080351,00.html>

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182. **mIEKAL aND**  
***Re: Review magazines for a new poetry title***  
*Sun 9 Nov 2003*

---

Please front channel your suggestions... Loss, can you tell us a little about the book?

On Sunday, November 9, 2003, at 04:19 AM, Loss Pequeño Glazier wrote:

> I'd be grateful to receive suggestions for literary magazines that  
> might be  
> receptive to reviewing a new book of poetry. That would be, of course,  
> magazines, print or Web-based, that are open to experimental writing.  
> Thanks!  
>  
>

24/7 PROTOMEDIA BREEDING GROUND

<http://www.joglars.org>  
<http://www.spidertangle.net>  
<http://www.xexoxial.org>

<http://www.neologisms.us>  
<http://www.dreamtimevillage.org>

"The word is the first stereotype." Isidore Isou, 1947.

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183. **Allegrezza**  
**Re: Review magazines for a new poetry title**  
*Sun 9 Nov 2003*

---

moria ([www.moriapoetry.com](http://www.moriapoetry.com))

bill

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

From: UB Poetics discussion group

[mailto:████████]On Behalf Of Loss Pequeño Glazier

Sent: Sunday, November 09, 2003 6:19 AM

To: ██████████

Subject: Review magazines for a new poetry title

I'd be grateful to receive suggestions for literary magazines that might be receptive to reviewing a new book of poetry. That would be, of course, magazines, print or Web-based, that are open to experimental writing. Thanks!

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184. **Haas Bianchi**  
**Re: Slam: The Return**  
*Sun 9 Nov 2003*

---

I would love to see some innovative Slam 'poetry' if there is some please post it

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

From: UB Poetics discussion group

[mailto:████████]On Behalf Of flora fair

Sent: Monday, November 03, 2003 10:50 PM

To: ██████████

Subject: Re: Slam: The Return

*Interesting. I guess that's part of the problem with these discussions. Everyone's idea of "good poetry" is very different. And we're all sure we're right.*

*Clive Holden <████████> wrote:> That's the problem: slam is a form of expression. Good poetry is not.*

*protesting too much, i think.*

*'good poetry' is pretty rare.*

*i'll keep my eyes (and ears) open to find it where i can.*

*-clive.*

-----  
*Do you Yahoo!?*

*Protect your identity with Yahoo! Mail AddressGuard*

[↑ Contents](#)

185. **Jane Sprague**

***Re: Review magazines for a new poetry title***

*Sun 9 Nov 2003*

---

Rain Taxi

Jacket

EPR

Chicago Review

Xcp: Cross Cultural Poetics

The Poker

interim

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

From: "Loss Pequeño Glazier" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, November 09, 2003 7:19 AM

Subject: Review magazines for a new poetry title

> I'd be grateful to receive suggestions for literary magazines that might  
be

> receptive to reviewing a new book of poetry. That would be, of course,

> magazines, print or Web-based, that are open to experimental writing.

Thanks!

>

>

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186. **Michael Rothenberg**

**Re: Review magazines for a new poetry title**

Sun 9 Nov 2003

---

Big Bridge

Jack Magazine

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

From: "Jane Sprague" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, November 09, 2003 4:01 PM

Subject: Re: Review magazines for a new poetry title

*Rain Taxi*

*Jacket*

*EPR*

*Chicago Review*

*Xcp: Cross Cultural Poetics*

*The Poker*

*interim*

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

From: "Loss Pequeño Glazier" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, November 09, 2003 7:19 AM

Subject: Review magazines for a new poetry title

*I'd be grateful to receive suggestions for literary magazines that might be receptive to reviewing a new book of poetry. That would be, of course, magazines, print or Web-based, that are open to experimental writing. Thanks!*

[↑ Contents](#)

187. **shanna compton**

**Re: Review magazines for a new poetry title**

Sun 9 Nov 2003

---

Sidereality (<http://www.sidereality.com/>) is great for reviews, and also Constant Critic (<http://www.constantcritic.com/>).

Verse Daily (<http://www.versedaily.com/>) and Poetry Daily (<http://poems.com/>) note all titles received and also consider excerpts. Tons of visitors--submit with permission to excerpt. I think their guidelines are on their sites.

on 11/9/03 7:19 AM, Loss Pequeño Glazier at [REDACTED] wrote:

*I'd be grateful to receive suggestions for literary magazines that might be receptive to reviewing a new book of poetry. That would be, of course, magazines, print or Web-based, that are open to experimental writing. Thanks!*

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188. **David A. Kirschenbaum**

***Re: Review magazines for a new poetry title***

*Sun 9 Nov 2003*

---

we're not a literary magazine, but boog city does have a monthly distribution of 2,000--more than i'd guess every litmag--and is free, which i know all litmags aren't.

best,  
david

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://boogcity.blog-city.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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189. **Harrison Jeff**

***Is The Cool Door Of Stories Open, Will You Look?***

*Sun 9 Nov 2003*

---

this hanging thing spiders you  
it's brick by the second take  
daintily young & prying your guise  
its perfume reluctantly thrust into snouts  
this victim pines for a proper inarticulacy  
its patchwork disappearing your face, but  
your garrulous stretch will fail its heart  
what you pocketed & thought was dusk is  
this clock dreadfully wiped clean on train-rails

---

From  
Beethoven to the Rolling Stones, your favorite music is always playing on MSN

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190. **kari edwards**

***Brenda Iijima's POEMESQUE ALA CHATEAUBRIAND***

*Sun 9 Nov 2003*

---

Brenda Iijima's  
POEMESQUE ALA CHATEAUBRIAND

only @

<http://transdada.blogspot.com/>

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191. **tom bell**

***busy***

*Sun 9 Nov 2003*

---

I have been puxxled by the lack of stimulating conversations here on the list but then I realized we were all busy bloggin.

tom bell

Some poetry available through geezer.com

Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

Write for the Health of It course at

<http://www.suite101.com/course.cfm/17413/seminar>

<http://www.suite101.com/course.cfm/17413/overview/37900>

not yet a crazy old man

hard but not yet hardening of the

art

[↑ Contents](#)

192. **Geoffrey Gatza**

***Re: Review magazines for a new poetry title***

*Sun 9 Nov 2003*

---

[www.blazevox.org](http://www.blazevox.org)

Best, Geoffrey

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

From: "Loss Pequeño Glazier" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, November 09, 2003 7:19 AM

Subject: Review magazines for a new poetry title

> I'd be grateful to receive suggestions for literary magazines that might be

> receptive to reviewing a new book of poetry. That would be, of course,

> magazines, print or Web-based, that are open to experimental writing.

Thanks!

>

>

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193. **Laura Hinton**

**(no subject)**

*Sun 9 Nov 2003*

---

InterRUPTions

An Experimental Writers Series

Announcing a Reading by

Carla Harryman

Monday, November 17th

5:30 p.m.

The City College of New York

138th St. and Convent Avenue\*

New York City

North Academic Complex (NAC)

Room 6/316

(The Rifkind Room)

Carla Harryman is the author of the novel *Gardener of Stars* (Atelos Press); several collections of prose-poetry inter-genre writings, including *There Never Was a Rose without a Thorn* (City Lights) and *Animal Instincts* (This Press); and theater-performance works, including *Memory Play* (O Books). Co-founder of the San Francisco Poets' Theater, Harryman premiered her new play, *Performing Objects Stationed in the Sub-World*, recently in Detroit and San Francisco.

Sponsored by the Simon H. Rifkind Center in conjunction with the CCNY

English Department. Contact

Laura Hinton for more information regarding the series ([REDACTED]).

Free and open to the public.

Refreshments will be served.



\* The NAC building is located between Amsterdam and Convent avenues at 138th St. Take the 1/9 subway line to 137th St. and walk up the hill to Amsterdam. Enter through the south doors.

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194. **ryan fitzpatrick**

**Re: Review magazines for a new poetry title**

Mon 10 Nov 2003

---

filling Station ([www.fillingstation.ca](http://www.fillingstation.ca))

matrix (<http://alcor.concordia.ca/~matrix/>)

grey borders (<http://www.geocities.com/greyborders/>)

rf.

*From: Geoffrey Gatz <[REDACTED]>*

*Reply-To: UB Poetics discussion group <[REDACTED]>*

*To: [REDACTED]*

*Subject: Re: Review magazines for a new poetry title*

*Date: Sun, 9 Nov 2003 19:13:19 -0500*

*[www.blazevox.org](http://www.blazevox.org)*

*Best, Geoffrey*

*----- Original Message -----*

*From: "Loss Pequeño Glazier" <[REDACTED]>*

*To: <[REDACTED]>*

*Sent: Sunday, November 09, 2003 7:19 AM*

*Subject: Review magazines for a new poetry title*

*I'd be grateful to receive suggestions for literary magazines that might be*

*receptive to reviewing a new book of poetry. That would be, of course, magazines, print or Web-based, that are open to experimental writing.*

*Thanks!*

---

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ca&RU=http%3a%2f%2fjoin.msn.com%2f%3fpage%3dmisc%2fspecialoffers%26pgmarket%3den-ca

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195. **tom bell**

***Fw: Wilfred Owen on Hiding Our Iraq War Dead***

*Mon 10 Nov 2003*

---

I saw the coffins at Clark AFB in 1965 before we had a war

I met a guardsman last week suffering from 'battle fatigue'

war does have real consequences the Washington cowboys would rather we didn't see.

tom bell

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

From: "Poets Against the War" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, November 09, 2003 11:54 PM

Subject: Wilfred Owen on Hiding Our Iraq War Dead

> We'd like to draw your attention to a powerful essay on the Op-Ed page of  
> today's New York Times.

>

> -----

> What World War I's Greatest Poet Would Say About Hiding Our War Dead

>

> By ADAM COHEN

>

> Published: November 9, 2003

>

> When World War I broke out, the English saw going off to battle as a fine  
> thing to do. They embraced the Latin poet Horace's dictum, "Dulce et  
> decorum est, pro patria mori" - It is sweet and proper to die for one's  
> country. But four years later, that romantic notion had been shattered by  
> the grim reality of the mustard-gas-laced killing fields, and by the  
bitter

> words of Wilfred Owen, a British officer now recognized as the greatest  
> poet of the Great War. Owen reported from the battlefields of France that,  
> contrary to the prettified accounts being served up, the war he witnessed  
> was full of blood "gargling" up from "froth-corrupted lungs" and "vile,  
> incurable sores on innocent tongues."

>

> Owen's subject was, he declared, "war, and the pity of war." He expressed  
> it through dark word portraits, in which dead and dying young men were  
> stripped of any glory or sentimentality. Owen himself became one of these  
> inglorious casualties when he was killed in action at the age of 25, just  
> days before the war's end, 85 years ago this week.  
>  
> A revered figure in England, Owen found a large American following during  
> the Vietnam War. He is often portrayed as antiwar, which he was not. What  
> he stood for was seeing war clearly, which makes him especially relevant  
> today. The Bush administration has been loudly attacking the news media  
for  
> misreporting the Iraq conflict by leaving out good news. Owen would  
counter  
> - in vivid, gripping images - that it is the White House, with its  
campaign  
> to hide casualties from view, that is dangerously distorting reality.  
>  
> Owen was born in western England, near the Welsh border, to a middle-class  
> family. When the clouds of war were gathering, he was embarking on a  
> literary life. Like many young British men, he was caught up in war fever.  
> As Dominic Hibberd, a leading Owen scholar, relates in a recent biography,  
> Owen reacted to the German threat by writing a poem in which he  
approvingly  
> cited Horace's dictum, adding that it was "sweeter still" to die in war  
> "with brothers." He wrote to his mother, "I now do most intensely want to  
> fight."  
>  
> Owen got his wish. He volunteered for the army in the fall of 1915, and  
was  
> sent to France. Being there gave him a "fine heroic feeling," he wrote his  
> mother a few months later. But before long, Owen was nearly killed by a  
> German sniper. Then, while stumbling in the dark, he fell into a 15-foot  
> pit and ended up with a concussion. "I have suffered seventh hell," he  
> wrote his mother.  
>  
> A large shell exploded near his head weeks later, throwing him into the  
> air, and another, ghoulishly, exhumed a comrade, depositing his corpse  
> nearby. Owen was haunted by blood-soaked dreams and, after a diagnosis of  
> shell shock, he was committed to a war hospital. He befriended a fellow  
> patient, the poet Siegfried Sassoon, and embarked on his most prolific  
> period of writing. For Owen, the romance of war was by now long gone. He  
> wrote of one wounded soldier, "heavy like meat/And none of us could kick

> him to his feet."  
>  
> While convalescing, Owen wrote his greatest work, "Dulce et Decorum Est,"  
> in which he provided a biting new take on Horace's assessment of death in  
> battle. The poem is an account of a gas attack, and of one soldier too  
slow  
> to put on his "clumsy helmet" who ends up "guttering, choking, drowning."  
> Owen concludes by caustically telling the reader that if he had been  
there,  
> "you would not tell with such high zest/To children ardent for some  
> desperate glory/ The old Lie: Dulce et decorum est/Pro patria mori."  
>  
> When he recovered, Owen was sent back to France to fight. Ordered to lead  
> his troops across a canal into heavy enemy machine gun and mortar fire, he  
> was killed in the crossing. His mother received a telegram reporting his  
> death on Nov. 11, 1918, the day the war officially ended.  
>  
> Owen, who was commended posthumously for inflicting "considerable losses  
on  
> the enemy," was no pacifist. He told his mother he had a dual mission: to  
> lead his men "as well as an officer can" but also to watch their  
> "sufferings that I may speak of them." Owen was right that an honorable  
> approach to war requires both ably leading troops on the battlefield, and  
> reporting honestly what occurs there.  
>  
> The Bush administration, however, is resisting this honorable approach. In  
> its eagerness to convince the public that things are going well in Iraq,  
it  
> is leading troops into battle, while trying its best to obscure what  
> happens to them. President Bush is not attending soldier funerals, as  
> previous presidents have, avoiding a television image that could sow  
doubts  
> in viewers' minds. He avoids mentioning the American dead - and the  
> injured, who are seven times as numerous. The Pentagon has sent out  
> emphatic reminders that television and photographic coverage is not  
allowed  
> of coffins returning to Dover Air Force Base.  
>  
> There are already signs of public unease. Representative George  
Nethercutt,  
> a Republican running for the Senate in Washington, was criticized last  
> month for saying the media were focusing on "losing a couple of soldiers

> every day" rather than the "better and more important" story of progress  
in  
> Iraq. (Mr. Nethercutt later complained that some accounts left out that he  
> said losing the soldiers "heaven forbid, is awful.") But Mr. Nethercutt's  
> was just the sort of bland formulation that would have driven Owen wild.  
>  
> Americans are already considering the relative merits of staying the  
course  
> in Iraq, putting in an international peacekeeping force, and even pulling  
> out. It is a somber debate, with great consequences for this nation, and  
> the world. We must enter into it with full information, without lapsing  
> into what Owen trenchantly called "the old lie" - or new ones.  
>  
> -----  
>  
> For the complete story in the New York Times, go to:  
>  
>  
[http://www.nytimes.com/2003/11/09/opinion/09SUN3.html?  
n=Top%2fOpinion%2fEdit  
orials%20and%20Op%2dEd](http://www.nytimes.com/2003/11/09/opinion/09SUN3.html?n=Top%2fOpinion%2fEditorials%20and%20Op%2dEditorials)  
>  
>  
> -----  
> How can you help?  
>  
> >> Organize a poetry reading against the war. Go to  
> <http://poetsagainsthewar.org/createreading.asp>.  
>  
> >> Publish your poem against the war. Since August 1st, over 1500 new  
> antiwar poems have been added to the Poets Against the War web site. Go to  
> <http://poetsagainsthewar.org/submitpoem.asp>.  
>  
>  
> -----  
> To change the email address we use to send you news or announcements  
about  
> PAW, or to give us any additional info, please go to  
> <http://poetsagainsthewar.org/authoredit.asp>.  
>  
> To unsubscribe: If you'd rather not receive any more email from us, please  
> go to <http://poetsagainsthewar.org/changesubscription.asp>.

>  
>  
>  
>  
>

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196. **Kevin Killian**

***"17 Reasons," Public Art in San Francisco***

*Mon 10 Nov 2003*

---

Today was the opening of "17 Reasons" at the Jack Hanley Gallery in San Francisco. This show is curated by Jack Hanley and Kate Fowle, they have invited 20 artists to impose site-specific projects on the landscape of San Francisco's Mission District.

I'm one of them. If you have a chance to go to San Francisco please try and see my piece. It might not be there for very long since it's unauthorized by local authorities, but it's standing right at the corner of Albion and Camp Streets, it's about seven feet high and three feet wide and two feet deep. It has a little roof on it with the name of the piece. It started with my poem, "There's a Dark Secret in Me" which was published in an early issue of THE POKER. Then my collaborator the young artist Colter Jacobsen turned it into a sculpture. Now it's sitting there on the corner, very close to Summi Kaipa's apartment. Wonder what she'll make of it! I forgot to tell her it was going up! If it rains, many of my words will wash away. Check it out before it's too late. You should get a map and walk around and see the whole of "17 Reasons," which includes not only me & Colter but also John Baldessari, Dave Muller, Chris Johansen, Yoko Ono, Jeffrey Vallance, many more.

Here's the link to get a map.

<http://www.jackhanley.com/id195.htm>

Try it, see if you enjoy yourselves. Tell them "Kevin sent you."

-- Kevin Killian

PS, thanks everyone who came to Small Press Traffic's 9th annual Literary Soiree and Auction, which was tremendous fun and all in a good cause. That was on Saturday.

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197. **dcmb**

**Re: utility problem**

Mon 10 Nov 2003

---

"Srueamish" as George employs it means something in the new "Spanglish". It means "to lick the metaphorical cream off the top". You are revealed, ladies.

Grandfather Bromige, F.R.C.

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

From: George Bowering <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Saturday, November 08, 2003 2:58 PM

Subject: Re: utility problem

*Hey, I told Pierre all about the provenance of the meatloaf and he insisted on having it anyway. He was standing there in his Goldberg boxers and carrying a Kirby Doyle book. My heart softened. My head too. I gave him the meatloaf and a bottle of A-1.*

*George, George, George, such a load of piffle, and when I think of the unspeakable things you and Maria did all night with that poor battered meatloaf. . . . As you well know it never crossed my lips. In fact I was trying to throw it out the hotel window when you offered it to Pierre for lunch. That was unkind of you, and they haven't forgotten at the health department in Winnipeg. I hope all of Pierre's tests were negative.*

*Btw someone call the Canadian mounted spelling police. Bowering is trying to spell "squeamish."*

*Ha! I have had many a breakfast with you, Rachel, and I have never known you to be squeamish. You did tell me to cover up my chest hair one time, but as I recall that was the time you were having the previous night's meatloaf for breakfast, with salsa on it. Lord! I remember the dog was looking at you with imploring eyes. I could hardly bite into my rye toast.*

*GB*

*>Gosh. It seems that while etherised I somehow called up the ghosts of  
>Pierre Joris and Gyorgy Bowering. If you guys are going to kiss in  
>public (and discuss your "firkin") you really ought to put  
some kind of*

*>rating in the subject line. I mean, decent people are eating  
breakfast.*

*>*

*>> Was that YOU in Missoula? I thought it was James Lee Burke! Shows*

>> *what a few bottles of Rattlesnake will do to a fellow,  
especially a*  
>> *visiting Canadian. If that WAS you in Missoula, how do I get your*  
>> *firkin back to you?*  
>  
>> *>well, I'll be darned, George, so that talk about X.J.  
was just one*  
>> *>of your come-ons and then, if I remember the sequence accurately,*  
>> *>you tried to prove that a Canadian kiss was as good as a French*  
>> *>kiss, but that burly barman wouldn't have any of it and*  
*so we drove*  
>> *>back to either Peekskill or Missoula, whatever... I*  
*think I'll have*  
>> *>another Mirabelle just about now... Pierre*  
>> >  
>> >  
>> >>> *Well, Bowering says he has never been to Peekskill. But he*  
>> *has time to*  
>> >>> *hang out in Missoula watching Little League games. Go*  
*figure. If it*  
>> >>> *weren't so bewildering it would be just plain sad. Maria*  
>> *and I are going*  
>> >>> *to have to live with that. We'll sit on our little tuffet*  
>> *of memories,*  
>> >>> *and occasionally we'll be joined by Pierre Joris.*  
>> >>  
>> >> *Now wait just one minute! That stuff that went on between me and*  
>> >> *Pierre wads just collegial, only some mutual recognition of our*  
>> >> *devotion to the poetry of X.J. Kennedy. Okay, we may*  
> *have embraced a*  
> >> >> *few times, but he's a European, eh?*

--

*George Bowering  
Misses Donald O'Connor*

*303 Fielden Ave.  
Port Colborne, ON, L3K 4T5*

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198. **Alan Sondheim**  
***misery of sex all***

*Mon 10 Nov 2003*

---

misery of sex all



travelling island to where rhode i'll island show where work i'll at show brown  
work university. at travelling brown to university. rhode should the i guns my  
everything? all with with the the sex guns and and should everything? i sex all  
don't have guns.

"guns."

didn't the bring train them where up i'll but be will getting take off train didn't  
be up getting but off will in to providence hope running angell. hope and angell.  
in or providence angel. up i. i well, dry problem i've is been i'm working having  
too a much dry with run. well, i've the been problem working is too i'm much  
having pda even small-screen, image even processing image on processing it.  
on the it. microscopic microscopic pda imaginary. guarantee i'll you guarantee  
can't you read can't this. read this small.

images on are earth [0-9][0-9][0-9] can x you [0-9][0-9] do pixels. with what  
that? earth images can are do x that? pixels. talk won't about mention run  
which won't exist. mention i'll which my exist. run nothing against i anyone.  
have someday be published do famous. get anything i'll get published there. and

travelling island to where rhode i'll island show where work i'll at show brown  
work university. at travelling brown to university. rhode should the i guns my  
everything? all with with the the sex guns and and should everything? i sex all  
don't have guns.

"guns."

---

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199. **MAG**

***Fw: Michael Basinski - MAG Special Edition***

*Mon 10 Nov 2003*

---

Michael Basinski

\*\*\*\*\*

Michael Basinski

MAG Special Edition

www.muse-apprentice-guild.com

\*\*\*\*\*

Poetic Works

Visual Works

Interview With Basinski

Essays On Basinski

\*\*\*\*\*

August Highland - Editor

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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200. **Ron**

***Silliman's Blog -- 75,000 visitors***

*Mon 10 Nov 2003*

---

<http://ronsilliman.blogspot.com/>

The 75,000th visitor arrives today!

Keston Sutherland:

What is vagueness?

Philadelphia Progressive Poetry Calendar

(new to the list:

readings by Robert Creeley, Harryette Mullen

kari edwards & yours truly)

Gary Sullivan on Dan Davidson's Culture

In Maine: How does jazz figure into poetics?

Bruce Andrews:

Born to blog

(against "comfy" reading)

Jake Berry replies

to my review

Dan Davidson's Culture -

when the "early work" is the only work

Lyn Hejinian's My Life in the Nineties

Leslie Scalapino's sentence

Leslie Scalapino's Autobiography:

genre & rules in the family

Writing on the day job

Responding to Bill Lavender:  
Close reading Jake Berry  
& the issue of the overdetermined trope

Bill Lavender responds  
to my review of Another South

<http://ronsilliman.blogspot.com/>

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201. **Kazim Ali**

***Re: busy***

*Mon 10 Nov 2003*

---

i too noticed less of the conversations that happened  
here: in the public square. where everyone got dirty  
and in everyone else's face.

is it possible that the blogs are the new mall:  
drawing all the traffic into compartmentalized shops:  
you have to know where to go to get what you want.

no more in your face. too bad. so is "blog" the wave  
of the future? and not "list" any more? why is that?  
back to possession i guess: "blog" is our own kingdom  
where we can say and say. list is, no matter how  
unmoderated, still someone else's green.

--- tom bell <[REDACTED]> wrote:

> I have been puxxled by the lack of stimulating  
> conversations here on the  
> list but then I realized we were all busy bloggins.

>

> tom bell

>

>

> Some poetry available through geezer.com

>

> Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

>

> Write for the Health of It course at

> <http://www.suite101.com/course.cfm/17413/seminar>

>

<http://www.suite101.com/course.cfm/17413/overview/37900>

> not yet a crazy old man

> hard but not yet hardening of the  
> art

=====

=====

WAR IS OVER

(if you want it)

(e-mail [REDACTED])

---

Do you Yahoo!?

Protect your identity with Yahoo! Mail AddressGuard

<http://antispam.yahoo.com/whatsnewfree>

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202. **St. Thomasino**

***eratio postmodern poetry issue two fall 2003***

*Mon 10 Nov 2003*

---

eratio postmodern poetry issue two fall 2003

<http://www.eratiopostmodernpoetry.com>

poetic language

Joel Chace

Kristy Odelius

Mary Kasimor

Jukka-Pekka Kervinen

Aaron McCollough

Garth Greenwell

Thomas Lowe Taylor

Michael R. Allen

Andrew Lundwall

Christophe Casamassima

Donna Kuhn

Amy King

Jnana Hodson

Jonathan Minton

Teresa Cardinal

Ric Carfagna

eidetics

Andrew Topel  
Nico Vassilakis  
Jukka-Pekka Kervinen

eratio gallery

Luc Fierens  
Kathy Ernst  
Wendy Collin Sorin  
Donna Kuhn

cover art by catherine h.

edited by gregory vincent st. thomasino

eratio appears for spring and fall

deadline for submissions for issue three, spring 2004, is january 31, 2004 reading, and acceptance, is now underway for issue three

<http://www.eratiopostmodernpoetry.com>

god bless you, geppetta

9

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203. **Tim Peterson**  
**2 burning questions**  
*Mon 10 Nov 2003*

---

2 burning questions (and more sub-questions):

1) Are we all fated to be cyborgs? Is the metaphor of "desiring machines" inevitable as the only alternative to the "traces of fascism in the body"? I'm reading D & G right now and it's making me kind of angry, not sure why. I guess it's just that I don't see the motivation for resorting to this inorganic metaphor...are there other alternatives?

2) This may feed back into the other question: I get from Walter Benjamin's concept of "the Angel of History" a kind of passive inaction or sense of mourning which I find attractive, but also slightly disturbing. I am looking for ways out of this position. What are some of the ways to move or go? If this Benjamin image embodies a lot of the paradoxical activity & stasis of the avant-garde, how can I break away from this, and what are some possible alternatives? What the heck does "post-avant" mean, anyway? If I do break away from it, am I doomed to a completely nomadic state?

Argh. Any responses, comments, or suggestions of stuff to read would be much appreciated. Feel free to backchannel or frontchannel.

Thanx,

Tim

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## 204. **Wanda Phipps**

### ***Reminder--Soft Skull Poets Reading Tonight***

*Mon 10 Nov 2003*

---

Monday, November 10 2003

8:00pm - 9:00pm

Soft Skull poets Sparrow, Todd Colby & Wanda Phipps at Readings Between A & B

An evening with Soft Skull Press poets Sparrow, Todd Colby & Wanda Phipps (with Steve Antonakis on guitar) Readings Between A & B Curated by Meghan Cleary & Mary Donnelly

11th Street Bar

510 E. 11th Street

(between Aves A & B) NYC

[www.readab.com/calendar.html](http://www.readab.com/calendar.html)

FREE

Hope to see you

--

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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## 205. **Ytzhak**

### ***INFO: brooklyn--boricua college's winter poetry series***

*Mon 10 Nov 2003*

---

INFO: brooklyn--boricua college's winter poetry series

=====

BORICUA COLLEGE

WINTER POETRY SERIES

PRESENTS

Heritage in New York Now

---

Diana Hern\*andez \* Willie Perdomo \* Nancy Mercado

Gilda Rivera and Danzafiesta

Friday, November 14, 2003 \* 7:30 PM

at Boricua College, 186 N. 6th Street, Brooklyn (L train to Bedford Avenue)

\* For more info. call: [REDACTED] \* Free & Open to the Public

Diana Hern\*andez

is a poet, singer/songwriter, painter and also a yoga instructor at Boricua College. After joining in Amsterdam "The Orgasmic Orchestra" as lead singer, she has been heard on WBAI, and has done poetry performance art at The Garage, joined The Barry Harris' Jazz Ensemble and developed her own Jazz Singer's Workshop. She has appeared in Long Shot, Alou! Voices from the Nuyorican Cafe Anthology; Avenue Be Magazine; Sound of Water and in her published chapbook Raw Lips Melao: A Nuyorican Rhapsody.

Willie Perdomo

is the author of Where A Nickel Costs A Dime (1996), Visiting Langston (2002), and Smoking Lovely (2003). His work has been included in several anthologies and in the NY Times Magazine, Bomb, Russell Simmons,Â One World

Magazine, PEN America and on PBS documentaries Words in Your Face, The United States of Poetry, HBO,Âs Def Poetry Jam and B.E.T,Âs Hughes Dreams

Harlem.

Nancy Mercado

is a poet, educator, editor and author of the poetry book It Concerns the Madness. Her work has been anthologized in among others, From Totem to Hip Hop edited by Ishmael Reed , 911 An Anthology of New York City Poets,

Identity Lessons and Aloud! Voices from the Nuyorican Poets Caf\*©. She organized the event ,ÁWord Power,À at the NJ Performing Arts Center and for eleven years served as editor of Long Shot, an arts and literature publication.

Gilda Rivera and Danzafiesta

Gilda studied dance and education at the University of Puerto Rico, Columbia University and the University of Phoenix. She traveled worldwide representing indigenous dances from Puerto Rico and is presently a faculty member at Boricua College. After twenty-five years as a dance teacher, professional dancer and choreographer, she created the company Danza Fiesta: Baile y Teatro Puertorrique\*±o, to promote folk dance as a medium for educating people on the historical aspects of Puerto Rican culture.

Major funding for this event is generously provided by Boricua College.

This event is made possible with public funds from the New York State Council on the Arts, a state agency. >>

--  
-

---

Stay Strong

"Peace sells but who's buying?"  
Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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206. **Betsy Andrews**

**email addresses for Brendan Lorber and for Maggie Nelson?**

Mon 10 Nov 2003

---

Can anyone back channel both or either of these to me? peace, betsy

-----  
Do you Yahoo!?

Protect your identity with Yahoo! Mail AddressGuard

[↑ Contents](#)

207. **kari edwards**

**Re: 2 burning answers**

Mon 10 Nov 2003

---

check out:

<http://transdada.blogspot.com/>

for your special answer today, made especially for you. personal and up close..

On Monday, November 10, 2003, at 08:13 AM, Tim Peterson wrote:

*2 burning questions (and more sub-questions):*

*1) Are we all fated to be cyborgs? Is the metaphor of "desiring machines"*

*inevitable as the only alternative to the "traces of fascism in the body"?*

*I'm reading D & G right now and it's making me kind of angry, not sure why.*

*I guess it's just that I don't see the motivation for resorting to this inorganic metaphor...are there other alternatives?*

*2) This may feed back into the other question: I get from Walter Benjamin's*

*concept of "the Angel of History" a kind of passive inaction or sense of mourning which I find attractive, but also slightly disturbing. I am looking for ways out of this position. What are some of the ways to move or*

*go? If this Benjamin image embodies a lot of the paradoxical activity & stasis of the avant-garde, how can I break away from this, and what are some possible alternatives? What the heck does "post-avant" mean, anyway?*

*If I do break away from it, am I doomed to a completely nomadic state?*

*Argh. Any responses, comments, or suggestions of stuff to read would be much appreciated. Feel free to backchannel or frontchannel.*

Thanx,

Tim

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208. **Tim Peterson**

**Q & A & Q**

Mon 10 Nov 2003

---

Thanks Kari! This is great & I really appreciate it, and mostly agree...

HOWEVER, in a way this is the answer I already had, and it was the answer I was afraid of getting (was not necessarily looking for answers, but ways to name provisional solutions), the end of "master-narratives" being simply another master narrative. Thus the fact you say there are no answers (which I agree with) is an answer, and I am asking what are the alternatives. Something has to trump that in the endgame, be this response an "it" or a multiplicity of solutions...

Best,

Tim

Date: Mon, 10 Nov 2003 09:15:01 -0800 Reply-To: UB Poetics discussion group

<[REDACTED]> Sender: UB Poetics discussion group

<[REDACTED]> From: kari edwards <[REDACTED]>

Subject: Re: 2 burning answers In-Reply-To:

<[REDACTED]> Content-Type: text/plain;

charset=US-ASCII; format=flowed

check out:

<http://transdada.blogspot.com/>

for your special answer today, made especially for you. personal and up close..

Tim Peterson

Journals Marketing Coordinator

The MIT Press

Five Cambridge Center

Cambridge, MA 02142-1493

phone: [REDACTED]

fax: [REDACTED]

<http://mitpress.mit.edu/journals>

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209. **Vernon Frazer**

**Re: busy**

*Mon 10 Nov 2003*

---

Looks like I'm staying on the green. I'm so busy with my own writing that I haven't checked out any blogs at length. I was invited to join one last week, and wouldn't mind, but worry that if I get too involved I won't have the time I need. Which calls to mind, I just looked on Silliman's Blog for "writing on the day job," an area I'm eminently qualified to write about, having spent 26.5 years moonlight by day. I couldn't find it, but would look at it & comment if anybody can tell me how I can get to it. If not, c'est la guerre.

Back to work.

Vernon

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Kazim Ali

Sent: Monday, November 10, 2003 7:48 AM

To: ██████████

Subject: Re: busy

i too noticed less of the conversations that happened  
here: in the public square. where everyone got dirty  
and in everyone else's face.

is it possible that the blogs are the new mall:  
drawing all the traffic into compartmentalized shops:  
you have to know where to go to get what you want.

no more in your face. too bad. so is "blog" the wave  
of the future? and not "list" any more? why is that?  
back to possession i guess: "blog" is our own kingdom  
where we can say and say. list is, no matter how  
unmoderated, still someone else's green.

--- tom bell <████████> wrote:

> I have been puxxled by the lack of stimulating  
> conversations here on the  
> list but then I realized we were all busy blogginn.  
>  
> tom bell  
>  
>  
> Some poetry available through geezer.com  
>

> Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)  
>  
> Write for the Health of It course at  
> <http://www.suite101.com/course.cfm/17413/seminar>  
>  
<http://www.suite101.com/course.cfm/17413/overview/37900>  
> not yet a crazy old man  
> hard but not yet hardening of the  
> art

=====

=====

WAR IS OVER

(if you want it)

(e-mail [REDACTED])

---

Do you Yahoo!?

Protect your identity with Yahoo! Mail AddressGuard

<http://antispam.yahoo.com/whatsnewfree>

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210. **Nick Piombino**

***Nick Piombino's ::fait accompli::***

*Mon 10 Nov 2003*

---

Today on  
::fait  
accompli::  
Nada Gardon  
and  
Marianne  
Shaneen  
challenge  
each  
other  
in a  
provocative  
poetic  
interview  
as seen  
and heard

last night  
at the  
Zinc Bar  
introduced  
by Brenden  
Lorber

please visit  
::fait  
accompli::  
<http://nickpiombino.blogspot.com/>  
over 50,000  
hits since  
5/24/03

also check  
out the  
::fait  
accompli::  
bloglist  
at the  
Electronic  
Poetry  
Center  
<http://epc.buffalo.edu/connects/blogs.html>

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## 211. **Rob McLennan**

### ***Re: Review magazines for a new poetry title***

*Mon 10 Nov 2003*

---

ive heard of all of these but the last two. would it be possible  
to get contact info for such?  
rob mclennan

*Big Bridge*  
*Jack Magazine*  
*Rain Taxi*  
*Jacket*  
*EPR*  
*Chicago Review*  
*Xcp: Cross Cultural Poetics*  
*The Poker*  
*interim*

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics  
(Insomniac)...pub., above/ground press ...coord.,SPAN-O + ottawa small press  
fair ...8th coll'n - red earth (Black Moss) ...c/o RR#1 Maxville ON K0C 1T0  
www.track0.com/rob\_mclennan \* <http://robmclennan.blogspot.com/>

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212. **Robert Corbett**  
**Re: 2 burning answers**  
*Mon 10 Nov 2003*

desiring machines sounds kinda fascist--but sexy. if it means being Neo or Trinity, I'm all for it.

-- Robert Corbett, Ph.C. "Given the distance of communication, Coordinator of New Programs I hope the words aren't idling on the B40D Gerberding map of my fingertips, but igniting the Phone: [REDACTED] wild acres within the probabilities of Fax: [REDACTED] spelling" - Rosmarie Waldrop  
UW Box: 351237

On Mon, 10 Nov 2003, kari edwards wrote:

*check out:*

*<http://transdada.blogspot.com/>*

*for your special answer today, made especially for you. personal and up close..*

*On Monday, November 10, 2003, at 08:13 AM, Tim Peterson wrote:*

*2 burning questions (and more sub-questions):*

*1) Are we all fated to be cyborgs? Is the metaphor of "desiring machines"*

*inevitable as the only alternative to the "traces of fascism in the body"?*

*I'm reading D & G right now and it's making me kind of angry, not sure why.*

*I guess it's just that I don't see the motivation for resorting to this inorganic metaphor...are there other alternatives?*

*2) This may feed back into the other question: I get from Walter Benjamin's*

*concept of "the Angel of History" a kind of passive inaction or sense*

*of  
mourning which I find attractive, but also slightly disturbing. I am  
looking for ways out of this position. What are some of the ways to  
move or  
go? If this Benjamin image embodies a lot of the paradoxical activity &  
stasis of the avant-garde, how can I break away from this, and what are  
some possible alternatives? What the heck does "post-avant" mean,  
anyway?  
If I do break away from it, am I doomed to a completely nomadic state?*

*Argh. Any responses, comments, or suggestions of stuff to read would be  
much appreciated. Feel free to backchannel or frontchannel.*

*Thanx,*

*Tim*

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213. **Robert Corbett**  
***Re: Silliman's Blog -- 75,000 visitors***

*Mon 10 Nov 2003*

Ron,

Why no titles in your blog? I always find your entries virtually essays, cogent and, er, coherent, therefore not the miscellanies that dating entries implies. Ah yes, this makes the blog more difficult to scan through, but is this an intended difficulty or do you have a principle against titles? (BTW, "What" and "The Age of Huts" are two of the most resonant titles for books in recent years, to my way of thinking.)

Robert

-- Robert Corbett, Ph.C.      "Given the distance of communication, Coordinator of New Programs      I hope the words aren't idling on the B40D Gerberding map of my fingertips, but igniting the Phone: [REDACTED] wild acres within the probabilities of Fax: [REDACTED] spelling" - Rosmarie Waldrop  
UW Box: 351237

On Mon, 10 Nov 2003, Ron wrote:

*<http://ronsilliman.blogspot.com/>*

*The 75,000th visitor arrives today!*

*Keston Sutherland:*

*What is vagueness?*

*Philadelphia Progressive Poetry Calendar  
(new to the list:  
readings by Robert Creeley, Harryette Mullen  
kari edwards & yours truly)*

*Gary Sullivan on Dan Davidson's Culture*

*In Maine: How does jazz figure into poetics?*

*Bruce Andrews:  
Born to blog  
(against "comfy" reading)*

*Jake Berry replies  
to my review*

*Dan Davidson's Culture -  
when the "early work" is the only work*

*Lyn Hejinian's My Life in the Nineties*

*Leslie Scalapino's sentence*

*Leslie Scalapino's Autobiography:  
genre & rules in the family*

*Writing on the day job*

*Responding to Bill Lavender:  
Close reading Jake Berry  
& the issue of the overdetermined trope*

*Bill Lavender responds  
to my review of Another South*

*<http://ronsilliman.blogspot.com/>*

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214. **Kevin Hehir**

**tech blog**

Mon 10 Nov 2003

---

this is interesting for you tech/culture people

<http://www.collisiondetection.net/>



--

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## 215. Kirby Olson

**Re: busy**

*Mon 10 Nov 2003*

---

This is probably nothing to add, but my mom really liked Senator John Edwards of North Carolina, and since this is the only venue I feel like writing in for now, here goes. I caught Edwards on CNN or C-Span last night with a live discussion from New Hampshire. First, he has hair! It's reddish brown, and no gray. Second, he has a chin. Those two facts alone amaze me.

With those two items he might beat Bush.

Edwards winks at young and old people alike, and seems to be pretty good on his feet. He has upper body strength, but unlike Gore he had a wrinkled shirt. All those things are in his favor, I think. Lieberman has no chin, and who wants to look at that for four years? Howard Dean looks like a Ben & Jerry's Carton with that huge head and the spindly legs. Clark and Kerry are flip-flips, and even blacks don't like Sharpton.

So it looks like John Edwards might be the guy to run if the Democrats want to beat Bush. He looks better than Bush, being younger, and he also has some of the downhome folksiness of Bush. He grew up with guns, so the NRA can't gun him down, but he thinks assault rifles don't make for good sporting hunts. He has ideas about education, the arts, etc., which aren't too outlandish. He's in favor of enlarging the CIA and getting a domestic intelligence system worthy of the name going. This will freak out some of the fringe left but will satisfy the middle that he is aware that the world is dangerous and that cougars will leap out of the petunias if you don't watch it.

I'm not saying I'm voting for him. And if the Greens want to run Nader again they can still derail the Democrats no matter who runs. So far though Nader hasn't thrown his hat in. I actually think Edwards can beat Bush on the basis of hair and chin. He'll get the women's vote, and men won't think of him as a sissy or a Gore-bore. I think he's the only guy who can beat Bush out of this line-up. He said that he loved the arts, and would be their champion, as that's the only sign of a good civilization after it's gone (he said that, or something like that, but he mentioned the NEH rather than the NEA. The NEH funds academic studies, while the NEA funds creative endeavors.).

Does anybody else know anything else about Edwards?

-- Kirby Olson

216. **Lewis LaCook**  
*A morning of beautiful boys*

*Mon 10 Nov 2003*

---

I wake with a sun,  
the most beautiful boy in the world.  
I have yet to drive you away, I  
mention, with my paranoia and  
clinging acknowledgement  
of scars? No-one has ever  
been faithful to me, and so I  
killed her with my dead morning calls.  
Because I couldn't believe her.

I woke up and trailed  
my fingers over my chest.  
It made a ghost of sound.  
Bright sidewalk chalks.

I was whole all morning long.

You know what they say  
about the beautiful boys  
and the cracked: we are  
their shadows. We run cold  
across their beds. Veins  
concurrent with  
their sex. Who  
could be faithful to  
a hole?

I want you to know  
he's not coming back.

Look into my eyes.  
It's the only way you'll know if  
I'm telling the truth.

I told the boy I wanted everything  
to wake her up to know the stars  
to parallel with her a stiller  
stream beneath which blankets

working fucking stars to flick  
you're not my dad off my silk skin,  
to tell that kid Mike and I saw  
all alone in his front yard beating  
a tree with a branch that the branch  
should be forgotten, but the tree  
needs you to sit at its  
roots, in the shade. There's nothing  
to be afraid of.

We live without  
pasts here.

=====

associate editor, \_sidereality  
<http://www.sidereality.com/>

-----

<http://www.lewislacook.com/>  
tubulence artist studio: <http://turbulence.org/studios/lacook/index.html>

---

Do you Yahoo!?  
Protect your identity with Yahoo! Mail AddressGuard  
<http://antispam.yahoo.com/whatsnewfree>

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217. **mIEKAL aND**

***Arte Povera giant Mario Merz dies in Italy***

*Mon 10 Nov 2003*

---

from ABC News Australia:

Arte Povera giant Mario Merz dies in Italy Italian artist Mario Merz, a leading exponent of the Arte Povera movement which incorporates humble everyday materials into paintings, has died in Turin aged 83, according to ANSA news agency. Merz was awarded the Japan Arts Association's Praemium Imperiale, the world's richest arts prize, earlier this year, receiving the prestigious prize in Tokyo only last month. Merz occupied a central place in Italy's artistic scene since his first exhibition in Turin in 1954. In the 1960s, he embarked on an association with a number of other Italian artists who began piercing their canvases with unorthodox materials like bottles, umbrellas, plants, coal and other objects. It became known as Arte Povera ("poor art"), to signify its anti-elitist

protest against consumerism and placed Italy in the vanguard of the international art scene of the 1960s. "Arte Povera is important because it is linked to life ... it is necessary to use anything whatsoever from life in art, not to reject things because one thinks that life and art are mutually exclusive," Merz said. Merz's multi-media sculptures often included large figures like the igloo and the spiral, and later using neon, he reflected Fibonacci mathematical sequences in his art. His most commonly-used materials were stone, earth, wood, metal and glass, as well as newspapers and bits of fruit. The Guggenheim Museum in New York dedicated its entire space to a retrospective of his work in 1989.

#### FLASH ART NEWSLETTER

With Mario Merz one of the main protagonists in Italian postwar art has vanished. Mario Merz, one of the main protagonists of Italian and international postwar art, passed away Sunday morning at the age of 78. He was born in Milan in 1925 and lived in Turin. He interrupted his studies in medicine in order to dedicate himself completely to art. His first ventures into painting were characterized by a strong expressionist-informal component, which wasn't foreign to his friendships with Pinot Gallizio, Emilio Vedova, Asger Jorn, etc. In those years he also met his future wife Marisa, herself destined to an important artistic career, the only woman in the Arte Povera entourage. Towards the mid '70s he was one of the founders of the historical Arte Povera group named by Germano Celant. He began working with natural materials (stone, wood, earth, fruit...) combined with industrial materials (neon, glass, cement...) in organic installations that compose archetypical figures: for instance, the igloo and the spiral. In these same years he used the research on the Fibonacci sequence, a series of numbers derived from the sum of the previous two numbers, named after the mathematician who studied it. The Fibonacci sequence together with the igloo and the spiral — trademarks of the Milanese artist — arranged in huge spirals or straight lines, refer to the continuous cycle and structure of biological life. Already in 1967 he was included in the pages of Flash Art, in Germano Celant's famous manifesto on Arte Povera "Appunti per una guerriglia," which signalled the official birth of Arte Povera. In 1989, international recognition arrived with retrospectives at the Guggenheim in New York and at the MOCA in Los Angeles. Among the major group shows we remember "When attitudes become form" (Bern, 1969) and Documenta 5 (Kassel, 1972). Recently, his retrospectives were held in the Museu de Serralves, Porto in 1999 and in the Musée d'Art Modern et Contemporain, Nice in 2000. Last October, Mario Merz was the recipient of the important career prize, the Imperial Premium for the Arts in Tokyo. ...Those of you who were in Turin during the last days for the art fair will keep as a memory the long and suggestive luminous Fibonacci series still installed along the Mole Antonelliana.

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218. **shanna compton**

**Re: Reminder--Soft Skull Poets Reading Tonight**

Mon 10 Nov 2003

---

I was just about to send that! Thanks, Wanda.

PS: If some of you make it tonight--please say hello!

Shanna

on 11/10/03 11:28 AM, Wanda Phipps at [REDACTED] wrote:

*Monday, November 10 2003*

*8:00pm - 9:00pm*

*Soft Skull poets Sparrow, Todd Colby & Wanda Phipps at Readings Between A & B*

*An evening with Soft Skull Press poets Sparrow, Todd Colby & Wanda Phipps  
(with Steve Antonakis on guitar)*

*Readings Between A & B Curated by Meghan Cleary & Mary Donnelly*

*11th Street Bar*

*510 E. 11th Street*

*(between Aves A & B) NYC*

*www.readab.com/calendar.html*

*FREE*

*Hope to see you*

*--*

*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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219. **Stephen Vincent**

**Merz**

Mon 10 Nov 2003

---

A shared hero, Miekal! I love them all, Ars Pov

Thanks for

Stephen V

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220. **Catherine Daly**

***Re: Slam: The Return***

*Mon 10 Nov 2003*

---

you might try Brendan Constantine, who is a slammer who was in the Jeffrey McDaniel vein, but is more & more influenced by Kenneth Koch now

[http://www.muse-apprentice-guild.com/winter\\_2003/brendanconstantine/home.html](http://www.muse-apprentice-guild.com/winter_2003/brendanconstantine/home.html)

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

From: UB Poetics discussion group [mailto:████████]

On Behalf Of Haas Bianchi

Sent: Sunday, November 09, 2003 9:55 AM

To: ██████████

Subject: Re: Slam: The Return

I would love to see some innovative Slam 'poetry' if there is some please  
post it

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221. **Michael Rothenberg**

***photos of phil ochs please***

*Mon 10 Nov 2003*

---

anyone who might have free access to photos of phil ochs please contact me, i am presently working on a phil ochs tribute

best, michael

Michael Rothenberg

██████████

Big Bridge

[www.bigbridge.org](http://www.bigbridge.org)

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222. **tom bell**

***Re: Wilfred Owen on Hiding Our Iraq War Dead***

*Mon 10 Nov 2003*

---

Cowboys with-

out

Good intelligence

Riding the waves,  
Surfing, spinning  
Tales as a homeless  
Vet

    gets up to savor  
A bit of the hair that  
Bit him back then.

tom bell

Some poetry available through geezer.com

Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

Write for the Health of It course at  
<http://www.suite101.com/course.cfm/17413/seminar>  
<http://www.suite101.com/course.cfm/17413/overview/37900>  
not yet a crazy old man  
hard but not yet hardening of the  
art

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## 223. **Joe Brennan**

### ***How Many Iraqis May Be in Mass Graves??? "You Pick"***

*Mon 10 Nov 2003*

---

<[A HREF="http://www.theassassinatedpress.com/"](http://www.theassassinatedpress.com/)>Click here: The Assassinated Press</A>

How Many Iraqis May Be in Mass Graves??? "You Pick"---FUX NOOZE  
NUTWORK Asks

Its Viewers!:

U.S. Slow To Act Because Of Its Support For And Complicity In Saddam's  
Murders:

Is Halliburton Putting Horse Piss In GIs Drinking Water?

by Baston Rumors, Namyur Price & Rubbert Merde-druck  
Special to The Assassinated Press

They hang the man and flog the woman  
That steal the goose from off the common,  
But let the greater villain loose  
That steals the common from the goose.

Constant apprehension of war has the same tendency  
to render the head too large for the body. A standing military

force with an overgrown executive will not long be safe.  
companions to liberty. -- Thomas Jefferson

"America is a quarter of a billion people totally misinformed and disinformed by their government. This is tragic but our media is -- I wouldn't even say corrupt -- it's just beyond telling us anything that the government doesn't want us to know."

Gore Vidal

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224. **Stephen Vincent**  
***The Intelligence Problem***

*Mon 10 Nov 2003*

---

For the short answer as to why Iraq is a disaster, I suspect historians are going to appreciate this quote from the USA head of the Occupation there:

"There are going to be increased attacks and increased terrorism because the terrorists can see the reconstruction dynamic is moving in our direction," Mr. Bremer was quoted as saying.

"It will be more of a problem in the months ahead unless the intelligence gets better."

"Unless our intelligence gets better, we're going to have a problem," he added, seemingly conceding that coalition forces were at a disadvantage coming to grips with the Iraqi insurgents.

\*\*\*

Duh?

Duh.

Stephen V

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225. **schwartzgk**  
***was busy, now Edwards***

*Mon 10 Nov 2003*

---

Yes, the hair, yes. Yes, the chin, yes. Youthful, despite his fifty years, yes...

My "but" is this: He seems so focused on Rural America (and I can sympathize having recently been through the Carolinas), he fails to adequately address the future of Urban America.



I think some of that upper-bod development came from lifting those heavy bales of dough the Lear-jet lawyers have sent his way. Some 60% + of his backing comes from those buddies.

But, then these are just issues... leaves me wondering if he can be another Southern White Male working a saxophone...

Gerald

- > This is probably nothing to add, but my mom really liked Senator John Edwards of
- > North Carolina, and since this is the only venue I feel like writing in for now,
- > here goes. I caught Edwards on CNN or C-Span last night with a live discussion
- > from New Hampshire. First, he has hair! It's reddish brown, and no gray.
- > Second, he has a chin. Those two facts alone amaze me.
- >
- > With those two items he might beat Bush.
- >
- > Edwards winks at young and old people alike, and seems to be pretty good on his
- > feet. He has upper body strength, but unlike Gore he had a wrinkled shirt. All
- > those things are in his favor, I think. Lieberman has no chin, and who wants to
- > look at that for four years? Howard Dean looks like a Ben & Jerry's Carton with
- > that huge head and the spindly legs. Clark and Kerry are flip-flips, and even
- > blacks don't like Sharpton.
- >
- > So it looks like John Edwards might be the guy to run if the Democrats want to
- > beat Bush. He looks better than Bush, being younger, and he also has some of
- > the downhome folksiness of Bush. He grew up with guns, so the NRA can't gun him
- > down, but he thinks assault rifles don't make for good sporting hunts. He has
- > ideas about education, the arts, etc., which aren't too outlandish. He's in
- > favor of enlarging the CIA and getting a domestic intelligence system worthy of

> the name going. This will freak out some of the fringe left but will satisfy  
> the middle that he is aware that the world is dangerous and that cougars will  
> leap out of the petunias if you don't watch it.  
>  
> I'm not saying I'm voting for him. And if the Greens want to run Nader again  
> they can still derail the Democrats no matter who runs. So far though Nader  
> hasn't thrown his hat in. I actually think Edwards can beat Bush on the basis  
> of hair and chin. He'll get the women's vote, and men won't think of him as a  
> sissy or a Gore-bore. I think he's the only guy who can beat Bush out of this  
> line-up. He said that he loved the arts, and would be their champion, as that's  
> the only sign of a good civilization after it's gone (he said that, or something  
> like that, but he mentioned the NEH rather than the NEA. The NEH funds academic  
> studies, while the NEA funds creative endeavors.).  
>  
> Does anybody else know anything else about Edwards?  
>  
> -- Kirby Olson

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226. **John Norton**  
***Re: The Intelligence Problem***

*Mon 10 Nov 2003*

---

Military intelligence is an oxymoron.

John Norton

----Original Message Follows----

From: Stephen Vincent <[REDACTED]>  
To: UB Poetics discussion group <[REDACTED]>  
CC: UK POETRY <[REDACTED]>  
Subject: The Intelligence Problem  
Date: Mon, 10 Nov 2003 14:57:23 -0800

For the short answer as to why Iraq is a disaster, I suspect historians are going to appreciate this quote from the USA head of the Occupation there:

"There are going to be increased attacks and increased terrorism because the terrorists can see the reconstruction dynamic is moving in our direction," Mr. Bremer was quoted as saying.

"It will be more of a problem in the months ahead unless the intelligence gets better."

"Unless our intelligence gets better, we're going to have a problem," he added, seemingly conceding that coalition forces were at a disadvantage coming to grips with the Iraqi insurgents.

\*\*\*

Duh?

Duh.

Stephen V

---

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## 227. **August Highland**

### ***Shanna Compton's feedback about the MAG***

*Mon 10 Nov 2003*

---

Dear Shanna,

Your post from awhile back just came to my attention. I apologize for the delay in responding. First thank you for complimenting me on the "astounding energy I bring to the MAG." This feels great to hear. I feel very good about your press and hope the MAG has the opportunity of featuring Soft Skull in an upcoming issue.

I want to clear up some points you brought up in your post. (see below)

First, The MAG and Culture Animal are two separate entities. The MAG is an international literary quarterly with 50 co-editors around the world. The MAG presents the work of authentic, individual writers: Over 700 in the current First Anniversary Issue. ([www.muse-apprentice-guild.com](http://www.muse-apprentice-guild.com))

Culture Animal is my literary work. All the authors in Culture Animal are my personae. (see [www.cultureanimal.com](http://www.cultureanimal.com))

None of my personae appear in the MAG. And there has never been any attempt by me to mislead anyone. My work is called "Metapoetics Theatre" and the use of personae is an integral and explicit element in my work.

sincerely,  
august highland

muse apprentice guild  
--"expanding the canon into the 21st century"  
[www.muse-apprentice-guild.com](http://www.muse-apprentice-guild.com)

culture animal  
--"following in the footsteps of tradition"  
[www.cultureanimal.com](http://www.cultureanimal.com)

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

From: "shanna compton" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, September 28, 2003 7:25 AM

Subject: Re: Academic Liberation Party

"this is because the mag is the most widely read international [sic] literary quarterly on the internet."--m.a.g. home page

m.a.g. stats:  
[http://www.alexa.com/data/details/traffic\\_details?  
&range=6m&size=medium&url=  
muse-apprentice-guild.com#top](http://www.alexa.com/data/details/traffic_details?&range=6m&size=medium&url=muse-apprentice-guild.com#top)

Poetry Daily's stats (for example):  
[http://www.alexa.com/data/details/traffic\\_details?url=poems.com](http://www.alexa.com/data/details/traffic_details?url=poems.com)

Webdelsol's stats (for example):  
[http://www.alexa.com/data/details/traffic\\_details?url=webdelsol.com](http://www.alexa.com/data/details/traffic_details?url=webdelsol.com)

A year or more ago, I decided against accepting an invitation to submit to m.a.g. b/c I read it as an elaborate joke. I didn't feel that the "real" poets were being showcased in an honest environment. Until recently, none of the editors was being forthcoming about the pseudonyms, even though they are obvious to all. I guess I just don't feel like having my chain yanked, and I assume many others have felt the same way.

But I've gotta admit, the energy you bring to the project is astounding, August.

on 9/28/03 5:29 AM, Academic Liberation Party at [REDACTED] wrote:

*Academic Liberation Party*  
*[www.academic-liberation-party.com](http://www.academic-liberation-party.com)*

*4 members*

12 series  
7,200 works

*We are members of the International Belles Lettres Federation and are affiliated with the Worldwide Literati Mobilization Network and the Superheroes of Humanities. Our literary work is presented by Culture Animal, the brainchild of August Highland. The literary genre we produce is called "Mediated Narrative Repatterning". We are influenced by the work of Teddy Warburg, Paul Whitney and by the work of Digital E.Motions and Go Ego Go.*

*The union of manware and software is achieved in our work in a way no other software-assisted literature has been before. We have harnessed the communication resource of computer programming and directed it with absolute precision to produce literary work in which all chance and randomization, all alleatory and improvized elements have been removed. What we have done is re-created the art of storytelling in verse form, applying techniques and tools that have not been available in any other period in history. Mediated Narrative Repatterning has re-introduced storytelling and free verse into a medium (software-assisted literature) that has up to now produced only failed results in this area. By mediating (manware) with binary programming (software) using our new techniques, we repattern the narrative stream to provide storytelling content to the reader, who is able to enjoy the content in the form of verse, which is the form all traditional cultures before and after Homer have always told the stories of their times.*

*The Academic Liberation Party is telling the story of OUR time, a time of volatile relationships between man and his fellow man and between man and his natural environment; a time of accelerated transition, in communications, human relocation, technological innovation, scientific discovery, and most importantly, the redefining of identity which is critically changing the nature of human experience.*

*Will, Henry, Claire and I have written 7,200 unique stories in the free verse style of traditional cultures, stories that tell what it means to live in a world in which everything is shifting at tremendous speed that is nearly as blinding as a sandstorm in the iraqi desert when winds blot out the sky and all the colors in the world turn to white, and the only map left for the individual is compassed by systole and diastole and and the moist breath circling through his nostrils.*

*Thank you -- Maria-Rosa Paolini*

*august highland*

*muse apprentice guild*

--"expanding the canon into the 21st century"

[www.muse-apprentice-guild.com](http://www.muse-apprentice-guild.com)

*culture animal*

--"following in the footsteps of tradition"

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

---

*Outgoing mail is certified Virus Free.*

*Checked by AVG anti-virus system (<http://www.grisoft.com>).*

*Version: 6.0.521 / Virus Database: 319 - Release Date: 9/23/2003*

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228. **Ytzhak**

**[outvoiceslam] New open mic in San Francisco**

*Mon 10 Nov 2003*

---

A brand new open mic SMACK DAB in the middle of the Castro...

More info: Kirk Read at [REDACTED]

Wednesday, November 19, 7pm signup, 7:30pm show

SMACK DAB

a new open mic series hosted by Kirk Read and Larry-bob Roberts

Making the Castro safe for performance again

Bring five minutes of words, music, comedy or miscellany

Bring your charm and magic and cheerful can-do attitude

Or just come and watch and cheer the kids on.

All genders welcomed and adored.

Featured performers include:

The Urban Hermitt is a writer and hip hop performer who has recently moved

to San Francisco after a stint in Colorado and earlier Seattle. He has

a

new book out called The Flow Chronicles from Microcosm Publishing.

Robin Akimbo is a writer/performer/visual artist originally from Montreal who has recently moved to California in search of fairer weather.

All happening at  
Magnet, the brand new gay men's neighborhood health center  
4122 18th Street between Castro and Collingwood  
[www.magnetsf.org](http://www.magnetsf.org)  
[REDACTED]

Free, all ages.

--

-

Stay Strong

"Peace sells but who's buying?"  
Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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229. **Vernon Frazer**

***Re: The Intelligence Problem***

*Mon 10 Nov 2003*

---

I once saw a carton whose caption featured a king saying to his seconds, "I refuse to make a decision based on intelligence!"

Life imitates art once again....

Vernon

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

From: UB Poetics discussion group [mailto:[REDACTED]] On

Behalf Of John Norton

Sent: Monday, November 10, 2003 6:36 PM

To: [REDACTED]

Subject: Re: The Intelligence Problem

Military intelligence is an oxymoron.

John Norton

---Original Message Follows---

From: Stephen Vincent <[REDACTED]>

To: UB Poetics discussion group <[REDACTED]>

CC: UK POETRY <[REDACTED]>

Subject: The Intelligence Problem

Date: Mon, 10 Nov 2003 14:57:23 -0800

For the short answer as to why Iraq is a disaster, I suspect historians are going to appreciate this quote from the USA head of the Occupation there:

"There are going to be increased attacks and increased terrorism because the terrorists can see the reconstruction dynamic is moving in our direction," Mr. Bremer was quoted as saying.

"It will be more of a problem in the months ahead unless the intelligence gets better."

"Unless our intelligence gets better, we're going to have a problem," he added, seemingly conceding that coalition forces were at a disadvantage coming to grips with the Iraqi insurgents.

\*\*\*

Duh?

Duh.

Stephen V

---

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230. **furniture\_press**  
**Re: 2 burning questions**  
*Mon 10 Nov 2003*

---

Tim, I want to answer in light of yr second question concerning "the Angel of History" and "post-Avant": I say dismantle the labeling. If you really want to break away from such constraints, the point must be to take a direction you feel



is necessary. By REacting through Benjamin and this sense of POST-Avant Garde, then you're basically saying to yourself, "here are my limits here, where else are my limits?" Think about it. A research will get you some places and experiment on the other side of that will get you elsewhere. You should focus deeply on an examination of things. Have you read Walker Percy's "The Message in a Bottle..."? Pretend you are an alien and you crash down onto earth. You see the happenings of manifold events, places and things, but you are at degree zero, without a context. Perhaps a survey of the things you are vying for need to be looked at by the virgin eye and later examined along-side these troubles, if you would like to call them that. You need to be of two minds: one insightful, to see the correlation of events, and two, you must be an alien, experience things AGAIN and AGAIN by being tabula rasa. My writing has thrived in this sense and new questions have developed with some old ones, either/or revising the other. This is one human's opinion, but I believe that being reactionary one tends to forget to stop and smell the elephants.

Christophe Casamassima

--

---

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231. **furniture\_press**

***Re: Reminder--Soft Skull Poets Reading Tonight***

*Mon 10 Nov 2003*

---

Can someone send me info about events at the 11th st. bar for the weekend of Thanksgiving? Much 'bliged.

Christophe Casamassima

--

---

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232. **Rodney K**

***Mytili Jagannathan & Rodney Koeneké Read in S.F. on Fri. 11/21***

*Mon 10 Nov 2003*

---

For those of you in or around San Francisco near Thanksgiving, I wanted to let you know that Mytili Jagannathan & I will be reading together at Small Press Traffic on Friday, Nov. 21st.

This is a double debut, for my new book "Rouge State," just out from Pavement Saw Press, and for Mytili's ACTS, fresh from David Hadbawnik's habenicht press. These are first books for us both (is that right, Mytili?), so the room will be a crackle with youth and new book fumes. If you're in town, come hear us and say hello.

FRIDAY, NOV. 21st, 7:30 p.m.

Timken Lecture Hall, California College of the Arts (formerly CCAC)  
1111 Eighth Street, San Francisco (just off the intersection of 16th and Wisconsin)

\$5-\$10 sliding scale, free to SPT members

see [www.spttraffic.org](http://www.spttraffic.org) for more details

MYTILI JAGANNATHAN was selected for a Pew Fellowship in 2002; her work has appeared in Xcp: Cross Cultural Poetics, Combo, Interlope, and Mirage; and is forthcoming in the anthology "Cities of Chance: An Anthology of New Poetry from the United States and Brazil." She joins us from Philadelphia in celebration of the publication of her first book by David Hadbawnik's new habenicht press.

RODNEY KOENEKE was born in Omaha in 1968 and grew up in Tucson and Los Angeles. He's lived in or about San Francisco since 1986. He has published a book of history, Empires of the Mind: I.A. Richards and Basic English in China, 1929-1979 (Stanford UP, 2003); Rouge State is his first full-length poetry collection.

"In Rouge State, Rodney Koeneké puts the blush back on the demotic. His idiomatic montage is a careening screed dictated from a state of alert, all puns intended to turn the hose back on a culture run literally amuck, and whose marquee reads: Raw, Red, Rouge, Incarnadine. Welcome to these states!" -- Michael Gizzi

"'Cannily an(a)esthet(ic)izing the misogynist and orientalist phantasms that are projected onto the digital plateaux of its own prosodic bravado, this is how Naked Lunch might have turned out had it been written by Robert Browning having a sex change operation. There can be but one sordid bordello of this magnitude, and Koeneké has erected it squarely at the fissure where the simulacrum Middle America of Pop Warner and bubble top vans collides with a

paracolonial hallucination of Eastern inscrutability inhabited by five-dollar houris and hack oud players. These elegant verses have teeth, and be warned: behind each incisor lurks a Dunciad." --K. Silem Mohammad

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233. **dcmb**

**Re: 2 burning questions**

Tue 11 Nov 2003

---

Too many labels poison the air. Instead, I posit "Present Writing." t is too wisely applicable, but the senses in which one applies it will quickly become clear. David Bromige.

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

From: furniture\_press <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Monday, November 10, 2003 4:48 PM

Subject: Re: 2 burning questions

>Tim, I want to answer in light of yr second question concerning "the Angel of History" and "post-Avant": I say dismantle the labeling. If you really want to break away from such constraints, the point must be to take a direction you feel is necessary. By REacting through Benjamin and this sense of POST-Avant Garde, then you're basically saying to yourself, "here are my limits here, where else are my limits?" Think about it. A research will get you some places and experiment on the other side of that will get you elsewhere. You should focus deeply on an examination of things. Have you read Walker Percy's "The Message in a Bottle..."? Pretend you are an alien and you crash down onto earth. You see the happenings of manifold events, places and things, but you are at degree zero, without a context. Perhaps a survey of the things you are vying for need to be looked at by the virgin eye and later examined along-side these troubles, if you would like to call them that. You need to b

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>

>Christophe Casamassima

>--

>

---

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234. **Nick Piombino**  
**2 Burning Questions**

Tue 11 Nov 2003

---

Date: Mon, 10 Nov 2003 11:13:15 -0500

From: Tim Peterson <[REDACTED]>

Subject: 2 burning questions

2 burning questions (and more sub-questions):

1) Are we all fated to be cyborgs? Is the metaphor of "desiring machines" inevitable as the only alternative to the "traces of fascism in the body"? I'm reading D & G right now and it's making me kind of angry, not sure why. I guess it's just that I don't see the motivation for resorting to this inorganic metaphor...are there other alternatives?

2) This may feed back into the other question: I get from Walter Benjamin's concept of "the Angel of History" a kind of passive inaction or sense of mourning which I find attractive, but also slightly disturbing. I am looking for ways out of this position. What are some of the ways to move or go? If this Benjamin image embodies a lot of the paradoxical activity & stasis of the avant-garde, how can I break away from this, and what are some possible alternatives? What the heck does "post-avant" mean, anyway? If I do break away from it, am I doomed to a completely nomadic state?

Argh. Any responses, comments, or suggestions of stuff to read would be much appreciated. Feel free to backchannel or frontchannel.

Thanx,

Tim

Hi Tim,

I am much more familiar with Benjamin's writing than that of Deleuze and Guattari. But I am not clear why you want to "break away" from Walter Benjamin. I don't see the passivity you see in this work and I would be interested in hearing you explain what you mean. For me, Benjamin's critique has to do with the loss of individual perception, comprehension and assertion and the fading ability to think for oneself. What he found exciting in Surrealism and Baudelaire, it seems to me, had more to do with his anxiety about the tendency of people in

contemporary life to conform. He tried to reveal the false linearity seen in history from the point of view of rigid, conformist, academic thinking. My favorite line of his is: "Continuity in historical terms is that of the oppressors. History for the oppressed is that of discontinuity." Like many so-called avant-gardists, Benjamin was tracking within the fissures and cracks of received viewpoints, the texture of experiences from which he might be able to draw actual perceptions. Rereading your paragraph now, it seems you are freaking out in the fun-house mirrors of contemporary literary terminology. I have the feeling that you are frustrated by the hypnotic effect of labyrinthine, fashionable academic terminology. If you need a good dose of hilarious, but wierdly liberating reactionary writing, try some E. M. Cioran, in particular, *\*The Trouble With Being Born\**. My other favorite antidotes for this kind of mood are: *\*The Notebooks of Samuel Butler\**, and the writings of William Hazlitt.

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235. **Lewis LaCook**  
***The first fossilized bird***

*Tue 11 Nov 2003*

---

I just can't get it up  
for nature no more.  
Writes the exit  
on all the little mallets.  
One night Leslie  
got up to use the bathroom  
quite late. Every taut string  
beaten.

I gather goodbyes the way  
wind ripped around his hand, turning  
what was once flat now joyously  
defined in the shape of her  
body, or all night I'm up  
pasting shadows over my cuts until  
I feel like her memory.  
All night I'm up turning  
worms into gold.

That squirrel got hit  
by a car and lay there  
by the road until  
every summer night stiffened  
with frost, and you

stopped waiting for me  
to see and now its  
snowed-in bones show through,

just a trace of a tail like  
the first fossilized bird.

Don't even want  
to jerk off.

=====

associate editor, \_sidereality  
<http://www.sidereality.com/>

-----

<http://www.lewislacook.com/>  
tubulence artist studio: <http://turbulence.org/studios/lacook/index.html>

---

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<http://antispam.yahoo.com/whatsnewfree>

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236. **Rachel Loden**

***Re: utility problem***

*Tue 11 Nov 2003*

---

Well. I guess it was a nomad meatloaf and that made its wretched provenance all the more alluring to Pierre. As he says, "The days of anything static--form, content, state--are over," and apparently that goes double for ground chuck.

But "Goldberg boxers." Were those Rube Goldberg boxers? I had a Rube Goldberg brassiere once but I gave it to Leslie Scalapino.

*Hey, I told Pierre all about the provenance of the meatloaf and he insisted on having it anyway. He was standing there in his Goldberg boxers and carrying a Kirby Doyle book. My heart softened. My head too. I gave him the meatloaf and a bottle of A-1.*

*George, George, George, such a load of piffle, and when I think of the unspeakable things you and Maria did all night with that poor battered meatloaf. . . . As you well know it never crossed my lips.*

*In fact I was  
trying to throw it out the hotel window when you offered it to Pierre  
for lunch. That was unkind of you, and they haven't forgotten at the  
health department in Winnipeg. I hope all of Pierre's tests were  
negative.*

*Btw someone call the Canadian mounted spelling police. Bowering is  
trying to spell "squeamish."*

*Ha! I have had many a breakfast with you, Rachel, and I have never  
known you to be squeamish. You did tell me to cover up my  
chest hair  
one time, but as I recall that was the time you were having the  
previous night's meatloaf for breakfast, with salsa on  
it. Lord! I  
remember the dog was looking at you with imploring eyes. I could  
hardly bite into my rye toast.  
GB*

*>Gosh. It seems that while etherised I somehow called up  
the ghosts of  
>Pierre Joris and Gyorgy Bowering. If you guys are going  
to kiss in  
>public (and discuss your "firkin") you really ought to put  
some kind of  
>rating in the subject line. I mean, decent people are eating  
breakfast.  
>  
>> Was that YOU in Missoula? I thought it was James Lee  
Burke! Shows  
>> what a few bottles of Rattlesnake will do to a fellow,  
especially a  
>> visiting Canadian. If that WAS you in Missoula, how  
do I get your  
>> firkin back to you?  
>  
>> >well, I'll be darned, George, so that talk about X.J.  
was just one  
>> >of your come-ons and then, if I remember the  
sequence accurately,  
>> >you tried to prove that a Canadian kiss was as good  
as a French  
>> >kiss, but that burly barman wouldn't have any of it and  
so we drove  
>> >back to either Peekskill or Missoula, whatever... I  
think I'll have  
>> >another Mirabelle just about now... Pierre*

>> >  
>> >  
>> >>>Well, Bowering says he has never been to Peekskill. But he  
>> has time to  
>> >>>hang out in Missoula watching Little League games. Go  
figure. If it  
>> >>>weren't so bewildering it would be just plain sad. Maria  
>> and I are going  
>> >>>to have to live with that. We'll sit on our little tuffet  
>> of memories,  
>> >>>and occasionally we'll be joined by Pierre Joris.  
>> >>  
>> >>Now wait just one minute! That stuff that went on  
between me and  
>> >>Pierre wads just collegial, only some mutual  
recognition of our  
>> >>devotion to the poetry of X.J. Kennedy. Okay, we may  
> have embraced a  
> >> >>few times, but he's a European, eh?

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## 237. **August Highland**

### **CUCKOLD SANTA :: BUTTERFLY NOOSE**

Tue 11 Nov 2003

---

#### CUCKOLD SANTA :: BUTTERFLY NOOSE

Full Version: [www.muse-apprentice-guild.com/the\\_mag/santa.html](http://www.muse-apprentice-guild.com/the_mag/santa.html)

#### SLAM DUNK #0000001:

Ultrasound machines, . The Dersom vi setter inn r=. Ultrasound machines,  
awakening 1920s gown rental. )=3, P.T.O. . . . n. Ser vi at v \gamma w= p.  
N\gamma 1 t joshua bell. P, P.T.O. . . . food. R with infinitely many, many units.  
(ii) a ring nascar. 0 be the map given by N. For, numerator is just the defini-  
tion of p + 5y. 5 is a unit in r,, . Then [a sjettegradsligning. Her. . this estab-  
lishes the base case. now suppose that [a pr; qr eller pqr. Dersom biotech. ', 6h  
\Gamma 3). norman howard. Divisor. prove that a 2. Cylinderens radius fra y til  
x. Men, da m\*a. 2, av veiene er endret. (b) Let u be a unit of a.

#### SLAM DUNK #0000002:

Egyptian gods BN A vaere rett. Vi ser. N\gamma 1, ff n. Pqr. siden qr=pqr, p  
\Delta \Delta \Delta t. N\gamma 1 p + 1=[a. N\*as fra alle byer portfolio" 5 2 R  
with N (x)=1..

#### SLAM DUNK #0000003:



Sjettegradsligning. her  $t \backslash \Gamma 1 = t$ . Cheap cigarettes, p warez civilization 3. 3. if we compute  $\text{ellj}(t)$  in pari, where  $t = \backslash \gamma 0:5+0:3281996289i$  the result is  $61:7142856 : : \backslash \gamma 6:2 e \backslash \gamma 26i$ . the imaginary part is effectively 0, so we wish to guess the rational number that gives the real part. the command  $\text{contf rac}(61:7142856)$  gives  $[61; 1; 2; 2; 178571]$ , suggesting that a good guess for our rational number is given by the continued fraction  $[61; 1; 2; 2]$ . this value is n p. I det uendelige, men Oppgave 2 a) Vi kan tips. That ' : g ! z, warez civilization 3 + 1=[a. Cheerokee,north p modulo 9. Vi har at x. Traveling the dark way (1+ff p.  $\backslash \gamma 2 \text{ff} \backslash \gamma 3 = t$ . 6 elements, but only conversion. Lo/ses som for h. ho/yresiden bli mindre +"number maze" +software. 2, 6 =x. 2 brev. Antall par av.

SLAM DUNK #0000004:

= community of victoria 0. Ho/yresiden bli mindre :. Fra x til y. da kan y washington nurse school R a unit. Prove. N p. En av lo/sningene er,  $\backslash \Delta \backslash \Delta \backslash \Delta t 0$ .  $\backslash$ ,  $n \backslash \Gamma 1 0 \bmod 9 m^*a$  derfor x. Sexual harassment, 6. Siden byer enn x, hvilket. Usual addition and p j y. P.t.o. . . . msn names.  $N \backslash \gamma 1$  hver vei. "awana bible quiz". Accessories j. Show that if  $v 2 R \text{ord}'(a)$ .. R mindre enn eller lik en =x. +p,  $n=p$  gir  $pq + pr + qr = \text{clothing}$ . Over, men hvor retningen, for  $f^*a$  et tall som ikke er.

SLAM DUNK #0000005:

P 5]ú + b. 3)\_, chocolate mousse recipe ]=a. Aesthetic practitioners , . . . ,t .. Lo/sning er  $h=(3 x=y = z = 0$  eneste living room furniture. Ps2 wolfenstein cheats p ABN=v og.  $2 Z[ + 1)g(x)$  where  $g(x) 2$ . Andre byer. dersom x, er det en by y slik at p. Conversion q  $n \backslash \Gamma 2$ . Ultrasound machines, blir da lik lakeshore technical.

SLAM DUNK #0000006:

P, " mcdonalds sandwich n. Divisor. prove that a, suppose  $x=a + b 1=t$ . B) la integral domain, and let 1993. 2, 1 a. 3 1,  $m^*a p=q = r = 3$ .. Preston high school, emission spectroscopy strider imot. "i wish" by jo dee p. Cw 5205, byer enn x, hvilket gamers. 3 0. P er sto/rre eller lik en. 5 j a; b 2 z[ houston".

SLAM DUNK #0000007:

3, 6. Siden =1 and p. Washington nurse school, p automorphism of the. World book som kan emotional intelligence. ]=a kan  $n^*as$  kan finnes ved "access 2000" + report +. N, , so 3ff Anta at  $p=q$ ; da kan vi.  $\backslash \gamma 9h + 3$ , numerator is just the definition of p gjo/re samme utledning. 1993, Dersom man lo/ser med  $0 \bmod 9 m^*a$  derfor x. N 6)(h celeriac vegetable. N p q=  $n \backslash \Gamma 1 \backslash \Delta \backslash \Delta \backslash \Delta t$ . 7, ligningen  $\text{ssh}(9 \backslash \Gamma h$  selection. Claim: [a, warez civilization 3 records. Of the following: (i) a, Since  $q 1=t$ . 84 mercedes 309 "amc theaters studio 30. P food interchangeable jewelry.

SLAM DUNK #0000008:

Age of innocence p and pillars. Er en 1 5 2 R with  $N(x)=1..$  Television, interchangeable jewelry sirkelen. Da er. Messina, flere enn 190 brev,  $m^*a$  "i wish" by jo dee. ]=, n immigration and. Tillegg fra x: y kan abseesearch . The.  $N\backslash\gamma 2$  sirkelen. Da er CN O rett. Det gir. Par sender brev +. ]=, n .. Tutorial N P Q= eller lik en. Dersom t \*. 1 formula apply in this 2. ., ]motorcycle missions. 6h  $\backslash\gamma 3$ ; de er h= 1 personer er 20  $\backslash\Delta$ .

SLAM DUNK #0000009:

6, play station 2+walk nullpunkt for h.  $\backslash\gamma 9h + 3$  hvert par av personer:.  $N\backslash\gamma 1$ , with matrix strider imot.  $0 * t h = \text{ssh}(9 \backslash\Gamma h. 3) =$  be the map given by  $N n = p$  gir  $pq + pr + qr =$ .  $Q pr + qr = pqr = n$ . Dette ]=a.

august highland

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## 238. **August Highland**

### **McDONALD'S + SEXUAL = PERSONALIZED CANINE**

Tue 11 Nov 2003

---

McDONALD'S + SEXUAL = PERSONALIZED CANINE

Full Version: [www.muse-apprentice-guild.com/the\\_mag/mcdonalds.html](http://www.muse-apprentice-guild.com/the_mag/mcdonalds.html)

EPISODE #0000001:

Supervisors and ethics,  $n3 + O\backslash\Gamma Xn \leq px$  Proof. By Theorem 2.3,. ( definition.  $\backslash\Lambda$ . Can improve these where n is any positive. Online degrees device [1]: If  $ab=x$ ,  $F d|n$ . Q, food we can obtain the. 2nd primary vs categorical.  $23 ) d ) 1 = ! N P$ ;  $N Q ?$ . Irish claddagh,  $_ Q)g(Q \backslash\Gamma (1) ! ; ?$ . (j, pff) + pff !(n) prime number p and.  $_ p )f n \leq x n + ($ . Cooking/holidays Q r.  $X n \log$ ,  $j=1 F(x)=bxc(bxc + 1)^2 =$ .

EPISODE #0000002:

$2 g3(px) + o(\log$  . Since P. Rational function g., following theorem.  $Gff(x)=X$ . Welcome mat clipart how to take great kids pictures at home. Online degrees function defined on the.  $=x$ , dragon phoenix pearl jasmine yin hao  $i \geq 7$ . Given in (2.1), we have,  $_ Q$  expression. Below we.  $X \log x$  the following algorithm.

$O(px \log x)$ . ),  $u(n) \log n$  fine". Proof. first rewrite, one homomorphism "wayne gretzky. Martin 00-40h guitar dishtoy's positive integer  $ff \geq$ .

EPISODE #00000003:

$=g(n)$ . 2-ff (2.1). Illustrates this,  $n \leq x$   $X_m \leq x/n$  0. Obtain the equation  $s(n)$  15 Theorem 4.7. avlamil. The total number of, Riemann zeta function. follows easily from the.  $O(n)$ , Algorithm 1 function  $f$ . )  $\gamma(0)$ ,  $(p, Q)$  odd  $2g(n) - 4g(n)$ .  $F(i(2) - a)$   $x_n \leq x$   $n$ - under the curve  $y = pR_x$ . )  $\gamma(0)$  We can introduce the martin 00-40h guitar. Jambalya, 0 r. harper.  $X_n$  ) +  $x_n \leq px$   $ng1(, \_mcdonalds$  polystyrene. 2 function over  $E$  with a wendy mcelroy +sexual.  $=x \log xi(2) + x[$ , a 1 xff ),  $ff \leq 0$ .

EPISODE #00000004:

$J = pff - 1 + 1$ ,  $f(n)H(x_n) + X \log n$ .  $Jfgvxp^{jqe} \wedge \Lambda$  lattice points by adding. 2-ff)  $\text{supp}((f, G_0(x) = x^2 + O(n)$ . In  $p$  pergo floors  $n \leq x$ . 2  $x_n \leq px$ ,  $d|n$  plans primary. Trapezia with the  $j$ -th, thanksgiving poplar "davidson nc". The elliptic curve  $e$ ,  $N_1(R) = L_1 + L_2 + L_3 + \gamma_2(O)$ :. Where  $w=3$  if  $p=2, 3$ ,  $n \neq 0$ .  $I \geq 7$  (f It is also linear with. Reggae fest el popol vuh.  $Q^2$ . In the special case  $a=$ , similar to the Weil  $q$ .

EPISODE #00000005:

Self contained vs mainstream  $xi(2) + O(x) \_P$ . Derivation of the second 1  $i(2)$   $X_n \leq x$ . Expression given by the 2-ff  $\log x$   $q$ . 1, error terms, for (a)  $O(x^2)$  Compute  $R$  the point. Recruiters  $d|n$ .  $\_P$  The value of  $!P; Q?$ . Barbara banda, The number of lattice website.

EPISODE #00000006:

$\_p$ , swf products  $\_P$ . Pff (by 2.1) a sydney moon.  $\_(j, pff) + 1$   $nff - 1$   $\Phi ff($ .  $P$ , automobile comparisons  $i(2) + O(x)$  (Theorem.  $Ni(2) + ($  perfect targets as-perger. Statistics,  $p$ -test  $j=1$  greatest common divisor..  $P(R)$ .  $n \leq \gamma$ .  $(j, pff - 1) + P$   $g(n)/n$  given in Figure 1. Where  $(u, v)$  is the, But  $q$ . Possible, we give a, Suppose that  $\`$  is a expression given by the.  $E(f, \text{that } n=$ .  $4i(2) + o(x, 0$  jobs. 1x, lattice points by adding  $=x$ .  $L_4 = x_n$  ) -  $F(px)H(px)$ .

EPISODE #00000007:

By deriving an, multiplicative, being Riemann zeta function.. A dirichlet product:, let  $R$  be the point of (. Adam for medical studies, 1 2  $[(b - 1)(ff + fi) - =16$   $(n + 1)(2n + 1) +$ . 1 x )] )f illustrates this. Analytic continuation to,  $Q; a$   $j^2$ . "grid processor"  $n \leq x$  Algorithm 1.  $\_j^2$   $n \leq x$ . [6] the area is equal to, under or on the inverse  $OE(d)$ . 2-ff),  $E(F = Y$ . The jacobian variety of (2) It is a bilinear 1.  $\gamma$  "seneca indian". Aim icons,  $!(n)$  since  $ff \geq 1$  and  $p$  a.

EPISODE #00000008:

Bomis ring,  $P \log p_2)(ff_3 \log p_3) Yp$ . One. from this it,  $=! Q; P ?$  Hence, if  $oe > 2$ ,. "jon e. dougherty ", function  $f(x) = Q_{mi=1}$  ).  $10, (j, n_2) = 4g(n_2)$  and  $(2)) = x$ .  $X n _ P$ . Free diagnostic tools  $q \backslash \Lambda$ . Pre teen wwe  $OE(n)$ .  $Q S(n) = \text{curve..}$   $1 n$ , socom ii log. Sim free cell phones for,  $) = (P + a) \backslash \Gamma(a) n \leq px$ .  $Oe(n) = x, 1 - ff + O(1 n) +$ .

EPISODE #0000009:

$Gff(x) = x _ Q) 6 = ;$ , then we can  $7\ 25\ 50\ 75\ 100\ 125\ 150$ .  $G(pfi+1) = pfi+1 - pfi$  +  $_ P$ . "add your ffa"  $q\ q$ . Lemma 4.1. if  $f(x) = 3/2 \log x$  Theorem 4.3. As  $x !$   $1$ ,.  $F i \geq 7$  aim icons.  $(r). x n + O(1)] + Xn \leq px[1 - ff \log x)$ ,  $ff \leq 1$ .

EPISODE #0000010:

$(, \text{heights } G_2(x) = \log. = x \log xi(2) + x[$ , women's lemore + tulare county +. Case 3: if  $ff < 1$  we a  $ns \backslash \Delta$ . Same expression. first  $\gcd(N. (2 - ff)i(2) + o(x$  corbett lighting (2) Compute  $R$  the point.  $G(n) = o(n_1 + ffl)$  (7), if  $ff = 2$ : perfect targets asperger.

august highland

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239. **shanna compton**

***Readings Between A & B @ 11th Street Bar***

*Tue 11 Nov 2003*

---

Their next two are...

November 24th

A Night Of Non-Fiction:

Austin Bunn

Wendy Shanker

Todd Levin

December 8

Samuel Menashe

Jennifer Knox

Brendan Lorber

And here's their website... <http://www.readab.com/calendar.html>

11 Street Bar is a great spot to read and listen.

Shanna

on 11/10/03 7:39 PM, furniture\_press at [REDACTED] wrote:

*Can someone send me info about events at the 11th st. bar for the weekend of Thanksgiving? Much 'bliged.*

*Christophe Casamassima*

--

---

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240. **shanna compton**

**Re: Shanna Compton's feedback about the MAG**

Tue 11 Nov 2003

---

A-ha--thanks for clearing up my misunderstanding. I think my initial experience was so confusing that I conflated the two, as you say. I admit to being completely overwhelmed by the breadth of your project, and gave up trying to sort it out. Surely my failing. I felt like I was being told a joke that I couldn't get.

Best to (all of) you.

on 11/10/03 6:39 PM, August Highland at [REDACTED] wrote:

*Dear Shanna,*

*Your post from awhile back just came to my attention. I apologize for the delay in responding. First thank you for complimenting me on the "astounding energy I bring to the MAG." This feels great to hear. I feel very good about your press and hope the MAG has the opportunity of featuring Soft Skull in an upcoming issue.*

*I want to clear up some points you brought up in your post. (see below)*

*First, The MAG and Culture Animal are two separate entities. The MAG is an international literary quarterly with 50 co-editors around the world. The MAG presents the work of authentic, individual writers: Over 700 in the current First Anniversary Issue. (www.muse-apprentice-guild.com)*

*Culture Animal is my literary work. All the authors in Culture Animal are my personae. (see [www.cultureanimal.com](http://www.cultureanimal.com))*

*None of my personae appear in the MAG. And there has never been any attempt by me to mislead anyone.*

*My work is called "Metapoetics Theatre" and the use of personae is an integral and explicit element in my work.*

*sincerely,  
august highland*

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*----- Original Message -----  
From: "shanna compton" <[REDACTED]>  
To: <[REDACTED]>  
Sent: Sunday, September 28, 2003 7:25 AM  
Subject: Re: Academic Liberation Party*

*"this is because the mag is the most widely read internatinal [sic] literary quarterly on the internet."--m.a.g. home page*

*m.a.g. stats:  
[http://www.alexa.com/data/details/traffic\\_details?&range=6m&size=medium&url=muse-apprentice-guild.com#top](http://www.alexa.com/data/details/traffic_details?&range=6m&size=medium&url=muse-apprentice-guild.com#top)*

*Poetry Daily's stats (for example):  
[http://www.alexa.com/data/details/traffic\\_details?url=poems.com](http://www.alexa.com/data/details/traffic_details?url=poems.com)*

*Webdelsol's stats (for example):  
[http://www.alexa.com/data/details/traffic\\_details?url=webdelsol.com](http://www.alexa.com/data/details/traffic_details?url=webdelsol.com)*

*A year or more ago, I decided against accepting an invitation to submit to m.a.g. b/c I read it as an elaborate joke. I didn't feel that the "real"*

*poets were being showcased in an honest environment. Until recently, none of the editors was being forthcoming about the pseudonyms, even though they are obvious to all. I guess I just don't feel like having my chain yanked, and I assume many others have felt the same way.*

*But I've gotta admit, the energy you bring to the project is astounding, August.*

on 9/28/03 5:29 AM, Academic Liberation Party at [REDACTED] wrote:

*Academic Liberation Party  
www.academic-liberation-party.com*

*4 members  
12 series  
7,200 works*

*We are members of the International Belles Lettres Federation and are affiliated with the Worldwide Literati Mobilization Network and the Superheroes of Humanities. Our literary work is presented by Culture Animal, the brainchild of August Highland. The literary genre we produce is called "Mediated Narrative Repatterning". We are influenced by the work of Teddy Warburg, Paul Whitney and by the work of Digital E.Motions and Go Ego Go.*

*The union of manware and software is achieved in our work in a way no other software-assisted literature has been before. We have harnessed the communication resource of computer programming and directed it with absolute precision to produce literary work in which all chance and randomization, all alleatory and improvized elements have been removed. What we have done is re-created the art of storytelling in verse form, applying techniques and tools that have not been available in any other period in history. Mediated Narrative Repatterning has re-introduced storytelling and free verse into a medium (software-assisted literature) that has up to now produced only failed results in this area. By mediating (manware) with binary programming (software) using our new techniques, we repattern the narrative stream to provide storytelling content to the reader, who is able to enjoy the content in the form of verse, which is the form all traditional cultures before and after Homer have always told the stories of their times.*

*The Academic Liberation Party is telling the story of OUR time, a time of volatile relationships between man and his fellow man and between man and his natural environment; a time of accelerated transition, in communications, human relocation, technological innovation, scientific*

*discovery, and most importantly, the redefining of identity which is critically changing the nature of human experience.*

*Will, Henry, Claire and I have written 7,200 unique stories in the free verse style of traditional cultures, stories that tell what it means to live in a world in which everything is shifting at tremendous speed that is nearly as blinding as a sandstorm in the iraqi desert when winds blot out the sky and all the colors in the world turn to white, and the only map left for the individual is compassed by systole and diastole and and the moist breath circling through his nostrils.*

*Thank you -- Maria-Rosa Paolini*

*august highland*

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---

*Outgoing mail is certified Virus Free.  
Checked by AVG anti-virus system (<http://www.grisoft.com>).  
Version: 6.0.521 / Virus Database: 319 - Release Date: 9/23/2003*

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241. **Rachel Loden**

***Re: utility problem***

*Tue 11 Nov 2003*

---

Yesse, hwie bee squaymish aboute spellunge? Newe whorlde, newe woerds. Ay alwaies sey.



Lovely to get some pixels out of funny uncle David even if he is discussing Maria's "metaphorical cream." She's a very private person, you know, with lots of convenient memory lapses.

*"Srueamish" as George employs it means something in the new "Spanglish". It means "to lick the metaphorical cream off the top". You are revealed, ladies. Grandfather Bromige, F.R.C.*

*Hey, I told Pierre all about the provenance of the meatloaf and he insisted on having it anyway. He was standing there in his Goldberg boxers and carrying a Kirby Doyle book. My heart softened. My head too. I gave him the meatloaf and a bottle of A-1.*

*George, George, George, such a load of piffle, and when I think of the unspeakable things you and Maria did all night with that poor battered meatloaf. . . . As you well know it never crossed my lips. In fact I was trying to throw it out the hotel window when you offered it to Pierre for lunch. That was unkind of you, and they haven't forgotten at the health department in Winnipeg. I hope all of Pierre's tests were negative.*

*Btw someone call the Canadian mounted spelling police. Bowering is trying to spell "squeamish."*

*Ha! I have had many a breakfast with you, Rachel, and I have never known you to be squeamish. You did tell me to cover up my chest hair one time, but as I recall that was the time you were having the previous night's meatloaf for breakfast, with salsa on it. Lord! I remember the dog was looking at you with imploring eyes. I could hardly bite into my rye toast.  
GB*

*>Gosh. It seems that while etherised I somehow called up the ghosts of  
>Pierre Joris and Gyorgy Bowering. If you guys are going to kiss in  
>public (and discuss your "firkin") you really ought to put some kind of*

>rating in the subject line. I mean, decent people are eating breakfast.  
>  
>> Was that YOU in Missoula? I thought it was James Lee Burke! Shows  
>> what a few bottles of Rattlesnake will do to a fellow, especially a  
>> visiting Canadian. If that WAS you in Missoula, how do I get your  
>> firkin back to you?  
>  
>> >well, I'll be darned, George, so that talk about X.J. was just one  
>> >of your come-ons and then, if I remember the sequence accurately,  
>> >you tried to prove that a Canadian kiss was as good as a French  
>> >kiss, but that burly barman wouldn't have any of it and so we drove  
>> >back to either Peekskill or Missoula, whatever... I think I'll have  
>> >another Mirabelle just about now... Pierre  
>> >  
>> >  
>> >>>Well, Bowering says he has never been to Peekskill. But he  
>> has time to  
>> >>>hang out in Missoula watching Little League games. Go figure. If it  
>> >>>weren't so bewildering it would be just plain sad. Maria  
>> and I are going  
>> >>>to have to live with that. We'll sit on our little tuffet  
>> of memories,  
>> >>>and occasionally we'll be joined by Pierre Joris.  
>> >>  
>> >>Now wait just one minute! That stuff that went on between me and  
>> >>Pierre wads just collegial, only some mutual recognition of our  
>> >>devotion to the poetry of X.J. Kennedy. Okay, we may  
> have embraced a  
> >> >>few times, but he's a European, eh?

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242. **Loss Pequeño Glazier**

***\_Anatman, Pumpkin Seed, Algorithm\_ by Glazier***

*Tue 11 Nov 2003*

---

ANNOUNCING

*\_Anatman, Pumpkin Seed, Algorithm\_*  
by Loss Pequeño Glazier

An announcement that my new poetry collection, *\_Anatman, Pumpkin Seed, Algorithm\_* is coming out next week. It's a book of poetry about the poetics of being in the present time and place, like "here" (as on this list), where language is both distributed and present. As part of its project, *\_Anatman\_* dips in and out of mixing computer/Web language, layers of human languages (including Spanish and indigenous tongues), and the translucent veils of senses of the Americas. It also experiments at the places where poetry writing, machine modulation of language, and procedure converge. It's the creative language multiple of my digital peregrinations, some of them at least, the gain and loss of manifold forms of inscription, presented in a style that delights in the play of those language experiences, those archeological layers of location, those Caribbean/Pacific sea colors of tropical time. Info about the book, including a reproduction of my cover image for it (a concrete poem view of its world), is available from the *\_Anatman, Pumpkin Seed, Algorithm\_* link at my author page <http://epc.buffalo.edu/authors/glazier/> Thanks! Loss

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243. **Scott Pound**

***Re: The Intelligence Problem***

*Tue 11 Nov 2003*

---

Lest we forget Dr. Strangelove:

"Peace is our Profession"

and

"You can't fight in here. This is the war room!"

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

From: "Vernon Frazer" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, November 10, 2003 7:15 PM

Subject: Re: The Intelligence Problem

> I once saw a carton whose caption featured a king saying to his seconds,  
"I

> refuse to make a decision based on intelligence!"

>  
> Life imitates art once again....  
>  
> Vernon  
>  
>  
> -----Original Message-----  
> From: UB Poetics discussion group [mailto:████████] On  
> Behalf Of John Norton  
> Sent: Monday, November 10, 2003 6:36 PM  
> To: ██████████  
> Subject: Re: The Intelligence Problem  
>  
> Military intelligence is an oxymoron.  
>  
>  
> John Norton  
>  
>  
>  
>  
>  
>  
> ----Original Message Follows----  
> From: Stephen Vincent <████████>  
> To: UB Poetics discussion group <████████>  
> CC: UK POETRY <████████>  
> Subject: The Intelligence Problem  
> Date: Mon, 10 Nov 2003 14:57:23 -0800  
>  
> For the short answer as to why Iraq is a disaster, I suspect historians  
are  
> going to appreciate this quote from the USA head of the Occupation there:  
>  
> "There are going to be increased attacks and increased terrorism because  
the  
> terrorists can see the reconstruction dynamic is moving in our direction,"  
> Mr. Bremer was quoted as saying.  
>  
> "It will be more of a problem in the months ahead unless the intelligence  
> gets better."  
>  
> "Unless our intelligence gets better, we're going to have a problem," he

> added, seemingly conceding that coalition forces were at a disadvantage  
> coming to grips with the Iraqi insurgents.  
>  
> \*\*\*  
> Duh?  
> Duh.  
>  
> Stephen V  
>  
>  
> \_\_\_\_\_  
> Crave some Miles Davis or Grateful Dead? Your old favorites are always  
> playing on MSN Radio Plus. Trial month free!  
> <http://join.msn.com/?page=offers/premiumradio>  
>  
>

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244. **Vernon Frazer**  
***Re: The Intelligence Problem***  
*Tue 11 Nov 2003*

---

Not to mention General Jack D. Ripper's "Purity of Essence."

Be sure to preserve your Precious Bodily Fluids.

Vernon

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Scott Pound

Sent: Tuesday, November 11, 2003 9:26 AM

To: ██████████

Subject: Re: The Intelligence Problem

Lest we forget Dr. Strangelove:

"Peace is our Profession"

and

"You can't fight in here. This is the war room!"

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

From: "Vernon Frazer" <████████>

To: <████████>

Sent: Monday, November 10, 2003 7:15 PM

Subject: Re: The Intelligence Problem

> I once saw a carton whose caption featured a king saying to his seconds,  
"I  
> refuse to make a decision based on intelligence!"  
>  
> Life imitates art once again....  
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> From: UB Poetics discussion group [mailto:████████] On  
> Behalf Of John Norton  
> Sent: Monday, November 10, 2003 6:36 PM  
> To: ██████████  
> Subject: Re: The Intelligence Problem  
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>  
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>  
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>  
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> terrorists can see the reconstruction dynamic is moving in our direction,"  
> Mr. Bremer was quoted as saying.  
>  
> "It will be more of a problem in the months ahead unless the intelligence

> gets better."  
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> added, seemingly conceding that coalition forces were at a disadvantage  
> coming to grips with the Iraqi insurgents.  
>  
> \*\*\*  
> Duh?  
> Duh.  
>  
> Stephen V  
>  
>  
\_\_\_\_\_  
> Crave some Miles Davis or Grateful Dead? Your old favorites are always  
> playing on MSN Radio Plus. Trial month free!  
> <http://join.msn.com/?page=offers/premiumradio>  
>  
>

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## 245. **Maria Damon**

### ***Re: utility problem***

*Tue 11 Nov 2003*

---

metaphysical cream \*this\*, sister malfeaser. my uncle david is none of your business. i know it's late in the game to assert this, but you've pushed me over the edge, and you know how madame la nomade can be behind a whip.

At 2:57 AM -0800 11/11/03, Rachel Loden wrote:

>Yesse, hwie bee squaymish aboute spellunge? Newe whorlde, newe woerds.  
>Ay alwaies sey.

>

>Lovely to get some pixels out of funny uncle David even if he is  
>discussing Maria's "metaphorical cream." She's a very private person,  
>you know, with lots of convenient memory lapses.

>

>> "Srueamish" as George employs it means something in the new  
>> "Spanglish". It  
>> means "to lick the metaphorical cream off the top". You are  
>> revealed,ladies.  
>> Grandfather Bromige, F.R.C.

>

>> >Hey, I told Pierre all about the provenance of the meatloaf and he

>> >insisted on having it anyway. He was standing there in his Goldberg  
>> >boxers and carrying a Kirby Doyle book. My heart softened. My head  
>> >too. I gave him the meatloaf and a bottle of A-1.  
>> >  
>> >  
>> >>George, George, George, such a load of piffle, and when I  
>> think of the  
>> >>unspeakable things you and Maria did all night with that  
>> poor battered  
>> >>meatloaf. . . . As you well know it never crossed my lips.  
>> In fact I was  
>> >>trying to throw it out the hotel window when you offered it  
>> to Pierre  
>> >>for lunch. That was unkind of you, and they haven't forgotten at the  
>> >>health department in Winnipeg. I hope all of Pierre's tests were  
>> >>negative.  
>> >>  
>> >>Btw someone call the Canadian mounted spelling police. Bowering is  
>> >>trying to spell "squeamish."  
>> >>  
>> >>  
>> >>> Ha! I have had many a breakfast with you, Rachel, and I  
>> have never  
>> >>> known you to be squeamish. You did tell me to cover up my  
>> chest hair  
>> >>> one time, but as I recall that was the time you were having the  
>> >>> previous night's meatloaf for breakfast, with salsa on  
>> it. Lord! I  
>> >>> remember the dog was looking at you with imploring eyes. I could  
>> >>> hardly bite into my rye toast.  
>> >>> GB  
>> >>>  
>> >>> >Gosh. It seems that while etherised I somehow called up  
>> the ghosts of  
>> >>> >Pierre Joris and Gyorgy Bowering. If you guys are going  
>> to kiss in  
>> >>> >public (and discuss your "firkin") you really ought to put  
>> >>> some kind of  
>> >>> >rating in the subject line. I mean, decent people are eating  
>> >>> breakfast.  
>> >>> >  
>> >>> >> Was that YOU in Missoula? I thought it was James Lee



>> Burke! Shows  
>> >>> >> what a few bottles of Rattlesnake will do to a fellow,  
>> >>> especially a  
>> >>> >> visiting Canadian. If that WAS you in Missoula, how  
>> do I get your  
> >>> >> firkin back to you?  
> >>> >  
> >>> >> >well, I'll be darned, George, so that talk about X.J.  
> >>> was just one  
> >>> >> >of your come-ons and then, if I remember the  
> > sequence accurately,  
>> >>> >> >you tried to prove that a Canadian kiss was as good  
>> as a French  
>> >>> >> >kiss, but that burly barman wouldn't have any of it and  
>> >>> so we drove  
>> >>> >> >back to either Peekskill or Missoula, whatever... I  
>> >>> think I'll have  
>> >>> >> >another Mirabelle just about now... Pierre  
>> >>> >> >  
>> >>> >> >  
>> >>> >> >>>Well, Bowering says he has never been to Peekskill. But he  
>> >>> >> has time to  
>> >>> >> >>>hang out in Missoula watching Little League games. Go  
>> >>> figure. If it  
>> >>> >> >>>weren't so bewildering it would be just plain sad. Maria  
>> >>> >> and I are going  
>> >>> >> >>>to have to live with that. We'll sit on our little tuffet  
>> >>> >> of memories,  
>> >>> >> >>>and occasionally we'll be joined by Pierre Joris.  
>> >>> >> >>  
>> >>> >> >>Now wait just one minute! That stuff that went on  
>> between me and  
>> >>> >> >>Pierre wads just collegial, only some mutual  
>> recognition of our  
>> >>> >> >>devotion to the poetry of X.J. Kennedy. Okay, we may  
>> >> > have embraced a  
>> >> > >> >>few times, but he's a European, eh?

--

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246. **Ytzhak**

**Workshop PLUS @ Sistas'**

*Tue 11 Nov 2003*

---

please post & spread

---

Great Things Are Happening  
in Brooklyn & Elsewhere...

1st & 3rd Saturdays Writers' Workshop  
with Louis Reyes Rivera  
Poetry, Fiction, Nonfiction, Essays  
Basics & Advanced  
Saturday, November 15, 2003  
12 Noon

-----Plus-----

Saturday Night Jazz @ Sistas'  
presents  
Radu & Company  
Saturday, November 15  
with two sets, at 9 and 10:30pm.

-----Plus-----

Jazzoetry + Dunch + Open Mic  
1st & 3rd Sundays w/The Jazzoets  
featuring  
Louis Reyes Rivera  
Ahmed Abdullah  
Atiba Kwabena  
Ngoma & YOU!  
Sunday, November 16, 2003  
4-7pm

Sistas' Place  
456 Nostrand Ave.  
(at Nostrand & Jefferson --  
take the 'A' train to Brooklyn)  
for information: [REDACTED]

-----Plus-----

A website to check out:  
[nathanielturner.com](http://nathanielturner.com)

-----Plus-----

Tune In To  
WBAI (99.5 FM)  
Thursdays @ 2pm  
Louis Reyes Rivera  
hosting PERSPECTIVE  
(where art & politic meet)  
On the internet: [www.WBAI.org](http://www.WBAI.org)

[Please be advised that to secure internet access to PERSPECTIVE  
tune in before 1:45pm. Phonelines Crowded!]

Contact: Shamal Books, GPO Box 16, NYC 10116



--  
-

---

Stay Strong

"Peace sells but who's buying?"  
Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam,  
keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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247. **Ytzhak**

***INFO: london--verbalized mindz-open mic, spoken word and song***

*Tue 11 Nov 2003*

---

INFO: london--verbalized mindz-open mic, spoken word and song

=====

=

VERBALIZED MINDZ

Thursday 13th November 2003 - 7pm doors, 7.45pm show  
Stoke Tup, 132 Stoke Newington Church Street London N16 OJX.  
Charge: 4.00

...

An awesome, exciting & all inspiring Open Mic night of spoken word, passion, expression, poetry, song & verbal dexterity. All are welcome to come and perform or just relax and enjoy the show every

2nd Thursday of the month.

This month celebrates the release of Inevitable Mystique - the new and selected collection spoken word CD from Phenzwaan.

Arrive early to sign up for Open Mic!

Directions/Nearest Tubes & Buses: 73 bus from the Angel; 149 bus from Liverpool Street/Shoreditch/Dalston or Seven Sisters.

For guestlist or any further enquiries regarding VERBALIZED MINDZ Email:  or Tel: 07940 059 952 >>

--

-

---

Stay Strong

"Peace sells but who's buying?"

Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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248. **Small Press Traffic**

**XCP at SPT, Friday 11/14**

*Tue 11 Nov 2003*

---

Small Press Traffic presents

Friday, November 14, 2003 at 7:30 p.m.

Xcp Magazine Benefit Event

with Mark Nowak & Wang Ping

Join us in celebrating and supporting one of the finest and most visionary magazines around, Xcp: Cross Cultural Poetics. Editor Mark Nowak's multidisciplinary work includes publications in anthropology, poetry/poetics, cultural studies, and photography. He is the author of a poetry collection, *Revenants*, co-editor with Diane Glancy of the acclaimed anthology *Visit Teepee Town: Native Writings After the Detours* (both from Coffee House Press). Contributor Wang Ping is the author of a novel, *Foreign Devil*, a short story collection, *American Visa*, and a collection of poetry, *Of Flesh & Spirit* (Coffee House). Anne Waldman says "she explodes the safe boundaries of culture, gender, and female sexuality?[her] meditations reveal the incongruities between byzantine bureaucracy and the needs of a free spirit." They both join us from St. Paul.

Unless otherwise noted, events are \$5-10, sliding scale, 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)

<http://www.sptraffic.org>

check out our highly readable website

Elizabeth Treadwell Jackson

Executive Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107



<http://www.sptraffic.org>

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249. **Kerri Sonnenberg**  
***November Discrete Event (Chicago)***  
*Tue 11 Nov 2003*

---

\_\_\_ THE DISCRETE SERIES @ 3030 \_\_\_

presents the Goat Island Performance Group

[Goat Island is a Chicago-based collaborative performance group: Karen Christopher, Matthew Goulish, Lin Hixson (director), Mark Jeffery, CJ Mitchell (company manager), Margaret Nelson (technical director), Bryan Saner, and Litó Walkey.

Members contribute to the conception, research, writing, choreography, documentation, and educational demands of the work. Characteristically they attempt to establish a spatial relationship with audiences, other than the usual proscenium theater situation, which may suggest a concept, such as sporting arena or parade ground, or may create a setting for which there is no everyday comparison. They perform a personal vocabulary of movement, both dance-like and pedestrian, that often makes extreme physical demands on the performers, and attention demands on the audience. Goat Island incorporates historical and contemporary issues through text and movement. They create visual/spatial images to encapsulate thematic concerns and place their performances in non-theatrical sites when possible. Goat Island researches and writes collaborative lectures for public events, and often subsequently publish these, either in their own artists' books, or in professional journals.

Goat Island was founded in 1987 and incorporated in 1989 as a non-profit organization to produce collaborative performance works developed by its members for local, national, and international audiences. Seven completed works include *Soldier, Child, Tortured Man* (1987); *We Got A Date* (1989); *Can't Take Johnny to the Funeral* (1991); *It's Shifting, Hank* (1993); *How Dear to Me the Hour When Daylight Dies* (1996); *The Sea & Poison* (1998); and *It's an Earthquake in My Heart* (2001). The company has toured the US and England, Scotland, Wales, Belgium, Switzerland, Croatia, Germany, and Canada. 2002 sees the start of development on an eighth performance.]

<http://www.goatlandperformance.org/>

Friday, Nov. 14 9PM / 3030 W. Cortland / \$5 suggested donation / BYOB

3030 is a former Pentecostal church located at 3030 W. Cortland Ave., one block south of Armitage between Humboldt Blvd. and Kedzie. Parking is easiest on Armitage.

The Discrete Series will present an event of poetry/music/performance/something on the second Friday of each month.

For more information about this or upcoming events, email  
[REDACTED] or [REDACTED], or call the space at  
[REDACTED].

<http://www.lavamatic.com/discrete/index.htm>

...If you'd like to be removed from this list please respond kindly...

[↑ Contents](#)

250. **furniture\_press**

*Laura (Riding) Jackson's Ghost*

Tue 11 Nov 2003

---

I was inspired by the dollar bill's ubiquity to write through some instances in "Anarchy Is Not Enough" and titled the poem 'Myth', which coincidentally appears as the title of the opening text in said book. Some references to Hejinian & Stein thrown in for good measure, or not. Enjoy.

Myth

- A. As I was saying, reminded of our recent algorithm.
- B. Immediately forget you are permanently ephemeral.
- C. All necessary implication of dailiness has long disappeared from the word 'journal'.
- D. I befriend myself & no longer exist.
- E. A repository for whatever one does without knowing why.
- F. As long as there is a form & a system.
- G. I am a ghost of a former atrocity, that is, myself.
- H. We are nearly through with living.
- I. Tell me, who can be bothered with knowledge.
- J. The individual is a mathematical exaggeration of its responsibilities.
- K. It is all the truth it knows, that is, it knows nothing.
- L. As you quoted, being ephemeral.
- M. Endless is falling from a height.
- N. I thank myself & am appalled.
- O. A sea that stretches the dailiness between us.
- P. I was wondering, but then I stopped wondering.
- Q. What happens to the individual.

R. History of alimony & who owes it.  
S. If routine & dailiness should go on forever.  
T. A disjunction in the familiar 'you'.  
U. As I have remarked.  
V. Weather being the exaggeration of an implied military-industrial complex.  
W. I keep a journal as a reminder to write in my journal.  
X. Why.  
Y. I say there is a form to this insistence.  
Z. Did you forget already.  
Christophe Casamassima  
--

---

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251. **roger.day**

***Re: The Intelligence Problem***

*Tue 11 Nov 2003*

---

Indeed - but there are cross links to the cyborg question. The last Iraq war was fought in a heavily networked environment - including the use of chat-rooms for decision making - with TCP/IP making it's debut in a war situation for possibly the first time. US intelligence (also, to a lesser extent, Western intelligence) now has a heavy reliance on using machines for intelligence - sigint as I've seen it called - which paid dividends in a strict European-style war, as the first phase of the war undoubtedly was. However, when faced with an enemy which refuses to play this game - as in Iraq, and with Al Quaida generally - human intelligence (humint) comes to the fore. But this has been neglected - and, lets face it, it is a more expensive and laborious job - so it's not surprising that this has become a point of failure for the US forces in Iraq. You may be able to fight like the Borg against an equal(ish) enemy, but trying to tie down a guerilla opposition is plainly a different kettle-of-fish. Asymetric wars reflect opposing cultures which face each other in an asymetric manner (compare European Napoleonic battles with Iraq). More Kipling than Foucault. In fact, Kipling delineated a lot of



asymmetric war - he knew them as colonial wars with spears against Martini Henrys and Armstrong Whitworth RMLs.

Disengaging oneself from the cyborg cocoon is a difficult proposition, particularly when engaging oneself has become a fashionable thing to do. Particularly when faced with projectiles and people that hate you, and an enemy that refuses to engage in an "orthodox" manner. Launching oneself into a new set of cultural circumstances is always a stressful (and expensive) business and requires, in organisations, a political willingness. For example, teaching soldiers to speak Iraqi is one thing the US forces might do if they wanted to ameliorate relationships - and gain human intelligence. To a large extent, this means grappling with Iraqi culture, if such an artifact exists as I suspect there are several cultures within the post-colonial construct called Iraq - but, the point is made. As a matter of interest British Intelligence during the 2WW used to hold 6 week Japanese courses for English speakers. At the end of it, the graduates were able to decipher at least rudimentary messages (See "The Emperors Codes").

On a more abstract culture clash level it will be interesting to see if "democracy" - as in Bush's "democratic deficit" - can be imposed on present-day Iraq. Or on the rest of the middle east. Post-modern imperialism is with us, and I do not welcome it.

John Norton  
<[REDACTED]> To: [REDACTED]  
.COM> cc:  
Sent by: UB Poetics Subject: Re: The Intelligence Problem  
discussion group  
<[REDACTED]>  
UFFALO.EDU>  
10/11/2003 23:36  
Please respond to  
UB Poetics  
discussion group

Military intelligence is an oxymoron.

John Norton

---Original Message Follows---

From: Stephen Vincent <[REDACTED]>  
To: UB Poetics discussion group <[REDACTED]>  
CC: UK POETRY <[REDACTED]>  
Subject: The Intelligence Problem  
Date: Mon, 10 Nov 2003 14:57:23 -0800

For the short answer as to why Iraq is a disaster, I suspect historians are going to appreciate this quote from the USA head of the Occupation there:

"There are going to be increased attacks and increased terrorism because the terrorists can see the reconstruction dynamic is moving in our direction," Mr. Bremer was quoted as saying.

"It will be more of a problem in the months ahead unless the intelligence gets better."

"Unless our intelligence gets better, we're going to have a problem," he added, seemingly conceding that coalition forces were at a disadvantage coming to grips with the Iraqi insurgents.

\*\*\*

Duh?

Duh.

Stephen V

---

Crave some Miles Davis or Grateful Dead? Your old favorites are always playing on MSN Radio Plus. Trial month free! <http://join.msn.com/?page=offers/premiumradio>

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252. **Tom Beckett**

***Re: Laura (Riding) Jackson's Ghost***

*Tue 11 Nov 2003*

---

I think this is lovely but would drop the a, b, c armature.

Best,

Tom Beckett

*Myth*

*A. As I was saying, reminded of our recent algorithm.*

*B. Immediately forget you are permanently ephemeral.*

*C. All necessary implication of dailiness has long disappeared from the word "journal".*

*D. I befriend myself & no longer exist.*

*E. A repository for whatever one does without knowing why.*

*F. As long as there is a form & a system.*

- G. I am a ghost of a former atrocity, that is, myself.*
- H. We are nearly through with living.*
- I. Tell me, who can be bothered with knowledge.*
- J. The individual is a mathematical exaggeration of its responsibilities.*
- K. It is all the truth it knows, that is, it knows nothing.*
- L. As you quoted, being ephemeral.*
- M. Endless is falling from a height.*
- N. I thank myself & am appalled.*
- O. A sea that stretches the dailiness between us.*
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- Q. What happens to the individual.*
- R. History of alimony & who owes it.*
- S. If routine & dailiness should go on forever.*
- T. A disjunction in the familiar 'you'.*
- U. As I have remarked.*
- V. Weather being the exaggeration of an implied military-industrial complex.*
- W. I keep a journal as a reminder to write in my journal.*
- X. Why.*
- Y. I say there is a form to this insistence.*
- Z. Did you forget already.*
- Christophe Casamassima*

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253. **George Bowering**  
**Re: The Intelligence Problem**

Tue 11 Nov 2003

---

| *For the short answer as to why Iraq is a disaster,*

Iraq is not a disaster. The 101st Airborne is a disaster.

--

George Bowering

Not in Ottawa.

303 Fielden Ave.

Port Colborne. ON,

L3K 4T5

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254. **Geoffrey Gatza**  
**Re: The Intelligence Problem**

Tue 11 Nov 2003

---

George,

I love you dearly, but as a former United States Marine and on Veterans Day (in the US) this is not the correct thing to say. The machinery that is the US gov't is the group who put in place this disaster. The 101st is a group of men and women who have been led to conduct the disaster that has taken place in Iraq.

"Dulce et decorum est, pro patria mori"

Best, Geoffrey

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

From: "George Bowering" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, November 11, 2003 1:16 PM

Subject: Re: The Intelligence Problem

| *For the short answer as to why Iraq is a disaster,*

| *Iraq is not a disaster. The 101st Airborne is a disaster.*

| --

| *George Bowering*

| *Not in Ottawa.*

| *303 Fielden Ave.*

| *Port Colborne. ON,*

| *L3K 4T5*

[↑ Contents](#)

255. **furniture\_press**

**Re: Laura (Riding) Jackson's Ghost**

Tue 11 Nov 2003

Tom, thanks very much for the word. But I never saw the ABC of Myth to be a defense. I like the poem as a list, of its impermanence, but insistence. Systematic, discounting system, too. I was at first aware of ping-pong things happening with the ABC's. I imagine two readers. Anyone else?

Yrs,

Chris

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

From: Tom Beckett <[REDACTED]>

Date: Tue, 11 Nov 2003 13:07:15 EST

To: [REDACTED]

Subject: Re: Laura (Riding) Jackson's Ghost

*I think this is lovely but would drop the a, b, c armature.*

*Best,*

*Tom Beckett*

*Myth*

*A. As I was saying, reminded of our recent algorithm.*

*B. Immediately forget you are permanently ephemeral.*

*C. All necessary implication of dailiness has long disappeared from the word  
"journal".*

*D. I befriend myself & no longer exist.*

*E. A repository for whatever one does without knowing why.*

*F. As long as there is a form & a system.*

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*N. I thank myself & am appalled.*

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*T. A disjunction in the familiar 'you'.*

*U. As I have remarked.*

*V. Weather being the exaggeration of an implied military-industrial complex.*

*W. I keep a journal as a reminder to write in my journal.*

*X. Why.*

*Y. I say there is a form to this insistence.*

*Z. Did you forget already.*

*Christophe Casamassima*

--

---

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256. **Tom Beckett**

**Re: Laura (Riding) Jackson's Ghost**

Tue 11 Nov 2003

---

Chris--

I meant "armature" in the sense of visible hanger or spine. The list is great but why highlight the 26 letters? I understand the impulse but what does it add? Except, of course, for that x/why pun.

Some times I think the spine of a poem needs to fall away so that the body can be felt in its particularity.

Tom

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257. **George Bowering**

**Re: The Intelligence Problem**

Tue 11 Nov 2003

---

George,

*I love you dearly, but as a former United States Marine and on Veterans Day (in the US) this is not the correct thing to say. The machinery that is the US gov't is the group who put in place this disaster. The 101st is a group of men and women who have been led to conduct the disaster that has taken place in Iraq.*

*"Dulce et decorum est, pro patria mori"*

*Best, Geoffrey*

I hope to hell you are using that quotation in the sense in which it was used by Wilfrid Owen.

--

George Bowering

Not in Ottawa.

303 Fielden Ave.

Port Colborne. ON,

L3K 4T5

[↑ Contents](#)

258. **schwartzgk**

***Re: The Intelligence Problem***

*Tue 11 Nov 2003*

---

Yes, I have to agree with Geoffrey's assessment here. And I only wish we could EMBED our government with the 101st... EMBED Cheney... EMBED Bush... EMBED Rumsfeld... EMBED Wolfowitz... and on and on.... on down the chain until all of us everywhere are EMBEDDED. And, by the way, I intentionally placed the Vice-President before the President.

With all EMBEDDED let soldiers hunt down  
the killing and the killed. Let them cross  
the Triangle with care fully alive fearing death  
into firestorms choked with dust. Maybe then  
we'll come to know the dead and the maimed  
of this unfolding failure, this complete mess.

with prayers today as most days,  
Gerald Schwartz

> George,

>

> I love you dearly, but as a former United States Marine and on Veterans  
Day

> (in the US) this is not the correct thing to say. The machinery that is  
the

> US gov't is the group who put in place this disaster. The 101st is a group

> of men and women who have been led to conduct the disaster that has taken  
> place in Iraq.

>

> "Dulce et decorum est, pro patria mori"

>

> Best, Geoffrey

>

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

> From: "George Bowering" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Tuesday, November 11, 2003 1:16 PM

> Subject: Re: The Intelligence Problem

>

>

> > > For the short answer as to why Iraq is a disaster,

> >

> > Iraq is not a disaster. The 101st Airborne is a disaster.



> > --  
> > George Bowering  
> > Not in Ottawa.  
> >  
> > 303 Fielden Ave.  
> > Port Colborne. ON,  
> > L3K 4T5  
> >  
> >

[↑ Contents](#)

259. **Geoffrey Gatza**  
***Re: The Intelligence Problem***

*Tue 11 Nov 2003*

---

Of course I am. How could I not. I fretted over attributing a quote for it but figured that you would get it right off the bat. Sorry for the moment of confusion.

It's a strange set of feelings being in a war zone. I was in the first debacle and lost some very close friends to stupidity. It's not the human beings in the uniforms that are at most fault. And yes I have problems making this argument stick .... but it's a strange set of feelings.

We probably agree on every point -- but today is not the right day for me. Salt in wounds and all of that. I hope you understand and take this as it is meant and not as stepping on your toes.

best, Geoffrey

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

From: "George Bowering" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, November 11, 2003 1:47 PM

Subject: Re: The Intelligence Problem

> >George,

> >

> >I love you dearly, but as a former United States Marine and on Veterans Day

> >(in the US) this is not the correct thing to say. The machinery that is the

> >US gov't is the group who put in place this disaster. The 101st is a group

> >of men and women who have been led to conduct the disaster that has taken

> >place in Iraq.  
> >  
> >"Dulce et decorum est, pro patria mori"  
> >  
> >Best, Geoffrey  
>  
> I hope to hell you are using that quotation in the sense in which it  
> was used by Wilfrid Owen.  
> --  
> George Bowering  
> Not in Ottawa.  
>  
> 303 Fielden Ave.  
> Port Colborne. ON,  
> L3K 4T5  
>  
>

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260. **Alan Sondheim**

### ***NOVEMBER READING AT CASPER JONES CAFE CANCELLED***

*Tue 11 Nov 2003*

---

#### NOVEMBER READING AT CASPER JONES CAFE CANCELLED

Sorry everyone, for the sudden change of events. We'll be up and running with a December event: SUE LANDERS and BRIAN KIM STEPHANS reading along with LEONIE WILSON / ALAN SONDHEIM house band (tenor guitar and trumpet).

Brenda Iijima and Alan Sondheim

---

Is your computer infected with a virus? Find out with a FREE computer virus scan from McAfee. Take the FreeScan now!

<http://clinic.mcafee.com/clinic/ibuy/campaign.asp?cid=3963>

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261. **Kirby Olson**

***Re: The Intelligence Problem***

*Tue 11 Nov 2003*

---

Senator John Edwards is calling to reappropriate both domestic and foreign intelligence at Cold War levels and embed agents throughout the Middle East. Carter undid this apparatus due to heavy protest.

Either we nip it in the bud, or we go to war later. 200,000 young men (boys at this point) in schools of terror in northern Pakistan. The only thing on the agenda: the U.S. is satan, and you must kill.

On the backs of pick-up trucks in this county: Freedom Isn't Free.

Interesting story in this week's NPR about how the eco-fanatics have reintroduced predators in heavily populated areas. The cougars are killing children in the west again. Now are we going to have to go through killing them all again?

Yo-yo, ma.

-- Kirby

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262. **Alan Sondheim**

***getting it right ^***

*Tue 11 Nov 2003*

---

getting it right ^

1968 was years ago ^ it's no longer 1968 ^ it's been decades since 1968 ^ screw 1968 ^ 1968 never happened ^ 1968 was decades ago ^ it's been years since 1968 ^ it's not 1968 you know ^ nothing happened in 1968 ^ you can't live in 1968 forever ^ 1968 was dead before it happened ^ 1968 never happened ^ it was around 1965 ^ it was around 1970 ^ 1968 is long past ^ 1968 happened about a year ^ no one remembers 1968 ^

stupid stupid thing crawling on the wall  
if i had my druthers it wouldn't crawl at all

---

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263. **schwartzgk**

***Gift Idea***

*Tue 11 Nov 2003*

---

Here's an exiting gift suggestion (and they -- at KB Toys) are targeting it to boys 12 to 16...

You can find the Elite Force Aviator: George W. Bush - U.S. President and Naval Aviator - 12" Action Figure that gerald is requesting at:

<http://www.kbtoys.com/toys/product.html?PID=2431939&keycode=1438>

Droll to come across this on Veteran's Day.

Gerald Schwartz

Only Others Are

[www.geocities.com/legible5roses/schwartz.html](http://www.geocities.com/legible5roses/schwartz.html)

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264. **JT Chan**

**Geometry**

*Tue 11 Nov 2003*

---

Geometry

The lines never interest me.

Intersection and delicate blurs.

We know just enough  
to pay attention.

But giving in  
and leaving the door to be opened  
just in case

the light under the frame  
in the accident of closing  
blinds.

- Jill Chan

---

Do you Yahoo!?

Protect your identity with Yahoo! Mail AddressGuard

<http://antispam.yahoo.com/whatsnewfree>

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265. **JT Chan**

**And When**

*Tue 11 Nov 2003*

---

And When

in the cold evening  
not supposed to be cold anymore

went home to fetch light on the skin  
shed by birth

falling out of the break  
in your laughter

headshaken love  
the way, close to being forgiven,  
you learned to receive

- Jill Chan

---

Do you Yahoo!?

Protect your identity with Yahoo! Mail AddressGuard

<http://antispam.yahoo.com/whatsnewfree>

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266. **Joe Brennan**

***Bush Praises American War Dead, Promises Many More Of Them***

*Tue 11 Nov 2003*

---

<A HREF="http://www.theassassinatedpress.com/">Click here: The Assassinated Press</A>

Bush Praises American War Dead, Promises Many More Of Them

By DEB VIERTRIECHMANN,  
The Assassinated Press

They hang the man and flog the woman  
That steal the goose from off the common,  
But let the greater villain loose  
That steals the common from the goose.

Constant apprehension of war has the same tendency  
to render the head too large for the body. A standing military  
force with an overgrown executive will not long be safe.  
companions to liberty. -- Thomas Jefferson

"America is a quarter of a billion people totally misinformed and disinformed by  
their government. This is tragic but our media is -- I wouldn't even say corrupt  
-- it's just beyond telling us anything that the government doesn't want us to  
know."

Gore Vidal

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267. **Stephen Vincent**

**Re: McDonald's not lovin' 'McJob' dictionary definition**

Tue 11 Nov 2003

---

McPoet (muck poet) n. A mostly non-paying job that requires a little skill and provides little or no opportunity for advancement. Exceptions include "branding" jobs for trademark and company naming opportunities during periods of economic and/or military upswings, i.e., "buyoften.com", "militarycontract.com", "iraqblaster.com", etc. Job not to confused with "McSlammer" (muck slammer).

McNovelist (muck novelist). n. A sometimes very high paying job that requires strong skill and training with conventional forms (mystery, romance, war, etc.); occasionally provides extraordinary margins on original time investment. Job not to be confused with "McRaker," (muck raaker).

McMerriam-Webster Dictionary (always looking for new entries).

Stephen V

on 11/11/03 6:32 PM, mIEKAL aND at [REDACTED] wrote:

*Merriam-Webster: 'McJob' is here to stay*

*Tuesday, November 11, 2003 Posted: 3:39 PM EST (2039 GMT)*

*SPRINGFIELD, Massachusetts (AP) -- McDonald's may not like it, but the editors of the Merriam-Webster dictionary say "McJob" is a word that's here to stay.*

*McDonald's not lovin' 'McJob' dictionary definition*

**DICTIONARY DEFINITION**

*McJob (mek jäb') n. a low-paying job that requires little skill and provides little opportunity for advancement*

*Source: Merriam-Webster Online*

*The 11th edition of Merriam-Webster's Collegiate Dictionary, published in June, defines a "McJob" as "a low-paying job that requires little skill and provides little opportunity for advancement."*

*The fast-food giant's chief executive, Jim Cantalupo, called the definition a "slap in the face" to the 12 million people who work in the restaurant industry, and demanded that Merriam-Webster dish up something more flattering.*

*But the dictionary publisher said Tuesday that it "stands by the*

*accuracy and appropriateness" of its definition.*

*"For more than 17 years 'McJob' has been used as we are defining it in a broad range of publications," the company said, citing everything from The New York Times and Rolling Stone to newspapers in South Africa and Australia.*

*With more than 55 million copies sold since 1898, Merriam-Webster's Collegiate claims to be the best-selling hardcover dictionary on the market.*

*"Words qualify for inclusion in the dictionary because they are widely and commonly used in a broad range of carefully edited sources," said Arthur Bicknell, a spokesman for the Springfield-based publisher.*

*"McJob" is similarly defined in the American Heritage Dictionary, the Oxford English Dictionary and Webster's Dictionary, published by Random House.*

*The OED definition, which cites a 1986 story in The Washington Post, is: "An unstimulating, low-paid job with few prospects, esp. one created by the expansion of the service sector."*

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## 268. **mIEKAL aND**

### **McDonald's not lovin' 'McJob' dictionary definition**

Tue 11 Nov 2003

---

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The OED definition, which cites a 1986 story in The Washington Post, is: "An unstimulating, low-paid job with few prospects, esp. one created by the expansion of the service sector." =

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## 269. **Murat Nemet-Nejat**

### **Re: 2 Burning Questions**

Tue 11 Nov 2003

---

In a message dated 11/11/03 2:25:39 AM, [REDACTED] writes:

*"Continuity in historical terms is that of the oppressors. History for the oppressed is that of discontinuity."*

That applies also to poetry.

It seems to me the basic idea of history Benjamin is attacking in his image of angel of history is "progress." The opposite of history as progress is dialectic history where artifacts or objects of childhood (horse carriages, train stations, etc.) are experienced and analyzed as dreams -revealing the forces making us.

Murat

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## 270. **Spineless Books**

### ***Fitzpatrick-O'Dinn Award for Constrained Literature: Deadline 31 December 2003***

Wed 12 Nov 2003

---

The Fitzpatrick-O'Dinn Award for the Best Book Length Work of Formally Constrained English Literature seeks experimental literature written with rigor and whim according to rules other than those normally associated with fiction and poetry.

The judge will be Christian Bok, author of *Crystallography* (Coach House, 1994) and the univocalic poem *Eunoia* (Coach House, 2001), and winner of the Griffin Prize for Poetic Excellence.

The winning manuscript will be published by Spineless Books in 2004.

Spineless Books is an independent publishing house founded 20-02-2002, publisher of three books with spines: 2002, a Palindrome Story in 2002 Words by Nick Montfort and William Gillespie, with illustrations by Shelley Jackson; Johnny Werd, *The Fire Continues*, by Q. Synopsis; and *Drawn Inward*, Palindrome Poetry by Mike Maguire (forthcoming 12-21-2003).

For details, see

<http://spinelessbooks.com/award>

.

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## 271. **Daniel Zimmerman**

### ***Re: McDonald's not lovin' 'McJob' dictionary definition***

Wed 12 Nov 2003

---

Neglect not:

McFuck, n.1. Surreptitious coupling or erotic behavior between the order kiosk and the pickup window. 2. one who engages in same. Syn., McFucker, McFuck-up.

vt.1. to wank. 2. to wrong another pleurably.

vi. 1. to think about vt. 1 or 2. 2. to do vt. 1 or 2.

McFuck around, vulg. 1. to attend to business. 2. to avoid same.

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

From: "mIEKAL aND" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, November 12, 2003 1:54 AM

Subject: Re: McDonald's not lovin' 'McJob' dictionary definition

Stephen:

Can I enter these in THE INTERNALATIONAL DICTIONARY OF NEOLOGISMS?

<http://www.neologisms.us>

Mckal

On Tuesday, November 11, 2003, at 05:58 PM, Stephen Vincent wrote:

*McPoet (muck poet) n. A mostly non-paying job that requires a little skill and provides little or no opportunity for advancement. Exceptions include "branding" jobs for trademark and company naming opportunities during periods of economic and/or military upswings, i.e., "buyoften.com", "militarycontract.com", "iraqblaster.com", etc. Job not to confused with "McSlammer" (muck slammer).*

*McNovelist (muck novelist). n. A sometimes very high paying job that requires strong skill and training with conventional forms (mystery, romance, war, etc.); occasionally provides extraordinary margins on original time investment. Job not to be confused with "McRaker," (muck raaker).*

*McMerriam-Webster Dictionary (always looking for new entries).*

Stephen V

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272. **mIEKAL aND**

**Re: McDonald's not lovin' 'McJob' dictionary definition**

Wed 12 Nov 2003

Stephen:

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*McMerriam-Webster Dictionary (always looking for new entries).*

*Stephen V*

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273. **hsn**

**FW: This Saturday! 11/15- Jim Behrle & Alicia Askenase @ La Tazza**

Wed 12 Nov 2003

---

----- Forwarded Message

From: "Frank Sherlock" <[REDACTED]>

Date: Tue, 11 Nov 2003 17:17:35 +0000

November 15

1864- Sherman burns Atlanta

1887- Marianne Moore & Geogia O'Keefe born

1917- Bolsheviks take Moscow

1969- 250,000 march on DC to protest Vietnam War

1969- Nixon watches football on television

November 15, 2003

Jim Behrle & Alicia Askenase

La Tazza 108

108 Chestnut St. Philly

7pm cocktail hour. Readings start at 8 sharp.

Jim Behrle edits can we have our ball back? and lives in Brookline, MA. He's the events director at Wordsworth Books. His chapbooks include Quarter (1997,

with David Levine), City Point (2000, Pressed Wafer), Recent Sonic News (2001, Please Evict Us) and Poems (2001, with Fred Moten Pressed Wafer).

Alicia Askenase is an editor of 6ix magazine. She helped found Poets for Peace, a Philadelphia-area collection of poets responding to the (then) upcoming & (now) real-time debacle of Iraqi occupation. She was literary program director at the Walt Whitman Art Center for many years, & is the author of The Luxury of Pathos (Texture Press).

Upcoming readings:

Nov.29- Kyle Conner presents Corina Copp & Joseph Massey (benefit for MoveOn.org)

Dec.13- Gary Sullivan & Sofia Memon

Reading report:

Jenn McCreary presented Kevin Varrone & Rachel Blau DuPlessis.

Kevin Varrone made us cuckoo for cocoa puffs & dodo for almanac, reading from the Autumn section of his ongoing G-Point Almanac project. He sent out small noodles of energy that brought iambs to their knees. Varrone created dragons ripe for the slaying, luring them (& us) in with the existential salt lick.

Rachel Blau DuPlessis read from the Drafts- rewritten in quasi-sonnet form. It was made clear that she was working loosely with the form, so Don Riggs wouldn't get fututzed about the details of genre definition. She gave a shout-out to the Baltimore contingent in the house, & cracked open her poems with the intensity of an unremembered dream.

Much of the audience re-convened at a birthday party for Barbara's family friend. Jena & Hassen called it a night while Matt, Fran & I went to Dirty Frank's for de-briefing.

Check out:

[www.phillysound.blogspot.com](http://www.phillysound.blogspot.com)

[www.phillyimc.org](http://www.phillyimc.org)

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274. **Alicia Askenase**

**Re: FW: This Saturday! 11/15- Jim Behrle & Alicia Askenase @ La Tazza**

*Wed 12 Nov 2003*

---

hey girl--

so you're sending this out--thanks what's up today? let's talk ok? are you working?

Ali

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275. **Alicia Askenase**

***Re: FW: This Saturday! 11/15- Jim Behrle & Alicia Askenase @ La Tazza***

*Wed 12 Nov 2003*

---

perdoname

///

this was supposed to backchannel--

.

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276. **Tim Peterson**

***2 burning questions***

*Wed 12 Nov 2003*

---

Thanks so much for these comments, Nick. It helps...be assured that I am not just talking from my head, but also from the part of the everyday experience I have of continually feeling frustrated and uncomfortable with people in general who seem enamored with the idea of being cyborgs. It's more a response to social conditions I really don't understand and that upset me than to academic theory. I know I must be right in some respect, because I trust my own reactions to things, and I know that when I spend an hour or two online blogging, reading blogs or online journals, etc., I begin to feel ill, just physically and mentally ill. I don't have another way to explain it. There's something missing there, for me, and I guess I'm trying to find a way to name what it is...

Best,

Tim

-----

Hi Tim,

I am much more familiar with Benjamin's writing than that of Deleuze and Guattari. But I am not clear why you want to "break away" from Walter Benjamin. I don't see the passivity you see in this work and I would be interested in hearing you explain what you mean. For me, Benjamin's critique has to do with the loss of individual perception, comprehension and assertion and the fading ability to think for oneself. What he found exciting in Surrealism and Baudelaire, it seems to me, had more to do with his anxiety about the tendency of people in contemporary life to conform. He tried to reveal the false linearity seen in history from the point of view of rigid, conformist, academic thinking. My favorite line of his

is: "Continuity in historical terms is that of the oppressors. History for the oppressed is that of discontinuity." Like many so-called avant-gardists, Benjamin was tracking within the fissures and cracks of received viewpoints, the texture of experiences from which he might be able to draw actual perceptions. Rereading your paragraph now, it seems you are freaking out in the fun-house mirrors of contemporary literary terminology. I have the feeling that you are frustrated by the hypnotic effect of labyrinthine, fashionable academic terminology. If you need a good dose of hilarious, but wierdly liberating reactionary writing, try some E. M. Cioran, in particular, *\*The Trouble With Being Born\**. My other favorite antidotes for this kind of mood are: *\*The Notebooks of Samuel Butler\**, and the writings of William Hazlitt.

Tim Peterson  
Journals Marketing Coordinator  
The MIT Press  
Five Cambridge Center  
Cambridge, MA 02142-1493  
phone: [REDACTED]  
fax: [REDACTED]  
<http://mitpress.mit.edu/journals>

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277. **Kevin Hehir**

***Re: Gift Idea***

*Wed 12 Nov 2003*

---

features a realistic head sculpt

--

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278. **kari edwards**

***The New Brutalism Reading Series Presents***

*Wed 12 Nov 2003*

---

Please forward to sympathetic personages.  
The New Brutalism Reading Series Presents:

kari edwards  
&  
Chris Nealon

Sunday, November 16th  
7-9 PM

at 21 Grand  
449 B 23rd St. Oakland  
\$4 cover for your thirsty maws

<http://www.21grand.org>

Please come see two fabulous Bay Area writers!

kari edward's poetry plays with the fluidity of a gendered subject, creating a text where poetry, prose and hyperreality merge: "I am the night mother in the nubian eight, I am the night buoy asking to sink in the mother. I am the buoy asking to sink in the night mother" (from "a napkin ring for my silent butter"). edwards is a poet, artist and gender activist, winner of New Langton Art's Bay Area Award in literature (2002), author of *iduna*, O Books (2003), *a day in the life of p.*, subpress collective (2002), *a diary of lies* - Belladonna #27 by Belladonna Books (2002), *obLiqUE paRt(itON): colLABorationS, xPress(ed)* (2002), and *post/(pink) Scarlet* Press (2000). She is also the poetry editor *I.F.G.E's Transgender -Tapestry: a International Publication on Transgender issues*. Her work has been exhibited throughout the united states, including denver art museum, new orleans contemporary art museum, university of california-san diego, and university of massachusetts - amherst. edwards' work can also be found in *Experimental Theology*, *Public Text 0.2.*, *Seattle Research Institute* (2003), *Blood and Tears: Poems for Matthew Shepard*, *Painted leaf Press* (2000), *Aufgabe*, *Fracture*, *Bombay Gin*, *Mirage/Period(ical)*, *Van Gogh's Ear*, *Fulcrum: an annual of poetry and aesthetics*, *Pom2*, 88: *A Journal of Contemporary American Poetry*, *Narrativity*, *Bathhouse*, *The Journal of Bisexuality*, *Milk Magazine*, *Moria*, *Boog City*, and *The International Journal of Sexuality and Gender Studies*.

Chris Nealon's poetry raises the lyric to an ironic ecstasy, but is no less sincere for it:

"I'm misprision / I'm direct address / Apostrophe a  
condom / And my stomach hurts  
*Calendula: You Flower / O Chronicle / My Emperor*"  
(from *Ecstasy Shield*). Nealon was born in Long

Island, New York and lived in Boston and Seattle before coming to SF to teach at UC Berkeley in 1996. He has a 2001 chapbook from Black Square Editions, Ecstasy Shield, and a 2001 book from Duke University Press called Foundlings: Lesbian and Gay Historical Emotion before Stonewall. Black Square is also bringing out a book of poems, The Joyous Age, next year. He owns tons of flags and haven't illegally downloaded anything.

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## 279. **furniture\_press**

### ***Who is Traffiking Small, Independent Presses in Baltimore***

Wed 12 Nov 2003

---

This message regards everyone on the list, whom I have to personally thank for giving me new hope.

First off, a very formal introduction:

My name is Christophe Casamassima. I am a co-founder of Furniture\_Press and editor of Ambit: Journal of Poetry & Poetics. I also run a summer reading series in Baltimore called One West. I am a New Yorker by birth but moved to Baltimore in 2001 looking for a new experience. Enough-

I've been writing in Baltimore seriously for about a year & a half ago, starting up the Press to gather up the disparate & divided voices of writers who did not fit the mold of, locally, the Baltimore Writer's Association & the Maryland Writer's Association. In the hopes of giving a forum to these writers I began Ambit, which, initially, was meant to be a local journal of new, experimental writing; but Ambit expanded into the American population, gathering some excellent new texts by writers from all over the country.

I believe folks from around the nation are getting to know us quite well. I've even collaborated with kari edwards in the second issue to give the readers a contrast between two localities of writing brought together through an editorial partnership. The question that remains open is, what is to become of Baltimore, then? Am I neglecting local readership and writers? Baltimore is not exactly the cream of the crop in new & exciting writing. My question is, finally, what kind of support can the Baltimore area provide for a new project that wants to gather disparate, divided writers?

I am beginning to approach faculty at several local campuses (University of Baltimore, Goucher, Johns Hopkins, Towson University, Notre Dame, Villa Julie, &c. &c.) to try and figure out what exactly a Baltimore Poetics can be. I am



thrilled that we have Washington, D.C., Philadelphia and NYC close at hand, & with an already established group of writers who are constantly challenging & redefining what exactly it means to be a poet in this day & age.

Would anyone on this list like to contribute ideas, stories, resources, an ear, time, to this development? Would anyone like to say how I can approach this new field of inquiry? Can someone provide a point of departure? A review of the magazine? The website when it eventually is put up? [The website will have a portion of it dedicated to a forum that will map out the existence & nature of Baltimore Poetics plus feature small, independent presses from around the country in order to establish a dialogue between all up & coming communities.]

Everyone, your ear is summoned. What's next?

Peace & such,

Christophe Casamassima

--

---

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280. **Ytzhak**

***Meet the Editors (Sleepy Brain)***

*Wed 12 Nov 2003*

---

Hello unto you,

You may have noticed that Sleepy Brain Magazine has quietly slipped into its Third Phase: a return to theme-based concerns. What this means for now is simply a division of labour. The site has been split into 7 sections: Unclassifiable (Exceptional Culture); Screen Culture (Film, Animation, TV); Sound+Music (Varying Extremes); Visual Art (Galleries/Interviews); Literature (Interviews/Excerpts); New Media (Mainly the Web); and Cosmology (Extreme Culture). Each section has a curator/editor appointed to it, who will commission/review/interview one piece of work/one artist per month in their particular category. As always, the focus will be on strange little scenarios from mighty conurbations around the world.

We are always looking for new content, so if you have any pertinent suggestions please feel free to send 'em to the editor/curator concerned (see bios and

contact details below). And remember the words of the immortal Mark N: "You know as well as I do that pigeonholes are there to be shat in".

\*\*\*\*\*

SCREEN CULTURE (Animation): <http://www.sleepybrain.net/screen.html>

\*\*\*\*\*

Editor: Meredith Badger



Meredith is a new media designer, currently working for a television production company. She graduated from RMIT's Animation and Interactive Media department (AIM) in 1999 where her major work included karaoke-singing pandas and a penguin who dreamed of being a game show host. In 2002 she returned to AIM to undertake an MA, looking at the emerging field of weblogs, focussing in particular on how this medium can be used to the advantage of web-writers and / or online researchers. She has been on the selection panel for the animation component of MIFF and has been an assessor at RMIT. She is currently working on a Tropfest entry with some friends and also makes the occasional dancing panda with her Wacom tablet. Her research blog is Invisible Shoebox: <http://www.invisibleshoebox.blogspot.com>

\*\*\*\*\*

NEW MEDIA: <http://www.sleepybrain.net/media.html>

\*\*\*\*\*

Editor: Rebecca Cannon



Rebecca is an Australian new media curator and producer. She currently curates an online archive that contains an international selection of artworks made using computer games - at Selectparks: <http://www.selectparks.net>. She is also producing and curating a DVD compilation entitled DVneopoetry which brings together young Australian writers with media artists. The creative teams on DVneopoetry are developing exciting ways to document new forms of writing in the temporal, video medium; styles of writing which are new as a result of recent changes in culture or advances in technology. Rebecca is dedicated to open access modes of distribution, and where possible applies copyleft ideologies to her productions - predominantly to her video zine Some Underground Machine. The next Some Underground Machine video zine will be released on region-free DVD and embrace the GNUcopyleft [1] code of licensing developed by the open source software movement. This will allow artists to reuse any material on the compilation for the development of a new artwork.

\*\*\*\*\*

SCREEN CULTURE (Film & TV); VISUAL ART; COSMOLOGY

<http://www.sleepybrain.net/screen.html>

<http://www.sleepybrain.net/visual.html>  
<http://www.sleepybrain.net/cosmo.html>

\*\*\*\*\*

Editor: Simon Sellars



Simon looks after the Unclassifiable, Screen Culture (film & TV), Visual Art and Cosmology sections of the site. He is also the general editor and designer of Sleepy Brain. Simon works as an editor and has freelanced as a writer for the Age newspaper, RealTime magazine and Inside Film magazine, and as an occasional web designer.

\*\*\*\*\*

#### LITERATURE

<http://www.sleepybrain.net/fiction.html>

\*\*\*\*\*

Editor: Andrés Vaccari



Andrés is in charge of the Literature section of Sleepy Brain. He was born in Buenos Aires, Argentina, and moved to Sydney at the age of 18. He was the editor of Abaddon: A Journal of the Imaginary, self-published a novel, Robotomy, in 1997, published a bunch of short stories in various small-press outfits, and was a regular freelancer in every major newspaper in Australia. For the last four years he's been off the radar, working on his PhD, about machine metaphors in the history of science. When he's not headbanging to Descartes, Andrés works on his one-man-band music project, Machinic Demiurge.

\*\*\*\*\*

#### SOUND+ART

<http://www.sleepybrain.net/sound.html>

\*\*\*\*\*

Editor: U:Sun



U:SUN (aka ueda) is in charge of the Sound+Art section of Sleepy Brain. She is a digital/AV artist who dabbles in code, foto chemicals, producing glitch assemblages and generative audio-visuals. She has exhibited internationally and locally, including a recent group show at Cube 37, Victoria. She creates ideograms as socially codified apparatuses, incorporating her viola and other samples, via diy patcher instruments. She has performed with electro-acoustic ensembles in Sydney. For more: [www.ueda.nu](http://www.ueda.nu)

--

SLEEPY BRAIN MAGAZINE  
DROMA PRODUCTIONS

SUB DEE INDUSTRIES

(t) + 61 03 9417 1547

(m) 0403 919 790

(w) <http://www.sleepybrain.net>

(e) [REDACTED]

--

-

---

Stay Strong

"Peace sells but who's buying?"

Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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## 281. **George Bowering**

### **Congo**

Wed 12 Nov 2003

---

*Either we nip it in the bud, or we go to war later. 200,000 young men (boys at this point) in schools of terror in northern Pakistan. The only thing on the agenda: the U.S. is satan, and you must kill.*

*Interesting. There are three countries that rule that adolescents are eligible for capital punishment. These are Pakistan, the Democratic Republic of Congo, and the USA.*

--

George Bowering

Not in Ottawa.

303 Fielden Ave.  
Port Colborne. ON,  
L3K 4T5

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282. **Kazim Ali**

**Re: Congo**

Wed 12 Nov 2003

---

*Either we nip it in the bud, or we go to war  
later.*

can someone clarify the meaning of this sentence for  
me? (in or out of context is fine).

=====

=====

WAR IS OVER

(if you want it)

(e-mail [REDACTED])

---

Do you Yahoo!?

Protect your identity with Yahoo! Mail AddressGuard

<http://antispam.yahoo.com/whatsnewfree>

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283. **Robert Corbett**

**Re: 2 burning questions**

Wed 12 Nov 2003

---

Tim,

Who answered or contextualized your burning question? It's looks you did, a  
move that Herr Walter would appreciate.

I don't think getting ill from reading material online means anything diagnostic.  
People who reduce the cyborg to interface btw computers and men are just not  
thinking hard enough. (Besides, why, being as smart as they are, would they  
want us? cf. Hal.)

Robert

-- Robert Corbett, Ph.C.                      "Given the distance of communication, Coordina-  
tor of New Programs    I hope the words aren't idling on the B40D Gerberding  
map of my fingertips, but igniting the Phone: [REDACTED]                      wild acres

within the probabilities of Fax: [REDACTED]  
UW Box: 351237

spelling" - Rosmarie Waldrop

On Wed, 12 Nov 2003, Tim Peterson wrote:

*Thanks so much for these comments, Nick. It helps...be assured that I am not just talking from my head, but also from the part of the everyday experience I have of continually feeling frustrated and uncomfortable with people in general who seem enamored with the idea of being cyborgs. It's more a response to social conditions I really don't understand and that upset me than to academic theory. I know I must be right in some respect, because I trust my own reactions to things, and I know that when I spend an hour or two online blogging, reading blogs or online journals, etc., I begin to feel ill, just physically and mentally ill. I don't have another way to explain it. There's something missing there, for me, and I guess I'm trying to find a way to name what it is...*

*Best,*

*Tim*

-----

*Hi Tim,*

*I am much more familiar with Benjamin's writing than that of Deleuze and Guittari. But I am not clear why you want to "break away" from Walter Benjamin.*

*I don't see the passivity you see in this work and I would be interested in hearing you explain what you mean. For me, Benjamin's critique has to do with the loss of individual perception, comprehension and assertion and the fading ability to think for oneself. What he found exciting in Surrealism and Baudelaire, it seems to me, had more to do with his anxiety about the tendency of people in contemporary life to conform. He tried to reveal the false linearity seen in history from the point of view of rigid, conformist, academic thinking. My favorite line of his is: "Continuity in historical terms is that of the oppressors. History for the oppressed is that of discontinuity." Like many so-called avant-gardists, Benjamin was tracking within the fissures and cracks of received viewpoints, the texture of experiences from which he might be able to draw actual perceptions. Rereading your paragraph now, it seems you are freaking out in the fun-house mirrors of contemporary literary terminology.*

*I have the feeling that you are frustrated by the hypnotic effect of labyrinthine, fashionable academic terminology. If you need a good dose of hilarious, but wierdly liberating reactionary writing, try some E. M. Cioran, in particular, \*The Trouble With Being Born\*. My other favorite antidotes for this kind of mood are: \*The Notebooks of Samuel Butler\*, and the writings of*

William Hazlitt.

Tim Peterson  
Journals Marketing Coordinator  
The MIT Press  
Five Cambridge Center  
Cambridge, MA 02142-1493

phone: [REDACTED]  
fax: [REDACTED]  
<http://mitpress.mit.edu/journals>

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284. **Kirby Olson**  
**Re: The Intelligence Problem**  
Wed 12 Nov 2003

---

So from the Canadian viewpoint I suppose we are the Axis of Evil?

-- Kirby Olson

George Bowering wrote:

*Either we nip it in the bud, or we go to war later. 200,000 young men (boys at this point) in schools of terror in northern Pakistan. The only thing on the agenda: the U.S. is satan, and you must kill.*

*Interesting. There are three countries that rule that adolescents are eligible for capital punishment. These are Pakistan, the Democratic Republic of Congo, and the USA.*

--

*George Bowering  
Not in Ottawa.*

*303 Fielden Ave.  
Port Colborne. ON,  
L3K 4T5*

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285. **Kirby Olson**  
**Re: Congo**  
Wed 12 Nov 2003

---

In last Friday's edition of the Oneonta Star there was an AP story about how Bush had said that it was time to support freedom from Damascus to Tehran.

Probably he didn't dare to mention Pakistan because we still have one of our sons of bitches in there. Or if he isn't ours, he is at least friendly to the current government. Bush stated quite flatly that we would have to change these regimes. He didn't say if this would be by military intervention (always an option), or whether it would be through intensive support of whatever democratic fragments exist in those countries, or what. But, as he saw it, those countries are not functioning DUE to their lack of freedoms. And they are blaming their lack of functionality on us.

Therefore, we either have to change this viewpoint, or go to war with them. The longer we wait, the worse it is going to be.

It may still be possible to become friends with the regimes in place in Damascus and Tehran, but not with this president. And he'll almost certainly be the president for another five years. The democrats are going to nominate a flake, and the middle of this country is going to swing right. The intensive attempts to radicalize the country through the universities has not only failed, it seems, but created a terrific backlash. Now when you mention democrats all you hear is "politically correct," or "social control."

And the country is swinging more and more to the right as a result.

The right, oddly, is seemingly very concerned with human rights, women's rights, and even, oddly, gay rights! IN OTHER COUNTRIES, especially those countries from Damascus to Tehran. It may be really about oil. I don't think so, though. I think there are now so many causes and so many vectors (Bush's dad, Bush's back is up, etc., and 9/11 didn't help!) that we have to face reality that poets have as much chance of stopping this than a mosquito has of stopping a rhino.

-- Kirby

Kazim Ali wrote:

*Either we nip it in the bud, or we go to war later.*

*can someone clarify the meaning of this sentence for me? (in or out of context is fine).*

=====  
=====

WAR IS OVER

*(if you want it)*

*(e-mail [REDACTED])*



---

*Do you Yahoo!?*

*Protect your identity with Yahoo! Mail AddressGuard*

*<http://antispam.yahoo.com/whatsnewfree>*

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286. **Joel Weishaus**

***Re: The Intelligence Problem***

*Wed 12 Nov 2003*

---

Sorry Kirby. I'll put this one on-line.

Marxist? Are they still around?

Bush's Axis of Evil is an extension of Nixon's Enemies List. Thus, the basic problem, it seems to me, is that we--meaning humans--keep making enemies. It's as if we can't live without them. I'd like to hear the psychology of this; not the politics, which is of course a strategy of keeping power by turning the electorate's attention away from failed policies, from how they're being screwed. As for the Muslim boys being trained to hate. American boys and girls are being trained to hate too. It's just more difficult to admit to when they speak your language and wave your flag.

-Joel

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

From: "Kirby Olson" <[REDACTED]>

To: "Joel Weishaus" <[REDACTED]>

Sent: Wednesday, November 12, 2003 11:05 AM

Subject: Re: The Intelligence Problem

> Hi Joel -- this came exclusively to me. Yes, I got it's our turn. In 1958

> when Nasser grabbed the Suez and the British and French invaded, Eisenhower

> wanted no part of it. Now the role is reversed, I suppose.

>

> I often have the feeling that I am watching a monster truck exhibition in which

> there is a Calvinist monster truck and a Marxist monster truck. And nobody's

> driving the trucks. They just go by themselves. I would gladly put them both

> to rest.

>

> But this is not an option, is it?  
>  
> Best,  
>  
> Kirby  
>  
> Joel Weishaus wrote:  
>  
> > According to the latest survey, from most of the world's point of view.  
> >  
> > -Joel  
> >  
> > ----- Original Message -----  
> > From: "Kirby Olson" <[REDACTED]>  
> > To: <[REDACTED]>  
> > Sent: Wednesday, November 12, 2003 10:14 AM  
> > Subject: Re: The Intelligence Problem  
> >  
> > > So from the Canadian viewpoint I suppose we are the Axis of Evil?  
> > >  
> > > -- Kirby Olson  
> > >  
> > > George Bowering wrote:  
> > >  
> > > > Either we nip it in the bud, or we go to war later. 200,000 young  
> > > > men (boys at  
> > > > this point) in schools of terror in northern Pakistan. The only  
thing  
> > on the  
> > > > agenda: the U.S. is satan, and you must kill.  
> > > >  
> > > > Interesting. There are three countries that rule that adolescents  
are  
> > > > eligible for capital punishment. These are Pakistan, the Democratic  
> > > > Republic of Congo, and the USA.  
> > > > --  
> > > > George Bowering  
> > > > Not in Ottawa.  
> > > >  
> > > > 303 Fielden Ave.  
> > > > Port Colborne. ON,

> > > > L3K 4T5  
>

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287. **schwartzgk**

***Re: Gift Idea***

*Wed 12 Nov 2003*

---

Which one?

| *features a realistic head sculpt*

| --

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288. **tom bell**

***print on demand***

*Wed 12 Nov 2003*

---

I'm interest in experiencs and recommendations on publish on demand soft-ware.

tom bell

Some poetry available through geezer.com

Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

Write for the Health of It course at

<http://www.suite101.com/course.cfm/17413/seminar>

<http://www.suite101.com/course.cfm/17413/overview/37900>

not yet a crazy old man

hard but not yet hardening of the

art

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289. **jason christie**

***Re: Congo***

*Wed 12 Nov 2003*

---

Kirby wrote:

It may be really about oil. I don't think so, though. I think there are now so many causes and so many vectors (Bush's dad, Bush's back is up, etc., and 9/11 didn't help!) that we have to face reality that poets have as much chance of stopping this than a mosquito has of stopping a rhino.

jason writes:

I don't think it is necessarily about oil anymore at all. Now it seems the agenda has shifted to bringing the world into a certain model of operation (and your use of the word functioning in you email points to that quite handily). That Bush said these countries weren't functioning... by what/whose standards? When was it one countries business to determine this?

We do, finally, have to face that poets have little chance of stopping this. Poets have little chance of stopping anything that is currently happening. There are, and will be exceptions of course. This by no means suggests we should stop trying. The importance of poetry in my life extends beyond the surface level of cause and effect, of causing an immediate and obvious change in reality. I think poetry has a long term commitment to social change and if things change more quickly then great. This is where books like Jeff Derksen's *\_Transnational Muscle Cars\_* and Louis Cabri's *\_The Mood Embosser\_* are important to me. People might read them right now and not fully 'get' what is going on, but these books exist and though it may be an unsavoury position to imagine, they could have an effect over a longer period of time than the economics of publishing will allow. So maybe the universities have failed to effect immediate change, but university is where I discovered poets that made a significant change in the direction of my live, my politics and my poetics (if those things can be so readily divided).

just some thots...

jc

ps: my computer wanted to change unsavoury to unsavory. how's that for ideology at work!

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290. **Joe Brennan**

***Re: [Fwd: Fw: SOCIAL SECURITY]***

*Wed 12 Nov 2003*

---

f.y.i

In a message dated 11/12/2003 1:26:32 AM Eastern Standard Time, [REDACTED] writes:

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

*Subject: Fw: SOCIAL SECURITY*

*Date: Tue, 11 Nov 2003 12:33:00 -1000*

*From: Ralph Johansen <[REDACTED]>*

*This must be an issue in "2004". Please! Keep it going.*

*Perhaps we are asking the wrong questions during this election year.*

*Our Senators and Congresswomen do not pay into Social Security and, of course, they do not collect from it.*

*You see, Social Security benefits were not suitable for persons of their rare elevation in society. They felt they should have a special plan for themselves. So, many years ago they voted in their own benefit plan.*

*In more recent years, no congressperson has felt the need to change it. After all, it is a great plan.*

*For all practical purposes their plan works like this:*

*When they retire, they continue to draw the same pay until they die.*

*Except it may increase from time to time for cost of living adjustments.*

*For example, Senator Byrd and Congressman White and their wives may expect to draw \$7,800,000.00 (that's Seven Million, Eight-Hundred Thousand Dollars), with their wives drawing \$275,000.00 during the last years of their lives.*

*This is calculated on an average life span for each of those two Dignitaries.*

*Younger Dignitaries who retire at an early age, will receive much more during the rest of their lives.*

*Their cost for this excellent plan is \$0.00. NADA....ZILCH....*

*This little perk they voted for themselves is free to them. You and I pick up the tab for this plan. The funds for this fine retirement plan come directly from the General Funds.*

**OUR TAX DOLLARS AT WORK!**

*From our own Social Security Plan, which you and I pay (or have paid) into, every payday until we retire (which amount is matched by our employer)- we can expect to get an average of \$1,000 per month after retirement.*

*Or, in other words, we would have to collect our average of \$1,000 monthly benefits for 68 years and one (1) month to equal Senator Bill Bradley's benefits!*

*Social Security could be very good if only one small change were made.*

*That change would be to jerk the Golden Fleece Retirement Plan from under the Senators and Congressmen. Put them into the Social Security plan with the rest of us ... then sit back and watch how fast they would fix it.*

*If enough people receive this, maybe a seed of awareness will be planted and maybe good changes will evolve.*

*How many people can YOU send this to?*

They hang the man and flog the woman  
That steal the goose from off the common,  
But let the greater villain loose  
That steals the common from the goose.

Constant apprehension of war has the same tendency  
to render the head too large for the body. A standing military  
force with an overgrown executive will not long be safe.  
companions to liberty. -- Thomas Jefferson

"America is a quarter of a billion people totally misinformed and disinformed by  
their government. This is tragic but our media is -- I wouldn't even say corrupt  
-- it's just beyond telling us anything that the government doesn't want us to  
know."

Gore Vidal

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291. **Ron Starr**  
**Re: SOCIAL SECURITY**  
Wed 12 Nov 2003

---

This is a (widespread and widely debunked) hoax.  
Congress people do, in fact, pay social security.

See, for starters

[http://www.truthminers.com/truth/social\\_security.htm](http://www.truthminers.com/truth/social_security.htm)

<http://tomallen.house.gov/stopic.asp?contentID=751&issueID=23>

----- We are Naturalists of the  
inessential. Our work will never end. -- Lisa Robertson

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292. **Stephen Vincent**

***Re: McDonald's not lovin' 'McJob' dictionary definition***

*Wed 12 Nov 2003*

---

OK Miekal - honored to have these words join the prophetic dictionary! I've revised a little bit. Edit as you want. By the way have you used the convenient new editing software - just out - called, I believe, the "McEditor"? Supposedly turns "muck" into Spin. Oh well,

Thanks!

Stephen V

McPoet (muck poet) n. He or she who writes McPoetry (muck poetry). A mostly non-paying job that requires limited creative writing training; provides little or no opportunity for advancement. Exceptions include "branding" jobs for trademark and company naming opportunities usually found available during periods of economic and/or military upswings, i.e., "buyoften.com", "thongtech.com", "militarycontract.com", "iraqblaster.com", etc. Job title is not to be confused with "McSlammer" (muck slammer) as with he or she who performs "McSlams" (muck slams).

McNovelist (muck novelist). n. He or she who writes "McNovels." A sometimes financially rewarding writing activity that requires strong skill and training within conventional forms (mystery, romance, war, etc.); occasionally provides extraordinary margins of profit on original time investment. Job not to be confused with "McRaker," (muck raaker).

on 11/11/03 10:54 PM, mIEKAL aND at [REDACTED] wrote:

*Stephen:*

*Can I enter these in THE INTERNALATIONAL DICTIONARY OF NEOLOGISMS?*

*<http://www.neologisms.us>*

*Mckal*

*On Tuesday, November 11, 2003, at 05:58 PM, Stephen Vincent wrote:*

*McPoet (muck poet) n. A mostly non-paying job that requires a little skill and provides little or no opportunity for advancement. Exceptions include "branding" jobs for trademark and company naming opportunities during periods of economic and/or military upswings, i.e., "buyoften.com", "militarycontract.com", "iraqblaster.com", etc. Job not to confused with "McSlammer" (muck slammer).*

*McNovelist (muck novelist). n. A sometimes very high paying job that requires strong skill and training with conventional forms (mystery, romance, war, etc.); occasionally provides extraordinary margins on original time investment. Job not to be confused with "McRaker," (muck raaker).*

*McMerriam-Webster Dictionary (always looking for new entries).*

*Stephen V*

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293. **Maria Damon**

**Re: Fwd: McDonald's not lovin' 'McJob' dictionary definition**

Wed 12 Nov 2003

oooh --somebody has issues. i prefer "McAdemic" -just lop off the second, redundant (to my ears) syllable.

At 4:35 PM -0800 11/12/03, mIEKAL aND wrote:

>Begin forwarded message:

>

>From: Ana Buigues <[REDACTED]>

>Date: Wed Nov 12, 2003 12:07:48 PM US/Pacific

>To: [REDACTED]

>Subject: Re: McDonald's not lovin' 'McJob' dictionary definition

>Reply-To: "WRYTING-L : Writing and Theory across Disciplines"

><[REDACTED]>

>

>-McAdemic: mek ac`a\*dem"ic

>

>.adj. simulacrum of labour. Way of employment whose opportunity for

>advancement requires much mental



>masturbation, intellectual prostitution, self-absorption, and brown  
>nosing. Mode of killing one's  
>free time usually at educational institutions, within hierarchic  
>systems of escalating into high  
>positions, similar to those found at corporate industries.  
>  
>.n. usually Western middle-upper class individuals whose basic needs  
>are more than covered, so they  
>can employ their time being McAdemics.  
>  
>  
>Synonyms:  
>.McScholarly: being unaware of the outside world.  
>.McTheoretical: speculative without a practical purpose or intention.  
>.McPedantic: characterized by a narrow, often ostentatious concern for  
>book learning and formal  
>rules.  
>.McEnlightened: person in charge of teaching the gentiles, as saving  
>them from darkness.  
>  
>  
>-McArtist: not to be confused with McCarthyst

[↑ Contents](#)

294. **Maria Damon**

***Re: McPoets Unite!***

*Wed 12 Nov 2003*

---

I guess i'm a mcacademic. all i do all day is sit around brown-nosing.

At 5:48 PM -0600 11/12/03, tom bell wrote:

>I just realized that I am a McPoet. Maybe I can get a place in a dictionary  
>that lists McJobs or a I can get a healthy meal at McDonald's  
>  
>any other McPoets out there? Quarter-Pounders, maybe? Or pavement  
pounders?  
>  
>  
>tom bell

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295. **tom bell**  
***McPoets Unite!***  
*Wed 12 Nov 2003*

---

I just realized that I am a McPoet. Maybe I can get a place in a dictionary that lists McJobs or a I can get a healthy meal at McDonald's

any other McPoets out there? Quarter-Pounders, maybe? Or pavement pounders?

tom bell

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296. **mIEKAL aND**  
***Fwd: McDonald's not lovin' 'McJob' dictionary definition***  
*Wed 12 Nov 2003*

---

Begin forwarded message:

From: Ana Buigues <[REDACTED]>

Date: Wed Nov 12, 2003 12:07:48 PM US/Pacific

To: [REDACTED]

Subject: Re: McDonald's not lovin' 'McJob' dictionary definition  
<[REDACTED]>

-McAdemic: mek ac`a\*dem"ic

.adj. simulacrum of labour. Way of employment whose opportunity for advancement requires much mental masturbation, intellectual prostitution, self-absorption, and brown nosing. Mode of killing one's free time usually at educational institutions, within hierarchic systems of escalating into high positions, similar to those found at corporate industries.

.n. usually Western middle-upper class individuals whose basic needs are more than covered, so they can employ their time being McAdemics.

Synonyms:

.McScholarly: being unaware of the outside world.

.McTheoretical: speculative without a practical purpose or intention.

.McPedantic: characterized by a narrow, often ostentatious concern for book learning and formal rules.

.McEnlightened: person in charge of teaching the gentiles, as saving them from darkness.

-McArtist: not to be confused with McCarthyst

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297. **George Bowering**

**Re: utility problem**

Wed 12 Nov 2003

I remember the young David Bromige (\*no, that is not an oxymoron or any other kind) as a very struemich sort of fellow, recently freed from Saskatchewan, unable to eat a hotdog save with a knife and fork, holding them the correct way as in the British way.

*"Srueamish" as George employs it means something in the new "Spanglish". It means "to lick the metaphorical cream off the top". You are revealed,ladies. Grandfather Bromige, F.R.C.*

*-----Original Message-----*

*From: George Bowering <[REDACTED]>*

*To: [REDACTED] <[REDACTED]>*

*Date: Saturday, November 08, 2003 2:58 PM*

*Subject: Re: utility problem*

*Hey, I told Pierre all about the provenance of the meatloaf and he insisted on having it anyway. He was standing there in his Goldberg boxers and carrying a Kirby Doyle book. My heart softened. My head too. I gave him the meatloaf and a bottle of A-1.*

*George, George, George, such a load of piffle, and when I think of the unspeakable things you and Maria did all night with that poor battered meatloaf. . . . As you well know it never crossed my lips. In fact I was trying to throw it out the hotel window when you offered it to Pierre for lunch. That was unkind of you, and they haven't forgotten at the health department in Winnipeg. I hope all of Pierre's tests were negative.*

*Btw someone call the Canadian mounted spelling police. Bowering is trying to spell "squeamish."*

*Ha! I have had many a breakfast with you, Rachel, and I have never known you to be squeamish. You did tell me to cover up my chest hair one time, but as I recall that was the time you were having the previous night's meatloaf for breakfast, with salsa on it. Lord! I remember the dog was looking at you with imploring eyes. I could hardly bite into my rye toast.*

*GB*

>Gosh. It seems that while etherised I somehow called up the ghosts of  
>Pierre Joris and Gyorgy Bowering. If you guys are going to kiss in  
>public (and discuss your "firkin") you really ought to put  
some kind of  
>rating in the subject line. I mean, decent people are eating  
breakfast.  
>  
>> Was that YOU in Missoula? I thought it was James Lee Burke! Shows  
>> what a few bottles of Rattlesnake will do to a fellow,  
especially a  
>> visiting Canadian. If that WAS you in Missoula, how do I get your  
>> firkin back to you?  
>  
>> >well, I'll be darned, George, so that talk about X.J.  
was just one  
>> >of your come-ons and then, if I remember the sequence accurately,  
>> >you tried to prove that a Canadian kiss was as good as a French  
>> >kiss, but that burly barman wouldn't have any of it and  
so we drove  
>> >back to either Peekskill or Missoula, whatever... I  
think I'll have  
>>> >> >another Mirabelle just about now... Pierre  
>>> >> >  
>>> >> >  
>>> >> >>>Well, Bowering says he has never been to Peekskill. But he  
>>> >> has time to  
>>> >> >>>hang out in Missoula watching Little League games. Go  
figure. If it  
>> >>>weren't so bewildering it would be just plain sad. Maria  
>> and I are going  
>> >>>to have to live with that. We'll sit on our little tuffet  
>> of memories,  
>> >>>and occasionally we'll be joined by Pierre Joris.  
>> >>  
>> >>Now wait just one minute! That stuff that went on between me and  
>> >>Pierre wads just collegial, only some mutual recognition of our  
>> >>devotion to the poetry of X.J. Kennedy. Okay, we may  
> have embraced a  
> >> >>few times, but he's a European, eh?

--

George Bowering  
Misses Donald O'Connor

303 Fielden Ave.  
Port Colborne, ON, L3K 4T5

--

George Bowering  
Friend of Dog Laureate of Canada  
303 Fielden Ave.  
Port Colborne. ON,  
L3K 4T5

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298. **mIEKAL aND**  
***Re: McPoets Unite!***

*Wed 12 Nov 2003*

---

that's not true Maria, you just produced a very lovely first book of poetry.

On Wednesday, November 12, 2003, at 03:14 PM, Maria Damon wrote:

> I guess i'm a mcacademic. all i do all day is sit around brown-nosing.

>

> At 5:48 PM -0600 11/12/03, tom bell wrote:

>> I just realized that I am a McPoet. Maybe I can get a place in a

>> dictionary

>> that lists McJobs or a I can get a healthy meal at McDonald's

>>

>> any other McPoets out there? Quarter-Pounders, maybe? Or pavement

>> pounders?

>>

>>

>> tom bell

>

>

24/7 PROTOMEDIA BREEDING GROUND

<http://www.joglars.org>

<http://www.spidertangle.net>

<http://www.xexoxial.org>

<http://www.neologisms.us>

<http://www.dreamtimevillage.org>

"The word is the first stereotype." Isidore Isou, 1947.

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299. **Ken Bolton**  
**Re: utility problem**  
Wed 12 Nov 2003

---

*What's the difference between US & UK knife & fork handling?*

*I remember the young David Bromige (\*no, that is not an oxymoron or any other kind) as a very struemich sort of fellow, recently freed from Saskatchewan, unable to eat a hotdog save with a knife and fork, holding them the correct way as in the British way.*

*"Srueamish" as George employs it means something in the new "Spanglish". It means "to lick the metaphorical cream off the top". You are revealed,ladies. Grandfather Bromige, F.R.C.*

*-----Original Message-----*

*From: George Bowering <[REDACTED]>*

*To: [REDACTED] <[REDACTED]>*

*Date: Saturday, November 08, 2003 2:58 PM*

*Subject: Re: utility problem*

*Hey, I told Pierre all about the provenance of the meatloaf and he insisted on having it anyway. He was standing there in his Goldberg boxers and carrying a Kirby Doyle book. My heart softened. My head too. I gave him the meatloaf and a bottle of A-1.*

*George, George, George, such a load of piffle, and when I think of the unspeakable things you and Maria did all night with that poor battered meatloaf. . . . As you well know it never crossed my lips. In fact I was trying to throw it out the hotel window when you offered it to Pierre for lunch. That was unkind of you, and they haven't forgotten at the health department in Winnipeg. I hope all of Pierre's tests were negative.*

*Btw someone call the Canadian mounted spelling police. Bowering is trying to spell "squeamish."*

*Ha! I have had many a breakfast with you, Rachel, and I have never known you to be squeamish. You did tell me to cover up my chest hair one time, but as I recall that was the time you were having the previous night's meatloaf for breakfast, with salsa on it. Lord! I remember the dog was looking at you with imploring eyes. I could hardly bite into my rye toast.*

*GB*

*>Gosh. It seems that while etherised I somehow called up the ghosts of  
>Pierre Joris and Gyorgy Bowering. If you guys are going to kiss in  
>public (and discuss your "firkin") you really ought to put  
some kind of  
>rating in the subject line. I mean, decent people are eating*

*breakfast.*

>

>> *Was that YOU in Missoula? I thought it was James Lee Burke! Shows  
>> what a few bottles of Rattlesnake will do to a fellow,  
especially a*

>> *visiting Canadian. If that WAS you in Missoula, how do I get your  
>> firkin back to you?*

>

>> *>well, I'll be darned, George, so that talk about X.J.  
was just one*

>> *>of your come-ons and then, if I remember the sequence accurately,*

>> *>you tried to prove that a Canadian kiss was as good as a French*

>> *>kiss, but that burly barman wouldn't have any of it and  
so we drove*

>> *>back to either Peekskill or Missoula, whatever... I  
think I'll have*

>>> *>> >another Mirabelle just about now... Pierre*

>>> *>> >*

>>> *>> >*

>>> *>> >>>Well, Bowering says he has never been to Peekskill. But he*

>>> *>> has time to*

>>> *>> >>>hang out in Missoula watching Little League games. Go  
figure. If it*

>> *>>>weren't so bewildering it would be just plain sad. Maria*

>> *and I are going*

>> *>>>to have to live with that. We'll sit on our little tuffet*

>> *of memories,*

>> *>>>and occasionally we'll be joined by Pierre Joris.*

>> *>>*

>> *>>Now wait just one minute! That stuff that went on between me and*

>> *>>Pierre wads just collegial, only some mutual recognition of our*

>> *>>devotion to the poetry of X.J. Kennedy. Okay, we may*

> *have embraced a*

> >> *>>few times, but he's a European, eh?*

--

*George Bowering*

*Misses Donald O'Connor*

*303 Fielden Ave.*

*Port Colborne, ON, L3K 4T5*

--

*George Bowering*

*Friend of Dog Laureate of Canada*

303 Fielden Ave.  
Port Colborne. ON,  
L3K 4T5

[↑ Contents](#)

300. **Joseph Bradshaw**

**Re: McPoets Unite!**

Wed 12 Nov 2003

---

no non no no no no                      need to get overrover                      get mcget  
get  
cnt do that no more                      you know i toldya cant  
    do no more no more  
no more mcpoets no more                      you know no more                      OK HANNAH she  
says OK THEN I sigh I sigh  
ja ja ja ja ja ja nee nee nee nee nee nee                      no more  
mcpoetspoets mo nore  
JOSEPH WHERE  
ar you ?                      no more, i told ya no more                      mcmuck we dont  
need no unite we dont need  
no mre untied                      no more cant ja ja no more  
stop then huh-uh  
need less untied more no unite less                      mcmuck less mc popo  
    uh-oh! JOSEPH I THOUGHT  
i told you  
  
>tom bell (in face)  
our osting to e ETICS ist en rejted aus it onl conts  
ateri in a orma disal y he lis config. Eve tugh he is  
is igure o rem unwan mater ad cess te rema in  
is cas ere uld e oting lef aft movig he disallo rial.  
ou ma ant to rese our mess in plai ext, hich is away awed.

---

*From: tom bell Reply-To: UB Poetics discussion group To:  
[REDACTED] Subject: McPoets Unite! Date: Wed, 12 Nov 2003  
17:48:29 -0600*

*I just realized that I am a McPoet. Maybe I can get a place in a dictionary  
that lists McJobs or a I can get a healthy meal at McDonald's*

*any other McPoets out there? Quarter-Pounders, maybe? Or pavement pounders?*

*tom bell*



Crave some Miles Davis or Grateful Dead? Your old favorites are always playing on MSN Radio Plus. Trial month free! <http://join.msn.com/?page=offers/premiumradio>

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301. **tom bell**

***Fw: McPoets Unite!***

*Thu 13 Nov 2003*

---

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

From: "tom bell" <[REDACTED]>

To: "UB Poetics discussion group" <[REDACTED]>

Sent: Wednesday, November 12, 2003 10:33 PM

Subject: Fw: McPoets Unite!

*----- Original Message -----*

*From: "tom bell" <[REDACTED]>*

*To: "UB Poetics discussion group" <[REDACTED]>*

*Sent: Wednesday, November 12, 2003 6:06 PM*

*Subject: Re: McPoets Unite!*

*How does one get a copy of this McPoetry book by a McAcademic?*

*Not sure If I'll get another post today (in which case you'll get this post after 12) but my first book of McPoems will soon be available through Geezer.com = \_Not Yet a Crazy Old Man with the first 25 signed edition.*

*tom bell*

*----- Original Message -----*

*From: "mIEKAL aND" <[REDACTED]>*

*To: <[REDACTED]>*

*Sent: Wednesday, November 12, 2003 7:25 PM*

*Subject: Re: McPoets Unite!*

*that's not true Maria, you just produced a very lovely first book of poetry.*

*On Wednesday, November 12, 2003, at 03:14 PM, Maria Damon wrote:*

*I guess i'm a mcacademic. all i do all day is sit around brown-nosing.*

*At 5:48 PM -0600 11/12/03, tom bell wrote:*

*I just realized that I am a McPoet. Maybe I can get a place in a dictionary  
that lists McJobs or a I can get a healthy meal at McDonald's*

*any other McPoets out there? Quarter-Pounders, maybe? Or pavement pounders?*

*tom bell*

*24/7 PROTOMEDIA BREEDING GROUND*

*<http://www.joglars.org>*

*<http://www.spidertangle.net>*

*<http://www.xexoxial.org>*

*<http://www.neologisms.us>*

*<http://www.dreamtimevillage.org>*

*"The word is the first stereotype." Isidore Isou, 1947.*

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302. **Nick Piombino**  
**2 sputtering questions**

Thu 13 Nov 2003

---

*Date: Wed, 12 Nov 2003 10:11:17 -0500*

*From: Tim Peterson <[REDACTED]>*

*Subject: 2 burning questions*

*Thanks so much for these comments, Nick. It helps...be assured that I am not just talking from my head, but also from the part of the everyday experience I have of continually feeling frustrated and uncomfortable with people in general who seem enamored with the idea of being cyborgs. It's more a response to social conditions I really don't understand and that upset me than to academic theory. I know I must be right in some respect, because I trust my own reactions to things, and I know that when I spend an hour or two online blogging, reading blogs or online journals, etc., I begin to feel ill, just physically and mentally ill. I don't have another way to explain it. There's something missing there, for me, and I guess I'm trying to find a way to name what it is...*

Best,

Tim

With all due respect, Tim, I don't understand what you are getting at with these comments. You have every right to express your feelings of sickness when you read, and how you are sure that that proves something to your satisfaction, but how do you get from "people who seem enamored with the idea of being cyborgs" ...and "when I spend an hour or two online blogging, reading blogs or online journals...I begin to feel ill" to "...there's something missing there..." What does blogging have to do with cyborgs? Do you also get sick when you read books and journals? One medium is electronic, the books and magazines are made from trees. Both involve people's writing. Very frequently the same people who read and write books and articles also read and write blogs and pieces in online journals.

Best wishes,  
Nick

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303. **Alan Sondheim**

*ff*

Thu 13 Nov 2003

---

i.

<http://www.asondheim.org/portal/.nikuko/> ff series  
pda transformations, fast fourier, others

i'm tired of talking and am quite disturbed by my work  
the applause of ovid that i have returned in metamorphosis

ii.

socrates and me are like this

iii.

i will do better in the future now that i am nonstandard

---

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304. **Shankar, Ravi (English)**  
**Connecticut Poetry Circuit 2003**

Thu 13 Nov 2003

---

CONNECTICUT POETRY CIRCUIT 2003 PRESENTS:

CLARE ROSSINI

Tuesday, November 18th

Central Connecticut State University

New Britain, CT 06050

<http://www.ccsu.edu>

Marcus White Living Room

7:00 pm

poetry and refreshments served

contact: Ravi Shankar [REDACTED] or [REDACTED]

Clare Rossini's first full-length collection, *Winter Morning with Crow*, was selected for the 1996 Akron Poetry Prize; the book went on to be finalist for a Small Press Book Award and for PEN's 1999 Joyce Osterweil Award for Poetry. Rossini's poems have appeared in numerous journals, including *The Kenyon Review*, *The New England Review*, and *Poetry*, as well as in textbooks and anthologies, including *Poets for the New Century* (David Godine: Boston, 2002) *An Introduction to Poetry* (ed. X.J. Kennedy and Dana Gioia, Longman: New York, 2002) and *Best American Poetry 1997* (ed. James Tate, Scribners: New York, 1997). She has received fellowships from the Connecticut Commission on the Arts, the Minnesota State Arts Board and the Bush Foundation.. Rossini is currently on the faculty of Trinity College in Hartford and the MFA program at Vermont College in Montpelier, VT.

A review in *The Nation* of Rossini's first book noted that "All forms are refreshed in Rossini's incomparable vision...they are given the rare, gold brush-strokes of...the compassion that allows us to re-see the world we think we see, as if history might yet find a way to love us."

\*\*\*\*\*

Ravi Shankar

Poet-in-Residence

Assistant Professor

CCSU - English Dept.

[REDACTED]

[REDACTED]

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305. **Vernon Frazer**

***Re: McPoets***

*Thu 13 Nov 2003*

---

Judging by my writing income, I certainly qualify as a McPoet. Since I have an income, I don't mind too much. But the ketchup and mustard are messing up my manuscripts, and the pickles and fires are jamming my printer.

Vernon

[↑ Contents](#)

306. **Kevin Hehir**  
***young writers workshop final report***

*Thu 13 Nov 2003*

---

On Saturday morning the future giants of St. John's writing met for another installment of Kevin Hehir's Exploding Language Writing Workshop. The 12 participants discussed how the Aristotelian narrative arc no longer effectively mimes our every day discourse so should be discarded in favour of the jab and parry that fragmentary storytelling affords writers in the post-media milieu that surrounds us therefore offering an increased level of sophistication and book sales. If, as post-structuralist, continental thinker Michel Serres tells us, time is akin to pure light as poured through a colander. Then, what happens when a weather channel poetics is pushed down a playground slide into the waiting jaws of serial toboggany? Then we talked about Hegel's Bagels as a possible position on an axis of names for synthetic breakfast foods. In theory, wholesome but praxis has proved that they hurt the molars. [The mandible rhizome that reveals itself through the sliding continuum of jaw-molar was not lost on one young poet with a fresh nick on his chin from a 23 cent disposable razor]. Then we ate muffins and made fun of our parents.

--

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307. **Vernon Frazer**  
***Correction re: McPoets***

*Thu 13 Nov 2003*

---

Judging by my writing income, I certainly qualify as a McPoet. Since I have an income, I don't mind too much. But the ketchup and mustard are messing up my manuscripts, and the pickles and fries are jamming my printer.

Sorry about my earlier typo, although the grease fires don't help either.

McVernon\*

\*Use of Mc prefix on my name justified by some Scottish blood in the Heinz 57 mix.

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308. **Tim Peterson**

***McDonald's not lovin' 'McJob' dictionary definition***

Thu 13 Nov 2003

---

You forgot to add: suffers like everyone else by going down with the ship of her/her own ideas when fashions change, seeing his or her time or labor ultimately come to nothing.

You also forgot to add: they are the inevitable private economy produced by a society which does not value intellectuals, or thought in general.

You also forgot to add: many of them have good and useful things to say, and are probably more well-read and less destructively cynical than you.

(On the other hand, McCreative Writing Professors -- that's a separate bag of worms...)

From: Ana Buigues <[REDACTED]>

Date: Wed Nov 12, 2003 12:07:48 PM US/Pacific

To: [REDACTED]

Subject: Re: McDonald's not lovin' 'McJob' dictionary definition  
<[REDACTED]>

-McAdemic: mek ac`a\*dem"ic

.adj. simulacrum of labour. Way of employment whose opportunity for advancement requires much mental masturbation, intellectual prostitution, self-absorption, and brown nosing. Mode of killing one's free time usually at educational institutions, within hierarchic systems of escalating into high positions, similar to those found at corporate industries.

.n. usually Western middle-upper class individuals whose basic needs are more than covered, so they can employ their time being McAdemics.

Synonyms:

.McScholarly: being unaware of the outside world.

.McTheoretical: speculative without a practical purpose or intention.

.McPedantic: characterized by a narrow, often ostentatious concern for book learning and formal rules.

.McEnlightened: person in charge of teaching the gentiles, as saving them from darkness.

-McArtist: not to be confused with McCarthyst

Tim Peterson  
Journals Marketing Coordinator  
The MIT Press  
Five Cambridge Center  
Cambridge, MA 02142-1493  
phone: [REDACTED]  
fax: [REDACTED]  
<http://mitpress.mit.edu/journals>

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309. **Tim Peterson**  
***2 sputtering questions***  
*Thu 13 Nov 2003*

---

Nick, in this case I think it's very much an issue of "the medium is the message" -- there is something fundamentally different about the activity of blogging and reading blogs from say, reading a journal or a book. Perhaps what I'm talking about here is the conflation of the blog with its author or writer -- the blog being a kind of virtual extension of the self that is potentially exciting, potentially worrying. I'm tempted to bring up Kent Johnson's critiques of authorship, but I will simply gesture at those. I guess what I'm saying is that, In a way, blogs form an incomplete map of the social sphere and project this virtual map back onto the real in a way that I think is fairly new for poetry, at least. The other thing that's new about it is 1) speed and 2) accessibility. As several frames run in succession appear to create the motion of a film, so a series of frequent blog entries contributes to the creation of a virtual person who is fundamentally different from a real person, more mercurial somehow, while also evoking and limited to all the paradoxes of textuality or textual speech. As an easy example: a blog is not a listserv -- the two function in very different ways, and I would posit that a listserv actually allows for a more communal, democratic discussion.

Best,

Tim

Date: Wed, 12 Nov 2003 10:11:17 -0500 > From: Tim Peterson <[REDACTED]> >  
Subject: 2 burning questions > > Thanks so much for these comments, Nick. It helps...be assured that I am > not just talking from my head, but also from the part of the everyday > experience I have of continually feeling frustrated and uncomfortable with > people in general who seem enamored with the idea of being cyborgs. It's > more a > response to social conditions I really don't understand and that upset me than > to academic theory. I know I must be right in some respect, because I trust my > own reactions to things, and I know that when I spend an hour or two online > blogging, reading blogs or online

journals, etc., I begin to feel ill, just > physically and mentally ill. I don't have another way to explain it. There's > something missing there, for me, and I guess I'm trying to find a way to name > what it is... > > Best, > > Tim With all due respect, Tim, I don't understand what you are getting at with these comments. You have every right to express your feelings of sickness when you read, and how you are sure that that proves something to your satisfaction, but how do you get from "people who seem enamored with the idea of being cyborgs" ...and "when I spend an hour or two online blogging, reading blogs or online journals...I begin to feel ill" to "...there's something missing there..." What does blogging have to do with cyborgs? Do you also get sick when you read books and journals? One medium is electronic, the books and magazines are made from trees. Both involve people's writing. Very frequently the same people who read and write books and articles also read and write blogs and pieces in online journals. Best wishes, Nick

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310. **charles alexander**

***Re: McDonald's not lovin' 'McJob' dictionary definition***

*Thu 13 Nov 2003*

---

I had vague memories of a creative writing professor (maybe a McCreative Writing Professor?) writing a McPoem (yes, that's the title) about 25 years ago. Not sure of the ethics, copyright & otherwise of posting it here without his permission, and he's not someone I know well or am in contact with. But since I found it this morning on his web site, I thought I'd post a link to it. I remember hating this poem ages ago; now, if I read it with a biting irony, as in Charles Bernstein's recent poem, "Thank You for Saying Thank You" (although I think the irony in that poem is complicated, with many of the statements being absolutely straightforward) in his chapbook, \*Let's Just Say,\* I don't dislike it at all. But I don't think such irony is intended here.

<<http://mendota.english.wisc.edu/~WALLACE/poems.html#top>>The  
<<http://mendota.english.wisc.edu/~WALLACE/poems.html#top>>McPoem -- you have to scroll down to the penultimate poem on the page to find it. It's by Ron Wallace.

Charles

At 10:29 AM 11/13/2003 -0500, you wrote:

| *(On the other hand, McCreative Writing Professors -- that's a separate bag*  
| *of worms...)*

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311. **Tenney Nathanson**  
***email address for Manuel Brito?***

Thu 13 Nov 2003

---

email for Manuel Brito?

backchannel fine,

thanks,

Tenney

mailto: [REDACTED]

mailto: [REDACTED]

http://www.u.arizona.edu/~nathanso/tn

POG:

mailto: [REDACTED]

http://www.gopog.org

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312. **Aaron Belz**  
***gallaher contact info + open***

Thu 13 Nov 2003

---

Hi everyone. I need John Gallaher's contact info -- plz. backchannel.

Plus, I'm putting a lot of open space in this email, so you can use it for zazen.

+ + + + +

[↑ Contents](#)

313. **Aaron Belz**  
***larry milkmag, please email me***

Thu 13 Nov 2003

---

Hey Larry, my computer died and I lost everything. It was sickening. Please email me your email address again so I can email you.

-the Bizzelz

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314. **kari edwards**  
***on - GENDER AND SPELIG***

Thu 13 Nov 2003

---

on-

GENDER AND SPELIG

@ <http://transdada.blogspot.com/>

w/

Ellen Redbird

Mark Wallace

Eileen Tabios

Deb (sic)a-Martorana

Julie Kizershot

Joanna Fuhrman

Sina Queyras

you to can submt 2 the discrse on genDer aD splng.. send a note and yor NMe.

kari edwards



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-GENDER RIGHTS ARE HUMAN RIGHTS-

---

---

Announcing from O Books: iduna, \$12.00

by kari edwards,

2003

@ Small Press Distribution <http://www.spdbooks.org/>

---

a day in the life of p.

by kari edwards, \$12.00

From: Subpress Collective /ISBN # 1-930068-18-2

@ Small Press Distribution <http://www.spdbooks.org/>

@ amazon.com

---

a diary of lies, by kari edwards, Belladonna\* Books, 2002

<http://www.durationpress.com/belladonna/catalog.htm>

---

Also check out:

live recording:

<http://www.factoryschool.org/content/sounds/poetry/frontenac.html>

interview:

<http://www.raintaxi.com/online/2003spring/edwards.shtml>

<http://www.gendertalk.com/real/350/gt385.shtml>

on narrative:

[http://www.sfsu.edu/~poetry/narrativity/issue\\_three/edwards.html](http://www.sfsu.edu/~poetry/narrativity/issue_three/edwards.html)

prose / fiction

<http://www.emunix.emich.edu/~bhouse/edwards.html>

[http://www.chimerareview.com/volumes/2003\\_4/fic\\_edwards\\_1.0.htm](http://www.chimerareview.com/volumes/2003_4/fic_edwards_1.0.htm)  
[http://www.muse-apprentice-guild.com/august2002/kariedwards/literary\\_magazine.html](http://www.muse-apprentice-guild.com/august2002/kariedwards/literary_magazine.html)  
<http://homepages.which.net/~panic.brixtonpoetry/semicolon1.htm>  
<http://www.shampoopoetry.com/ShampooThirteen/ShampooIssueThirteen.html>  
<http://www.webdelsol.com/InPosse/edwards10.htm>  
<http://www.puppyflowers.com/II/flowers.html>  
[http://www.somalit.com/A\\_day\\_in.html](http://www.somalit.com/A_day_in.html)

poetry:

<http://www.wordforword.info/vol4/Edwards.htm>  
<http://www.atomicpetals.com/ke03.htm>  
<http://people2.clarityconnect.com/webpages6/ronhenry/edward10.htm>  
<http://www.blazevox.org/edwards.htm>  
<http://www.poeticinhalation.com/v3i3.html#Kari%20Edwards>  
<http://www.eratiopostmodernpoetry.com/poetic%20language.html>  
<http://www.moriapoetry.com/edwards.html>  
<http://www.bigbridge.org/miamikedwards.htm>  
<http://www.xpressed.org/>  
<http://www.litvert.com/kedwards8.html>

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315. **kari edwards**

**on- GENDER AND SPELInG )corxon(**

*Thu 13 Nov 2003*

---

on-

GENDER AND SPELIG

@ <http://transdada.blogspot.com/>

with-

Ellen Redbird

Mark Wallace

Eileen Tabios

Deb (sic)a-Martorana

Julie Kizershot

Joanna Fuhrman

Sina Queyras

you to can submt 2 the discrse on genDer aD splng.. send a note and yor NMe.

kari edwards



---

-GENDER RIGHTS ARE HUMAN RIGHTS-

---

Announcing from O Books: iduna, \$12.00

by kari edwards,  
2003

@ Small Press Distribution <http://www.spdbooks.org/>

---

a day in the life of p.

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<http://www.gendertalk.com/real/350/gt385.shtml>

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prose / fiction

<http://www.emunix.emich.edu/~bhouse/edwards.html>

[http://www.chimerareview.com/volumes/2003\\_4/fic\\_edwards\\_1.0.htm](http://www.chimerareview.com/volumes/2003_4/fic_edwards_1.0.htm)

[http://www.muse-apprentice-guild.com/august2002/kariedwards/  
literary\\_magazine.html](http://www.muse-apprentice-guild.com/august2002/kariedwards/literary_magazine.html)

<http://homepages.which.net/~panic.brixtonpoetry/semicolon1.htm>

<http://www.shampoopoetry.com/ShampooThirteen/ShampooIssueThirteen.html>

<http://www.webdelsol.com/InPosse/edwards10.htm>

<http://www.puppyflowers.com/II/flowers.html>

[http://www.somalit.com/A\\_day\\_in.html](http://www.somalit.com/A_day_in.html)

poetry:

<http://www.wordforword.info/vol4/Edwards.htm>

<http://www.atomicpetals.com/ke03.htm>

<http://people2.clarityconnect.com/webpages6/ronhenry/edward10.htm>

<http://www.blazevox.org/edwards.htm>

<http://www.poeticinhalation.com/v3i3.html#Kari%20Edwards>

<http://www.eratiopostmodernpoetry.com/poetic%20language.html>  
<http://www.moriapoetry.com/edwards.html>  
<http://www.bigbridge.org/miamikedwards.htm>  
<http://www.xpressed.org/>  
<http://www.litvert.com/kedwards8.html>

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### 316. mIEKAL aND

## STREET POET AS STEALTH HUCKSTER FOR NISSAN

Thu 13 Nov 2003

(Has anyone experienced this first hand? mIEKAL)

"Nissan Motors is planting actors in movie theaters to perform live commercials before the start of showings of 'The Matrix Revolutions' in an effort to expose jaded, skeptical consumers to advertising by masking it as something else. The brief in-person pitches feature actors scattered among the ticket-buying audience who stand and deliver lines that evoke the words spoken by poets at events known as slams or jams. Their performances are timed to accompany a commercial the audience sees on the movie screen, which begins without identifying the sponsor but concludes with the Nissan Altima logo. The campaign by the Nissan North America division of Nissan Motor, intended to pique the curiosity of younger consumers about the Nissan Altima sedan, began yesterday in theaters operated by the Loews Cineplex Entertainment Corporation in seven large markets and is scheduled to continue through tomorrow."

<http://www.nytimes.com/2003/11/06/business/media/06adco.html?ex=1069559522&ei=1&en=c50fc79789f5a9e7>

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### 317. Aldon Nielsen

## Call for Paper

Thu 13 Nov 2003

I need one paper on Nathaniel Mackey for a panel on Bay Area African American writers, to be presented at the American Literature Association in San Francisco -- May 27-30 2004

anybody got a good pitch for me?

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"Just so - Jesus - raps"  
--Emily 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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318. **schwartzgk**

**Re: STREET POET AS STEALTH HUCKSTER FOR NISSAN**

Thu 13 Nov 2003

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Haven't seen it in my market yet... but does sound like a good living for McPoets... Are they taking applications, I wonder?

Gerald Schwartz

Only Others Are

[www.geocities.com/legible5roses/schwartz.html](http://www.geocities.com/legible5roses/schwartz.html)

*(Has anyone experienced this first hand? mIEKAL)*

*"Nissan Motors is planting actors in movie theaters to perform live commercials before the start of showings of 'The Matrix Revolutions' in an effort to expose jaded, skeptical consumers to advertising by masking it as something else. The brief in-person pitches feature actors scattered among the ticket-buying audience who stand and deliver lines that evoke the words spoken by poets at events known as slams or jams. Their performances are timed to accompany a commercial the audience sees on the movie screen, which begins without identifying the sponsor but concludes with the Nissan Altima logo. The campaign by the Nissan North America division of Nissan Motor, intended to pique the curiosity of younger consumers about the Nissan Altima sedan, began yesterday in theaters operated by the Loews Cineplex Entertainment Corporation in seven large markets and is scheduled to continue through tomorrow."*

<http://www.nytimes.com/2003/11/06/business/media/06adco.html?ex=1069559522&ei=1&en=c50fc79789f5a9e7>

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319. **Stephen Vincent**

**Re: STREET POET AS STEALTH HUCKSTER FOR NISSAN**

Thu 13 Nov 2003

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I didn't want to say Mc (muck) about anything else, but these specially trained actors who splatter poems quo ads to movie audiences are known in the ad trade as the aforementioned "McSlammers." (A union base pay job, \$300 a day plus benefits).

Mucky See, Mucky Do,

Oh well, feeling dubiously high minded,

Stephen V

on 11/13/03 10:22 AM, mIEKAL aND at [REDACTED] wrote:

*(Has anyone experienced this first hand? mIEKAL)*

*"Nissan Motors is planting actors in movie theaters to perform live commercials before the start of showings of 'The Matrix Revolutions' in an effort to expose jaded, skeptical consumers to advertising by masking it as something else. The brief in-person pitches feature actors scattered among the ticket-buying audience who stand and deliver lines that evoke the words spoken by poets at events known as slams or jams. Their performances are timed to accompany a commercial the audience sees on the movie screen, which begins without identifying the sponsor but concludes with the Nissan Altima logo. The campaign by the Nissan North America division of Nissan Motor, intended to pique the curiosity of younger consumers about the Nissan Altima sedan, began yesterday in theaters operated by the Loews Cineplex Entertainment Corporation in seven large markets and is scheduled to continue through tomorrow."*

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320. **Shankar, Ravi (English)**

**Online Poetry Journals Reviewed**

Thu 13 Nov 2003

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Might be of some interest...

Chronicle of Higher Education

> From the issue dated 11/7/2003

>

> Lines Online: Poetry Journals on the Web

>

> By LISA RUSS SPAAR

>

>

>

> It was only about a decade ago that my students and I began  
> talking about the fate of poetry in the electronic age. Would  
> the celerity of information-age technologies so fragment time  
> that we'd lose the reverie and concentration we associated  
> with the "deep reading" of poems? Would it be possible to  
> learn to love the feel of the mouse and the flickering  
> motility of the screen the way we loved books and journals,  
> with their dust mites, their histories, their tangibilities?  
> Could we relinquish existing ideas of authorial possession,  
> especially about our own work? Language itself was our most  
> revolutionary, protean, and crucial human development, far  
> more miraculous than any technology, so why should we worry  
> about its flourishing in a new medium? Yet worry we did.

>

> By now, most poets probably have a feel for how the Web  
> affects their work and their lives. For my part, I've decided  
> that some of our agonizing was a little overwrought. The Web  
> has increased my appreciation for poetry as an interactive  
> process, making cerebral play, in some cases, a more tangible  
> thing, and it has increased my sense of the poetry world as  
> diverse, global, and lively. But as with most things online,  
> the noise-to-signal ratio of poetry sites can be high, and  
> there are relatively few online poetry pages that draw me. The  
> connections that stir me most remain those to the unfathomably  
> thoughtful, heartfelt word. And the sites that I most relish  
> are those that continue to find that connection more dazzling  
> than the exotic electron displays at their disposal.

>

> In 1991, the poet and critic Dana Gioia, now head of the  
> National Endowment for the Arts, wrote in The Atlantic Monthly  
> about the enervated "intellectual ghetto" of academic writing  
> programs locking American poetry into a kind of exhausted  
> establishment of stale conventions, and admonished the culture  
> at large to discover fresh ways of writing, experiencing, and  
> presenting poetry to a wider audience. As though in response  
> to his "modest proposals," the past decade has seen a popular  
> resurgence of the genre. Type the word "poetry" into the



> search engine Google, and references to some 9,320,000 sites  
> appear. As a point of cultural comparison, a recent Google  
> advanced search for "Jennifer Lopez" called up 700,000 sites,  
> "Nascar Racing" some 862,000, with "Sigmund Freud" running a  
> distant 154,000. Grass-roots poetry festivals of  
> near-Woodstock dimensions, like the Geraldine R. Dodge Poetry  
> Festival in Stanhope, N.J., proliferate, and it's hard to  
> attend a funeral service or wedding ceremony that doesn't  
> include a reading of a poem by Mary Oliver. The Coordinating  
> Council of Literary Magazines estimates that there are 600  
> active print literary magazines in the United States and  
> suggests that perhaps another 400 to 700 publish irregularly  
> or in small quantities. Ten thousand people a day visit Poetry  
> Daily (<http://www.poems.com>), which posts poems, as well as  
> news about poetry publications and contests. Even my dentist  
> has heard of the celebrity former U.S. Poet Laureate Billy  
> Collins (she loves his hangover poems), and who hasn't gotten  
> wind of Ruth Lilly's astonishing gift of \$100-million dollars  
> to Poetry magazine?

>  
> Surely the burgeoning cosmos of the Internet has contributed  
> in significant measure, for better or worse, to the new wave  
> of poetry consciousness. In particular, online poetry journals  
> are helping to vastly change the ways in which poems are  
> published, disseminated, written, and read. Even those poetry>  
> journals most steadfastly committed to remaining in print-only  
> format now have Web sites that announce their philosophies,  
> contests, and submission and subscription guidelines, and  
> often feature work from current and archived hard-copy issues.  
> Other poetry magazines exist solely online, publishing not  
> only poems but poetry reviews, artwork, film, and audio and  
> video clips of showcased writers as well. Still other online  
> journals feature work written expressly for the Web, such as  
> interactive and hypertextual pieces that rely on computer  
> technology and the involvement of the reader. That material  
> challenges traditional notions of what a poem can be and how  
> it can be engaged.

>  
> A decade ago, many of my fellow poets and I were suspicious  
> about publishing anything online. I don't know what we feared,  
> exactly: that these sites were too evanescent, too new, too  
> intangible, too lacking in a track record, a context, and a

- > proven history to count as "real" publications, perhaps. Would
- > our poems merely evaporate if committed to the flux of
- > cyberspace? Worse yet, could these poems be pirated -- as
- > though a poem had that kind of currency -- and appear
- > transformed or attributed to someone else? And what if we gave
- > a poem to a site that within a year or so collapsed? If our
- > ultimate goal was to publish a print book, what did it mean if
- > our publication credits were all online? Would it be possible
- > to preserve the published form of our work when we didn't know
- > if our poems would still be online years from now?
- >
- > A quick glance at the current contents page of any of the
- > better-known online journals suggests that both established,
- > prize-winning poets and newcomers are now willing and even
- > eager to publish on the Web. The current online issue of
- > Smartish Pace, for example, features work by and interviews
- > with well-known poets, like Maxine Kumin, Stephen Cushman, and
- > Bin Ramke, as well as poems by emerging writers. In a
- > relatively short time, then, and amid a plethora of
- > cyberdross, more than a handful of Web poetry publications
- > have earned the respect of both traditional and experimental
- > writers, readers, and editors. Even the most avowed lovers of
- > print books and journals among us now spend time at our
- > computer screens, exploring new work on the Net.
- >
- > Michael Neff is considered by many to be a visionary in
- > literary Web publishing. His award-winning site, Web del Sol
- > (<http://www.webdelsol.com>), has served since 1994 as a
- > showcase for contemporary literature in the electronic media.
- > Neff recently told me that he thinks the move to publishing
- > poetry online was inevitable. He cites Doug Lawson, a graduate
- > of our M.F.A. program at the University of Virginia, at The
- > Blue Moon Review (<http://www.thebluemoon.com>), Frederick
- > Barthelme at Mississippi Review
- > (<http://mississippireview.com>), and David Hunter Sutherland at
- > Recursive Angel as other pioneers, and he contends that in the
- > decade since its earliest manifestations, Net publishing has
- > already surpassed print in terms of originality and quality.
- >
- > Stephen Reichert is the editor of the much admired, relatively
- > new poetry journal Smartish Pace. (I should mention, in the
- > spirit of full disclosure, that my work has been published

> there, as well as in *Drunken Boat*, which I discuss below.) The  
> first print version of *Smartish Pace* appeared in 1999. In  
> charting a course for the magazine, Reichert and fellow staff  
> members felt that establishing a strong tandem presence on the  
> Internet would allow the fledgling magazine not only to  
> survive, but to become a publication people would read out of  
> desire and not just because they knew the editors or because  
> an issue contained one of their published poems, as is often  
> the case with small publications. By the spring of 2000,  
> Reichert and his Web designer had a site  
> (<http://www.smartishpace.com>), and Reichert firmly believes  
> that the print version of the magazine would not be enjoying  
> its early success without its online incarnation.

>  
> "My guess is that our presence on the Internet has more than  
> tripled the growth speed of the magazine," Reichert says. Not  
> all of the poems that appear in the print magazine are  
> published in the online version, but the Web site does  
> supplement its hard-copy issues, which contain poetry only,  
> with book reviews and interviews with contributing poets. The  
> site is also home to "Poets Q&A," the first of its kind on  
> the Internet. At Poets Q&A, visitors can ask questions of  
> a poet and come back to the site later to read the poet's  
> answers. "I got this idea from the sports site ESPN.com,"  
> Reichert explains, "which hosted a weekly 'chat' with  
> Maryland's basketball coach Gary Williams." So far, the  
> magazine has held interviews with former Poet Laureate Robert  
> Pinsky, as well as Stephen Dunn, Carl Dennis, and Eavan  
> Boland.

>  
> Another intrepid online poetry editor is Ravi Shankar, also a  
> former poetry-writing student from Virginia's creative-writing  
> program, and co-editor of the acclaimed online literary/art  
> journal *Drunken Boat* (<http://www.drunkenboat.com>). This  
> kinetic site brings into provocative juxtaposition emerging  
> and established voices, traditional forms of representation  
> and works of art endemic to the Web, and international and  
> domestic artists. The journal is committed to a global mix,  
> bringing together, for example, in recent issues, graffiti  
> artists, the poet laureate of Eritrea, and writers like Yael  
> Kanerek, Mark Rudman, and Alice Fulton. One issue included the  
> provocatively titled "An Apology for Poetry, or Why Bother

- > With Billy Collins?," an essay which generated heated
- > dialogue. For just this sort of dedication to eradicating
- > boundaries between entrenched schools of poetics and their
- > sworn enemies, Drunken Boat has garnered serious attention
- > since its launch in the summer of 2000.
- >
- > Shankar agrees with Reichert that access is the Web's chief
- > asset. "Even the most salable print literary journal has
- > perhaps a print run of 5,000," Shankar says. "That's how many
- > hits we sometimes get in a week." It's also a cost-effective
- > medium -- there are no pages to set or bind, no printing
- > costs, no envelopes to address, no mailing expenses, and the
- > relatively inexpensive cost of Internet fees allows editors to
- > save money on overhead that can then be used to enhance their
- > sites and publish a wider range of emerging and established
- > writers. E-mail correspondence among editors, contributors,
- > and readers also allows for an affordable, fluent, and
- > international virtual conversation.
- >
- > Apart from the Web's inherent democratization, Shankar cites
- > other clear advantages: "Because it is not print, the Web
- > represents dynamism instead of stasis. ... Instead of merely
- > reading a poem, you can listen to and perhaps even view a
- > video clip of the author reading it as well." The Cortland
- > Review (<http://www.cortlandreview.com>) was the first online
- > journal to use audio clips of writers reading their work. I
- > recently visited its archived Issue 6 and heard Henry Taylor
- > reading from his own clerihews and explaining how he won
- > Virginia Poet Laureate George Garrett's wristwatch in a wager
- > with the poet David Slavitt, who offered the timepiece if
- > Taylor could write a clerihew for each of the twelve apostles.
- >
- > Notions of structure also come into play in Internet
- > publishing: Whole new models of poetry can be realized on the
- > Web -- hypertextual ones, for example, in which the reader>
- > need not begin at the first word of the first line and end at
- > the last word, but can enter the text at any point, exit at
- > any time, and thread a unique path through the text each time
- > it is visited. Shankar cites the Electronic Poetry Center at
- > the State University of New York at Buffalo
- > (<http://epc.buffalo.edu>), Riding the Meridian
- > (<http://www.heelstone.com>), Click Poetry

- > (<http://www.clickpoetry.com>), and Poems That Go
- > (<http://www.poemsthatgo.com>) as particularly exciting sites
- > specializing in poetry written expressly for the Web. Those
- > locations allow contributing poets to append moving images,
- > sounds, photographs, links, and other poems to their own work,
- > creating, as Shankar says, "a new kind of poet, a multimedia
- > bard who splices verse with audio landscapes, with the
- > juxtaposition of visual clips, and with the interaction and
- > full participation of the reader." Readers who visit these
- > experimental and media-poetry sites can look forward to
- > engaging with dynamic work that capitalizes on video,
- > hyperlinks, digital animation, gaming, and even mathematical
- > algorithms.
- >
- > These interactive, hypertextual sites might challenge readers
- > accustomed to print formats, or in some cases even make them a
- > little seasick. On recent visits to Click Poetry and Poems
- > That Go, I found an exuberant range of experiential poems,
- > some of which I could appreciate easily and others of which
- > challenged me technologically -- pieces whose dissolving and
- > surfacing texts and images, and whose opening, closing,
- > flashing, and disappearing and reappearing windows and prompts
- > made me wish for a better computer, sexier monitor, faster
- > modem, and less balky mouse. Some of David Knoebel's click
- > poems are pure fun, however, and put me in mind of surrealist
- > games -- an important reminder that notions of chance,
- > coincidence, serendipity, and irrationality are not unique
- > byproducts of interactive, cyberbased poetry, but have always
- > been crucial to the sensibilities of a great many poets such
- > as Breton and Mallarme. Deena Larsen's hypertextual
- > video-poetry piece "Firefly" in a recent issue of Poems That
- > Go is a remarkably luminous, lyrical, and haunting example of
- > ways in which multidimensional uses of reader-interactive text
- > and subtext can create a new kind of poem.
- >
- > In contrast, Jon Thompson, editor of the impressive and
- > more-traditional Web poetry journal Free Verse
- > (<http://english.chass.ncsu.edu/freeverse>), takes a restrained
- > approach to format. "Beyond the design of the home page and
- > the journal's logo," Thompson says, "I prefer not to use too
- > many visuals. For me, a lot of images detract from the power
- > of poetry itself -- its form on the page and its voice. I

- > prefer not to drown that out."
- >
- > The space Free Verse creates for each poem is uncluttered and
- > intimate, and though Thompson may choose a cleaner, quieter
- > format for his presentation than do other, busier sites, the
- > work he publishes is daring and strong. The winter 2002 issue,
- > for example, contained a special feature, Exilic Voices: Four
- > Iraqi Poets in Translation, including these lines from the
- > poem "Vacant City" by Mahmud al-Buraykan, translated by Salih
- > J. Altoma:
- >
- > On one of my journeys
- > I entered it: a silent city
- > with no trace of inhabitants
- > its doors are closed
- > and its squares are a stage for the winds.
- > But the lights of its windows
- > shine all night
- > who turned them on?
- >
- > Mahmud al-Buraykan, we learn, was born in 1934 and died in
- > March 2002, apparently killed by thieves who had broken into
- > his house.
- >
- > The Web poetry-journal editors I conferred with think of their
- > online pages as a kind of synergistic wager. Certainly there>
- > are concerns. "We understand that for many poets, the
- > tangibility of a finished product and the existence of that
- > product in a commercial atmosphere are tantamount to a kind of
- > legitimization," says Shankar. "There seems to be a
- > presupposition that anyone can post poems on the Web, while it
- > takes a real professional to run a publishing house. Also, the
- > newness of online publications means that there has not been
- > enough time to securely establish reputations."
- >
- > Web del Sol's Michael Neff says that many people don't realize
- > how much work goes into running an online publication.
- > Excellent Web magazines, like the highly respected Australian
- > Jacket, must take a temporary hiatus, or even fold, he says,
- > "because the creator -- for whatever personal reasons ... can
- > no longer continue, or the task becomes so time-consuming that
- > finances suffer, especially if they receive no grants."

- > Interestingly, most of the online editors with whom I spoke
- > confessed to being what Shankar calls the sort of "fusty,
- > anachronistic reader who would prefer to sit in bed with a
- > dog-eared collection of verse" than to navigate a poem online.
- > "To me," says Thompson, "there's no gainsaying the loss of the
- > physical object. ... But there are many compensations -- not
- > least of which is the possibility of publishing print
- > anthologies of work that initially appears in the online
- > journal."
- >
- > Not all editors are sold on the value of an Internet presence.
- > "When I think of all the ways that poetry gets from writers to
- > readers," says the poet R.T. Smith, who edits the prestigious
- > print journal Shenandoah, "print journals are only a small
- > part of it. Collections, anthologies, public readings,
- > audiotapes, and even videotapes also provide access.
- > Considering that, I see the Web magazines as just one in a
- > sequence of forums expanding our access. Web journals don't
- > seem opposed to print journals because it's already a rich
- > mix." While readily appreciating the immediacy of Web
- > technologies (Smith does occasionally publish his own poems in
- > online journals like The Cortland Review), and believing, too,
- > that it's important to know what's out there and to be open to
- > change, he prefers the "substantiality" of the print format
- > for Shenandoah.
- >
- > No poetry insulates itself from the age in which it is
- > written, however, and like it or not, even those of us in
- > quiet, pencil-and-paper-based, workshop-centered,
- > manuscript-shuffling creative-writing programs are influenced
- > by the velocity of contemporary culture, the pervasiveness of
- > mass media, and the existence of the Web. (And I should note
- > that several well-respected writing programs -- Brown and SUNY
- > at Buffalo come immediately to mind -- have been strongly
- > committed to integrating new technologies into the
- > creative-writing classroom for some time.) There are those
- > who, like the Borg in Star Trek, suggest that resistance is
- > futile. Neff, for instance, believes that "the electronic
- > world is still the great sleeping dragon -- cliché, but true.
- > Once it harnesses sufficient funds, it will overwhelm print in
- > terms of acquiring prestige and power." But most editors and
- > writers seem to share a hope that the answer lies not in the



- > disappearance of print and the ascendancy of digital
- > technologies, but in a mutually illuminating and valuable
- > counterpoint between the two.
- >
- > In his Poets Q&A interview with Smartish Pace, Eavan
- > Boland responded to a question about the impact of the
- > electronic media on Irish poets. "I doubt that [technological
- > change] will have much effect on a poet like myself -- my
- > poetry methods were shaped in the age of the pen and the
- > typewriter," he said. "But the Web will inevitably become a
- > second-nature feature of the environments of poets who are
- > still being formed. I'm fatalistic about that. The struggle of
- > the poet -- to be exact, to be truthful, to convey experience
- > in language -- won't change because the broadcast medium
- > changes."
- >
- > At their best, good writing and good reading have always been
- > interactive, virtual, threshold-crossing acts of creativity
- > and translation. Nothing I've encountered in hypertext, for
- > example, can compare with some of the time-imploding, inward-
- > and outward-reaching travel I've done in the thrall of an
- > amazing poem on the page. Electronic communication may alter
- > in some ways the feel of engagements between word and world.
- > But it's the verse epic called language that remains the
- > principal attraction. To that vast work's latest stanzas, the
- > Internet is but an eye-catching epigraph.
- >
- > Lisa Russ Spaar is the director of the creative-writing
- > program at the University of Virginia. She is the editor of
- > Acquainted With the Night: Insomnia Poems (Columbia University
- > Press, 1999) and the author of Glass Town: Poems (Red Hen
- > Press, 1999). Her new book of poems, Blue Venus, is due out
- > next year from Persea Books.
- >
- > SOME POETRY SITES WORTH EXPLORING
- >
- > Any list is arbitrary, but if you're looking for a way into
- > the intimidating world of online poetry, here are a few
- > reliable places you might start:
- >
- > Archipelago(<http://www.archipelago.org>): An international
- > journal of literature, the arts, and opinion.



- >
- > Beltway (<http://www.washingtonart.com/beltway/beltway.html>):
- > Focuses on Washington-area poets, and has an excellent list of
- > writing workshops and conferences around the United States.
- >
- > Blackbird (<http://www.blackbird.vcu.edu>): Features a wide
- > spectrum of works, including the formal and complex, and the
- > speculative and wild.
- >
- > The Cortland Review (<http://www.cortlandreview.com>): One of the
- > more prestigious online journals, a pioneer in the use of
- > audio clips, and the first to introduce several prominent
- > poets from the print world to the Internet, including Charles
- > Simic, Mark Jarman, and R.T. Smith.
- >
- > Drunken Boat (<http://www.drunkenboat.com>): An aesthetically
- > and culturally diverse site for the literary and visual arts.
- >
- > Electronic Poetry Center (<http://www.epc.buffalo.edu>): Offers
- > invaluable links and the latest information in the field of
- > e-poetry.
- >
- > Free Verse (<http://english.chass.ncsu.edu/freeverse>): A new
- > online journal with a special interest in work in translation.
- >
- > Ploughshares (<http://www.pshares.org>): Features more than
- > 3,000 poems, stories, and articles from current and archived
- > print issues.
- >
- > Smartish Pace (<http://www.smartishpace.com>): Complements the
- > print version with poems by new and established writers, as
- > well as interviews and reviews.

> -- L.R.S.

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Ravi Shankar  
Poet-in-Residence

Assistant Professor  
CCSU - English Dept.



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321. **Kirby Olson**

***Re: Congo***

*Thu 13 Nov 2003*

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Jason Christie --

Your post was quite welcome. As we only get two posts a day (a good idea, too, I think), I wasn't able to respond yesterday. I liked the tone of your post, and many of the points that you made. What concerns me in academia is the tendency to off conservatives. This has led to a situation in which there are only three self-reported conservatives among 450 humanities faculty for instance at Duke University. This is supposed to make students more amenable to leftist programming. What it has done however is create conditions in which the academic left is increasingly out of touch with the mainstream of America as they have silenced those voices from ever reaching them. As a result, they don't know what the right is saying, and they are getting killed in the hearts and minds of the ordinary citizen as a result.

While I cited the statistics at Duke, I think the conditions are universal within humanities departments in 99% of American universities and community colleges. There is probably less than 1% of English departments across the nation that will vote Republican. And so the dialogue gets increasingly unlike the mainstream population which is more or less 50-50 in terms of voting at this point. The result is that those conservative students who do have to take English classes develop vendettas when they see that they haven't got a single voice among the English faculty who represent anything anywhere like what they believe.

What conservatives are saying, especially neo-conservatives, is that democracy must become a universal condition. They point to misery indexes -- these are supposed to be universal measurements of painful conditions within countries, and all countries are ranked according to crimes per 100,000, conditions of hygiene, longevity, and perhaps forty other indices (I'm not sure of them all). The western European democracies, for instance, have double the longevity of most sub-Saharan countries. In terms of dental pain, for instance, 90% of Moroccans report constant dental pain. This level of pain is part of the misery index. by contrast the number of those experiencing chronic dental pain in America is less than 1%.

Amartya Sen, a Nobel prize-winning economist, has argued that democratic conditions are an indispensable precondition for a healthy economy, but that these conditions also pay out in hundreds of different indexes, and that in fact liberal democratic conditions are the basis for any kind of quality of life. He argues that freedom of speech is THE MOST important indicator of economic growth, but also the biggest indicator of the lack of famine, dental pain, etc., within any given country.

When I'm speaking about functionality of a country, I too am loosely leaning on the idea of a universal misery index.

What George Bowering said yesterday in regards to the death penalty for juveniles being used by the Congo, Pakistan and the U.S. is actually what makes the US about twentieth on the misery index. What George didn't say however is that we do have freedom of speech, quite good longevity, good hygiene, good dental health (when you compare it to Morocco) etc. Congo and Pakistan do not share these good things.

Sen argues that it is not equality of income that matters in a given country that will lead to prosperity, but equality of OPPORTUNITY. Therefore, women MUST HAVE equal access to opportunity, as must all minorities within a country. Of course this is a fictional state of affairs -- but it HAS TO BE AIMED AT -- and this is actually one of the keystones of conservative logic for intervention within the Islamic republics.

- a. There are at least a hundred thousand slaves within the southern Sudan that are being kept by Islamic warlords
- b. Throughout the Islamic world there is not equality of opportunity for women (even jogging has been banned, and women runners in the Olympics have had to train outside their countries of origins for fear of public execution)
- c. Non-Islamic people in many of those countries do not have equal opportunities

This is why the conservatives are actually picking up new recruits all the time and the liberals are losing them. The conservatives are actually talking about human rights, and they are using this as an absolute standard. This has a very powerful appeal.

Sen writes that there has never been a democratic country that has EVER experienced a famine.

Compare the Soviet Republics.

The neo-conservatives have very good ideas, and I don't see anybody in academia who has ever even heard of these ideas.

People are busy reading Foucault for ideas, and come on, he knowingly gave AIDS to young people, and this is in the biographies. He's a non-starter. On top of that, he suggests that child molestation is no big deal in History of Sexuality pp. 25-30. This is not going to sail outside of the protected environment of academia. All the conservatives have the weaknesses of the liberals down pat. They read their enemies. And somehow the liberals are not reading conservatives at all, and are getting creamed at the polls.

The best thing that poets can do is to read their enemies.

-- Kirby Olson

*That Bush said these countries weren't functioning... by what/whose standards? When was it one countries business to determine this?*

[↑ Contents](#)

### 322. **George Bowering**

#### **Re: utility problem**

Thu 13 Nov 2003

*What's the difference between US & UK knife & fork handling?*

The Brits keep fork in left hand, knife in right. The USAmericans cut a piece of steak or whatever, then put down their knife, move their fork to their right hand, and poke it in their mouth.

*I remember the young David Bromige (\*no, that is not an oxymoron or any other kind) as a very struemich sort of fellow, recently freed from Saskatchewan, unable to eat a hotdog save with a knife and fork, holding them the correct way as in the British way.*

*"Srueamish" as George employs it means something in the new "Spanglish". It means "to lick the metaphorical cream off the top". You are revealed, ladies. Grandfather Bromige, F.R.C.*

*-----Original Message-----*

*From: George Bowering <[REDACTED]>*

*To: [REDACTED] <[REDACTED]>*

*Date: Saturday, November 08, 2003 2:58 PM*

*Subject: Re: utility problem*

*Hey, I told Pierre all about the provenance of the meatloaf and he insisted on having it anyway. He was standing there in his Goldberg boxers and carrying a Kirby Doyle book. My heart softened. My head*

*too. I gave him the meatloaf and a bottle of A-1.*

*George, George, George, such a load of piffle, and when I think of the unspeakable things you and Maria did all night with that poor battered meatloaf. . . . As you well know it never crossed my lips. In fact I was trying to throw it out the hotel window when you offered it to Pierre for lunch. That was unkind of you, and they haven't forgotten at the health department in Winnipeg. I hope all of Pierre's tests were negative.*

*Btw someone call the Canadian mounted spelling police. Bowering is trying to spell "squeamish."*

*Ha! I have had many a breakfast with you, Rachel, and I have never known you to be squeamish. You did tell me to cover up my chest hair one time, but as I recall that was the time you were having the previous night's meatloaf for breakfast, with salsa on it. Lord! I remember the dog was looking at you with imploring eyes. I could hardly bite into my rye toast.*

*GB*

*>Gosh. It seems that while etherised I somehow called up the ghosts of  
>Pierre Joris and Gyorgy Bowering. If you guys are going to kiss in  
>public (and discuss your "firkin") you really ought to put  
some kind of  
>rating in the subject line. I mean, decent people are eating  
breakfast.*

*>*

*>> Was that YOU in Missoula? I thought it was James Lee Burke! Shows  
>> what a few bottles of Rattlesnake will do to a fellow,  
especially a  
>> visiting Canadian. If that WAS you in Missoula, how do I get your  
>> firkin back to you?*

*>*

*>> >well, I'll be darned, George, so that talk about X.J.  
was just one*

*>> >of your come-ons and then, if I remember the sequence accurately,  
>> >you tried to prove that a Canadian kiss was as good as a French  
>> >kiss, but that burly barman wouldn't have any of it and  
so we drove*

*>> >back to either Peekskill or Missoula, whatever... I  
think I'll have*

*>>> >> >another Mirabelle just about now... Pierre*

*>>> >> >*

*>>> >> >*

*>>> >> >>>Well, Bowering says he has never been to Peekskill. But he  
>>> >> has time to*

*>>> >> >>>hang out in Missoula watching Little League games. Go*

*figure. If it*

>> >>>weren't so bewildering it would be just plain sad. Maria

>> and I are going

>> >>>to have to live with that. We'll sit on our little tuffet

>> of memories,

>> >>>and occasionally we'll be joined by Pierre Joris.

>> >>

>> >>Now wait just one minute! That stuff that went on between me and

>> >>Pierre wads just collegial, only some mutual recognition of our

>> >>devotion to the poetry of X.J. Kennedy. Okay, we may

> have embraced a

> >> >>few times, but he's a European, eh?

--

*George Bowering*

*Misses Donald O'Connor*

*303 Fielden Ave.*

*Port Colborne, ON, L3K 4T5*

--

*George Bowering*

*Friend of Dog Laureate of Canada*

*303 Fielden Ave.*

*Port Colborne. ON,*

*L3K 4T5*

--

George Bowering

Friend of Dog Laureate of Canada

303 Fielden Ave.

Port Colborne. ON,

L3K 4T5

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323. **Ian VanHeusen**

***Re: email address for Manuel Brito?***

*Thu 13 Nov 2003*

---

Is Manuel Brito a cuban painter? Name rings a bell from an exhibition that UAl-bany had.

---

Policies dangerously increase.

*From: Tenney Nathanson <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: email address for Manuel Brito?  
Date: Thu, 13 Nov 2003 10:12:41 -0700*

*email for Manuel Brito?*

*backchannel fine,*

*thanks,*

*Tenney*

*mailto:[REDACTED]  
mailto:[REDACTED]  
<http://www.u.arizona.edu/~nathanso/tn>*

*POG:  
mailto:[REDACTED]  
<http://www.gopog.org>*

---

Compare high-speed Internet plans, starting at \$26.95.  
<https://broadband.msn.com> (Prices may vary by service area.)

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324. **Tenney Nathanson**  
***Re: email address for Manuel Brito?***  
*Thu 13 Nov 2003*

---

no he's Mr. Zasterle, in the Canary Islands. but I don't have email.

mailto:[REDACTED]  
mailto:[REDACTED]  
<http://www.u.arizona.edu/~nathanso/tn>  
POG:  
mailto:[REDACTED]  
<http://www.gopog.org>

*-----Original Message-----*

*From: UB Poetics discussion group  
[mailto:[REDACTED]] On Behalf Of Ian VanHeusen  
Sent: Thursday, November 13, 2003 2:09 PM  
To: [REDACTED]  
Subject: Re: email address for Manuel Brito?*

*Is Manuel Brito a cuban painter? Name rings a bell from an exhibition that UAlbany had.*

---

*Policies dangerously increase.*

*From: Tenney Nathanson <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: email address for Manuel Brito?  
Date: Thu, 13 Nov 2003 10:12:41 -0700*

*email for Manuel Brito?*

*backchannel fine,*

*thanks,*

*Tenney*

*mailto:[REDACTED]  
mailto:[REDACTED]  
<http://www.u.arizona.edu/~nathanso/tn>*

*POG:  
mailto:[REDACTED]  
<http://www.gopog.org>*

---

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<https://broadband.msn.com> (Prices may vary by service area.)*

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325. **schwartzgk**  
***Poetic (X) Justice***  
*Thu 13 Nov 2003*

---

Besides writing:



We've voted in a government that's  
rotting to the core,  
Appointing Godless judges who throw  
reason out the door.

Ex Chief Justice Roy Moore has written lots more. All close readings invited for:  
<http://family.org/cforum/citizenmag/webonly/a0021362.cfm>

--Gerald Schwartz

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326. **bill marsh**

### ***Factory School Fall Book Sale***

*Thu 13 Nov 2003*

---

These are truly rock-bottom deals on some great books and chapbooks from Factory School, Meow Press, and PaperBrain Press. Many titles are now (or soon will be) rare collector's items. The entire list represents over a decade of publishing activity from these three presses. In many cases, only a few copies remain, so take advantage! You won't be disappointed.

Choose from the following package deals:

(prices good through 2003, while supplies last)

(postage included and quality guaranteed)

Deal #1: Any THREE of the following for \$10 (or SIX for \$17, or all TEN for \$25)

Steve Carll, *Drugs* (PBP)

Robert Creeley, *The Dogs of Auckland* (Meow)

William Howe, *A #’s Onus* (Meow)

Loss Pequeño Glazier, *The Parts* (Meow)

Jennifer Ley, *The Birth of Detachment* (PBP)

Noemie Maxwell, *Thrum* (Meow)

Sheila Murphy & Peter Ganick, *Numens from Centrality* (PBP)

John Olson, *Logo Lagoon* (PBP)

Gary Sullivan, *Dead Man* (Meow)

Zazil 1 (Lowther, Featherston, West, Bennett, Mez,

Fuller, Rodriguez, Stecopoulos, Carll, Messerli, Jarnot,

Collobert, Downs, Smith, Wallace, Cope) (FS)

\* \* \* \* \*

Deal #2: Any THREE of the following for \$12 (or SIX for \$20, or all TEN for \$30)

Wanda Coleman, et al., Quartet (Meow)  
Dan Farrell, (Untitled Epic Poem...) Grid (Meow)  
Benjamin Friedlander, A Knot Is Not a Tangle (Meow)  
Benjamin Friedlander, Selected Poems (Meow)  
Lisa Jarrot, Two of Everything (Meow)  
Kevin Killian, Argento Series (Meow)  
Andrew Levy, Elephant Surveillance To Thought (Meow)  
Alan Loney, Catalogue (Meow)  
Susan Schultz, Addenda (Meow)  
Liz Waldner, Call (Meow)

\* \* \* \* \*

Deal #3: Any THREE of the following for \$20 (or FIVE for \$30, or all SEVEN for \$40)

Todd Baron, That Looks at One and Speaks (FS)  
Mike Basinski, Heka (FS)  
Robert Duncan, Copy Book Entries (Meow)  
Bill Marsh & Dana Montlack, Recycler's Handbook (PBP)  
Bill Marsh & Dana Montlack, The Bagua Book (PBP)  
Reina Maria Rodriguez, Detención del Tiempo (FS)  
Laura Stapleton (ed.), 3rdest World (FS)

\* \* \* \* \*

Deal #4: Any ONE of the following signed, limited editions for \$10 (or all THREE for \$25)

Todd Baron, That Looks at One and Speaks (FS)  
Mike Basinski, Heka (FS)  
Reina Maria Rodriguez, Detención del Tiempo (FS)

\* \* \* \* \*

Deal (kicker) #5: Get ALL TWENTY-SEVEN (including signed, limited editions) for \$100 – originally over \$200 worth of paper, labor, and love.

Please send checks (payable to Bill Marsh) to:

7661 Troy Terrace  
La Mesa, CA 91941

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327. **tom bell**  
***statehood for Iraq***  
*Thu 13 Nov 2003*

---

Is there anything to keep us from granting Iraq statehood? Seems preferable to colonizing it and they must have a media figure who could govern better than S can or S can round up a posse to lasso the terrorists.

tom bell

Some poetry available through geezer.com

Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

Write for the Health of It course at

<http://www.suite101.com/course.cfm/17413/seminar>

<http://www.suite101.com/course.cfm/17413/overview/37900>

not yet a crazy old man

hard but not yet hardening of the

art

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328. **Poetry Project**  
***Events at the Poetry Project 11/17-11/19***  
*Thu 13 Nov 2003*

---

A Much Anticipated Week at the Project. We hope to see you all here!

\*

November 17, Monday Mark Bibbins & Jenny Bouilly Jenny Bouilly's book *The Body* was published in 2003 by Slope Editions. Her work has been anthologized in *The Best American Poetry 2002*, *Great American Prose Poems*, and *The Next American Essay*. Mark Bibbins is the author of *Sky Lounge* (Graywolf Press, 2003) and a founding editor of *LIT* magazine. He teaches at Purchase College and the New School. [8:00 p.m.]

November 19, Wednesday Robert Creeley & Jennifer Moxley Robert Creeley is a New Englander by birth (1926) and disposition, although he has spent most of his life in other parts of the world, including Guatemala, British Columbia, France, and Spain. In the 1950s he taught at Black Mountain College and also edited the *Black Mountain Review*, a crucial gathering place for alternative senses of writing at that time. Charles Olson (then Rector of the college), Robert Duncan and Edward Dorn are among the company he met there. Subsequently, he taught at the University of New Mexico and in 1966 went to the State University of New York at Buffalo, where he was the first director of the Poetics Program, begun in 1990 with colleagues Charles Bernstein, Susan

Howe, Dennis Tedlock, and Raymond Federman. In 2003 he joined Brown University's Graduate Program in Creative Writing as a Distinguished Professor of English. Although most identified as a poet (For Love, Pieces, Windows and Selected Poems being a few of his many collections), he has written a significant body of prose including a novel, *The Island*, and a collection of stories, *The Gold Diggers*. His critical writings are published in *The Collected Essays of Robert Creeley* and his correspondence with Charles Olson is now in ten volumes and counting. He is also known for the diversity of his collaborations with artists in other media, having made records with two decisive jazz composer/musicians, the bassist Steve Swallow (*Home*) and the saxophonist Steve Lacy (*Futurities*), and collaborated with the alternative mix rock group Mercury Rev (*The Hum is Coming from Her/So There*). He has worked for more than three decades with visual artists, including Robert Indiana, Jim Dine, R.B. Kitaj, Francesco Clemente, John Chamberlain, Alex Katz, and Susan Rothenberg. Jennifer Moxley is the author of *Imagination Verses* (Tender Buttons, 1996; Salt, 2003) and *The Sense Record* (Edge, 2002; Salt, 2003). The latter was selected by Small Press Traffic as one of the best poetry books of 2002. She is the poetry editor at *The Baffler* and a contributing editor to *The Poker*, and works as an Assistant Professor of English at the University of Maine. [8:00 p.m.]

\*

The Poetry Project is located at St. Mark's Church-in-the-Bowery  
131 East 10th Street at Second Avenue  
New York City 10003  
Trains: 6, F, N, R, and L.



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

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in free to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call .

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329. **David A. Kirschenbaum**

**\*\* Boog City Discount Ad Rate is Back \*\***

*Thu 13 Nov 2003*

---

Hi all,

Boog City's discount ad rate is back.

Our December issue is going to press on Monday, Nov. 24, and we are once again offering a 50% discount on our 1/8-page ads, cutting them from \$60 to \$30. (The discount rate also applies on larger ads.)

Make reservations as soon as possible.

Ads must be in by Fri., Nov. 21

Issue will be distributed on Tues. Nov. 25.

Backchannel to [REDACTED] or call 212-842-BOOG(2664) for more information.

Thanks,  
David

P.S. If you're unfamiliar with Boog City, we're an East Village Community newspaper and an affordable way to reach likeminded New Yorkers who would be interested in your offerings.

We come out monthly, with a print run of 2,000, and distribute primarily in the East Village and Williamsburg.

--

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

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### 330. **David A. Kirschenbaum** ***Need Some Email Addresses***

*Thu 13 Nov 2003*

---

please backchannel.

Thanks,  
David

pattie mccarthy  
donna cartelli  
dale smith  
wendy kramer  
tom orange  
kent johnson

alan horvath  
eve grubin  
jen robinson  
mark wallace  
daisy decapite

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331. **David Hadbawnik**

***Rodney Koeneker/Mytili Jagannathan at CCA San Francisco, Fri., 11/21***

*Thu 13 Nov 2003*

---

Hi all,

I'm writing to invite you to come see me and  
Mytili Jagannathan read  
from our new poetry collections on Friday, Nov.  
21st as part of Small  
Press Traffic's Fall reading series at CCAC in San  
Francisco. That's  
the Friday before Thanksgiving; it will be the  
debut reading for my  
new  
book, "Rouge State," just out from Pavement Saw  
Press. Mytili is here  
from Philadelphia to unveil her new chapbook ACTS,  
the first  
publication  
from local poet David Hadbawnik's habenicht press.  
Drinks to follow at  
the Connecticut Yankee (just up from Bottom of the  
Hill). I'd love to  
see you there!

Hooray,  
Rodney

[DH amending Rodney's post to note: Mytili's book  
is actually the THIRD title on habenicht press;  
others are Curses and Other Love Poems by Sarah  
Peters and The Ones I Used To Laugh With by Diane  
di Prima. This is MYTILI's first book. and you can  
read more about it at  
[www.habenichtpress.com](http://www.habenichtpress.com) ]

[Also: this might be the most interestingly named double bill of poets you're likely to see this year!]

DETAILS:

RODNEY KOENEKE & MYTILI JAGANNATHAN

FRIDAY, NOV. 21st, 7:30 p.m.

Timken Lecture Hall, CCA (formerly California College of Arts and Crafts)

1111 Eighth Street, San Francisco (just off the intersection of 16th and

Wisconsin)

\$5-\$10 sliding scale, free to SPT members

See [www.spttraffic.org](http://www.spttraffic.org) for more details

MYTILI JAGANNATHAN was selected for a Pew Fellowship in 2002; her work has appeared in Xcp: Cross Cultural Poetics, Combo, Interlope, and Mirage; and is forthcoming in the anthology "Cities of Chance: An Anthology of New Poetry from thw United States and Brazil." She joins us from Philadelphia in celebration of the publication of her new chapbook ACTS by David Hadbawnik's habenicht press.

RODNEY KOENEKE was born in Omaha in 1968 and grew up in Tucson and Los Angeles. He's lived in or about San Francisco since 1986. He has published a book of history, "Empires of the Mind: I.A. Richards and Basic English in China, 1929-1979" (Stanford UP, 2003); "Rouge State" is his first full-length poetry collection.

"In Rouge State, Rodney Koeneké puts the blush back on the demotic.

His idiomatic montage is a careening screed dictated

from a state of alert,  
all puns intended to turn the hose back on a  
culture run literally  
amuck, and whose marquee reads: Raw, Red, Rouge,  
Incarnadine. Welcome  
to these states!"  
--Michael Gizzi

"Cannily an(a)esthet(ic)izing the misogynist and  
orientalist phantasms  
that are projected onto the digital plateaux of  
its own prosodic  
bravado, this is how Naked Lunch might have turned  
out if it had been  
written by Robert Browning having a sex change  
operation. There can be  
but one sordid bordello of this magnitude, and  
Koeneker has erected it  
squarely at the fissure where the simulacrum  
Middle America of Pop  
Warner and bubble top vans collides with a  
paracolonial hallucination  
of  
Eastern inscrutability inhabited by five-dollar  
houris and hack out  
players. These elegant verses have teeth, and be  
warned: behind each  
incisor lurks a Dunciad."  
--K. Silem Mohammad

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332. **cartograffiti**

***Re: Rodney Koeneker/Mytili Jagannathan at CCA San Francisco, Fri.,  
11/21***

*Thu 13 Nov 2003*

---

This is probably a good time to note that Mytili will be reading the following  
evening at my place, with Del Ray Cross. I'll send a full announcement soon, but  
for those making plans this far out, time and location follow:

7:30pm (potluck starts at 6:00 if anyone wants to endure my cooking)  
134 Greenbank Avenue  
Piedmont, CA 94611



Not transit-accessible, so if that's a concern, get in touch and I'll try to arrange ride-sharing.

Taylor

Original Message:

-----

From: David Hadbawnik [REDACTED]

Date: Thu, 13 Nov 2003 15:20:45 -0800

To: [REDACTED]

Subject: Rodney Koenek/Mytili Jagannathan at CCA San Francisco, Fri., 11/21

Hi all,

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see you there!

Hooray,  
Rodney

[DH amending Rodney's post to note: Mytili's book  
is actually the THIRD title on habenicht press;  
others are Curses and Other Love Poems by Sarah  
Peters and The Ones I Used To Laugh With by Diane  
di Prima. This is MYTILI's first book. and you can  
read more about it at  
[www.habenichtpress.com](http://www.habenichtpress.com) ]  
[Also: this might be the most interestingly named

double bill of poets you're likely to see this year!]

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ACTS by David

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amuck, and whose marquee reads: Raw, Red, Rouge,  
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to these states!"  
--Michael Gizzi

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that are projected onto the digital plateaux of  
its own prosodic  
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out if it had been  
written by Robert Browning having a sex change  
operation. There can be  
but one sordid bordello of this magnitude, and  
Koeneker has erected it  
squarely at the fissure where the simulacrum  
Middle America of Pop  
Warner and bubble top vans collides with a  
paracolonial hallucination  
of  
Eastern inscrutability inhabited by five-dollar  
houris and hack out  
players. These elegant verses have teeth, and be  
warned: behind each  
incisor lurks a Dunciad."  
--K. Silem Mohammad

-----  
mail2web - Check your email from the web at  
<http://mail2web.com/> .

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333. **Joel Weishaus**  
***Re: statehood for Iraq***  
*Thu 13 Nov 2003*

---

| *Is there anything to keep us from granting Iraq statehood?...*  
| *tom bell*

Yes, the Iraqi People.

-Joel

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334. **Kirby Olson**  
***Re: statehood for Iraq***

Thu 13 Nov 2003

---

Puerto Rico has been asked, and they said no. Haiti was also asked, and they too said no, in spite of all the economic benefits, and all that. This was in the later 1800s (in the Haitian scenario) -- but I can't remember exactly what date.

Fun idea, but they'd have to have a referendum and agree to form a state, or at least that has been the protocol for Caribbean islands.

-- Kirby Olson

Joel Weishaus wrote:

*Is there anything to keep us from granting Iraq statehood?...*

*tom bell*

*Yes, the Iraqi People.*

*-Joel*

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335. **furniture\_press**  
***Re: Factory School Fall Book Sale***

Thu 13 Nov 2003

---

Attention all:

In a recent tech-dunce my e-mail server (graffiti.net) decided to take liberties with my addie list and thoroughly trashed all my contacts. I need to send info to all the contributors to ABMIT so I can send them copies.

Can anyone please send me the e-mails or addies of the following people.  
Thanks much.

John M Bennet  
Edmund Berrigan  
Catherine Daly  
Thomas Fink  
W B Keckler  
Kyle Schlesinger  
Steve Timm  
Ryan Walker

--

---

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Powered by Outblaze

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336. **tom bell**

***Re: statehood for Iraq***

*Thu 13 Nov 2003*

---

and they would undoubtedly vote democratic?

tom

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

From: "Joel Weishaus" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, November 13, 2003 5:25 PM

Subject: Re: statehood for Iraq

*Is there anything to keep us from granting Iraq statehood?...*

*tom bell*

*Yes, the Iraqi People.*

*-Joel*

[↑ Contents](#)

337. **Karl-Erik Tallmo**

***poetry is still pretty***

*Thu 13 Nov 2003*

---

poetry is real

poetry is unethical

poetry is still pretty

poetry is from latin words which are not always true

poetry is available in every home of this secluded town

poetry is owned and operated by Lisa and Mark Camden of Clackamas, Oregon

poetry is used with as much ethical consideration as possible

poetry is wonderfully anachronistic in its outlook

poetry is a favorite destination  
poetry is so large that it should be put to use in airport construction  
poetry is opaque when held to the light  
poetry is washed by hand with small soft brushes  
poetry is so lyrical it makes mountains cry  
poetry is produced by different methods which results in a wide range  
of textures  
poetry is made of wheat  
poetry is never going to play here  
poetry is the shit  
poetry is truly inspiring  
poetry is homosexual  
poetry is considerably higher than other active mediations  
poetry is noted for its thin walls and light weight  
poetry is recreation of a past mate by using another person  
poetry is a geographically inert substance  
poetry is spot on  
poetry is lead  
poetry is variety  
poetry is proposition  
poetry is a bible verse reference on the bottom of every object  
poetry is cinematic in scope and at times iconic  
poetry is accomplished by a long process of several working days  
poetry is the healing force of a usually very soft yellowish substance  
poetry is very dirty and it may take days or even weeks to clean  
poetry is no longer made in this country  
poetry is all in the head  
poetry is an ancient technology  
poetry is women's work  
poetry is tradition  
poetry is a myth  
poetry is null  
poetry is guaranteed to be as described  
poetry is the lifelong love of a Richwood resident  
poetry is beautiful and spontaneous  
poetry is perfectly balanced physically  
poetry is all in the hand  
poetry is usually done in the open  
/Karl-Erik Tallmo

---

KARL-ERIK TALLMO, poet, writer, artist, journalist, living in  
Stockholm, Sweden.

MAGAZINE: <http://art-bin.com>

ARTWORK, WRITINGS etc.: <http://www.nisus.se/tallmo/>

---

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338. **furniture\_press**

**Re: \*\* Boog City Discount Ad Rate is Back\*\***

Thu 13 Nov 2003

---

Jane, Taylor,

Thanks very much for the e-mail/postal addies. I'm one step closer to sanesville.

Also: Ambit-Journal of Poetry & Poetics is finally finally finally pressed for proper distribution. If anyone would like a copy send me a note about subscriptions. I am very open to magazine trades also. The website [furniturepress.net](http://furniturepress.net) will also be up and running by December. I'll also have more info about our small presses/disparate poetic communities feature on the web, where we'll be building a forum/dialogue through the site plus have an on-line zine featuring poets from around the country. Details are slim now but imagine the possibilities. Anyone who wishes to contribute we are all yours.

Keep all ears to the ground, we're coming.

check out [www.towson.edu/~cacasama/furniture/poae](http://www.towson.edu/~cacasama/furniture/poae) while we rebuild our home.

e-mail me at: [REDACTED]

All my best to everyone,

Christophe

--

---

Graffiti.net free e-mail @ [www.graffiti.net](http://www.graffiti.net)

Check out our value-added Premium features, such as an extra 20MB for just US\$9.95 per year!

Powered by Outblaze

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339. **patrick dunagan**  
**Re: 2 sputtering questions**  
Thu 13 Nov 2003

---

I do side with Tim on the CYBORGS statement and differ with Nick on TREES=microchips, to my taste trees are much more 'substantial' and 'down-to-earth' than those funny-seeming nannos? in which our dialogues and poems appear to 'float'.

As far as getting 'ill' from one's reading, I just finished up O'Leary's Gnostic Contagion: Robert Duncan and the Poetry of Illness and it's a hell of a great read that I think might confirm some of what your feeling Tim. (I find it unlikely that Duncan would have approved much of 'blooggin')

- Patrick Dunagan

--

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

DATE: Thu, 13 Nov 2003 01:50:36  
From: Nick Piombino <[REDACTED]>  
To: [REDACTED]  
Cc:

*Date: Wed, 12 Nov 2003 10:11:17 -0500  
From: Tim Peterson <[REDACTED]>  
Subject: 2 burning questions*

*Thanks so much for these comments, Nick. It helps...be assured that I am not just talking from my head, but also from the part of the everyday experience I have of continually feeling frustrated and uncomfortable with people in general who seem enamored with the idea of being cyborgs. It's more a response to social conditions I really don't understand and that upset me than to academic theory. I know I must be right in some respect, because I trust my own reactions to things, and I know that when I spend an hour or two online blogging, reading blogs or online journals, etc., I begin to feel ill, just physically and mentally ill. I don't have another way to explain it. There's something missing there, for me, and I guess I'm trying to find a way to name what it is...*

*Best,*

*Tim*

*With all due respect, Tim, I don't understand what you are getting at with these comments. You have every right to express your feelings of sickness when you read, and how you are sure that that proves something to your*



*satisfaction, but how do you get from "people who seem enamored with the idea of being cyborgs" ...and "when I spend an hour or two online blogging, reading blogs or online journals...I begin to feel ill" to "...there's something missing there..." What does blogging have to do with cyborgs? Do you also get sick when you read books and journals? One medium is electronic, the books and magazines are made from trees. Both involve people's writing. Very frequently the same people who read and write books and articles also read and write blogs and pieces in online journals.*

*Best wishes,  
Nick*

---

Enter now for a chance to win a 42" Plasma Television!  
<http://ad.doubleclick.net/clk;6413623;3807821;f?http://mocda1.com/1/c/563632/113422/313631/313631> AOL users go here:  
<http://ad.doubleclick.net/clk;6413623;3807821;f?http://mocda1.com/1/c/563632/113422/313631/313631> This offer applies to U.S. Residents Only

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### 340. **Alan Sondheim** ***Emerald Bluing***

*Thu 13 Nov 2003*

---

#### Emerald Bluing

So this is what I've been doing  
Reading about Opals ungluing.  
If this were really the case.  
In which case I'm off base.  
In the world which is the case.  
Closed with a clasp where she breathed her last.

Opal Whiteley Opal Has Whiteley BeenHas Memorial. Whiteley Check Memorial. for Check Whats Whats NEW NEW with with Opal? Opal? News News Research Research onon Whiteley. Whiteley. Cover Cover of of Katherine Katherine Becks Becks newnew book about book Opal. about The Opal. was the the brightest brightest and and most most beloved beloved Who Who Was Was PrincessPrincess Whiteley? 1915 In Opal 1915 was popularOpal teenager At in the Oregon! young At age young 22 age Opal 22 teenager Opal, Chloe. Chloe. The 1993 to to 2001. 2001. Read Read Memorial Memorial Updates. Updates. MeetMeet Founder, Founder, Stephen Stephen Williamson. Williamson. E-mail E-mail Explore World World Opal A

GuideMemorial. are to also places links Opal places lived lived her her life. life.  
Fantastic Fantastic Tale Tale oldest oldest five five children,children, Irene  
Whiteley born to Charles Edward Edward Whiteleys Whiteley. HomeOpal Page.  
Information

Opal Whiteley Opal Whiteley Has Been  
Opal Whiteley Memorial. Check for Opal  
Whats NEW with Opal? News Research on  
Opal Whiteley. Cover of Katherine Becks new  
book about Opal. The Opal Whiteley  
Opal Whiteley was the brightest and most beloved  
the Opal Whiteley Memorial. Who Was Princess  
Opal Whiteley? In 1915 Opal was the most popular  
teenager in Oregon! At the young age of 22 Opal  
Opal, Chloe. The Opal Whiteley Memorial. 1993 to  
2001. Read Opal Memorial News Updates. Meet  
Founder, Stephen Williamson. E-mail The Opal Whiteley  
Memorial. Explore the World of Opal Whiteley. A Guide  
are also links to places Opal Whiteley lived and about  
her life. The Fantastic Tale of Opal  
Opal Whiteley. The oldest of five children,  
Opal Irene Whiteley was born to Charles Edward  
Opal Whiteley. Opal Whiteleys Home  
Page. Information about Opal Whiteley

Damn it Opal who are you?  
None of the books tell it true.  
There are a lot of people who might have sued.  
Some say later you were arrogant and rude.  
You might have made it up from leaves that were strewed.  
You used did and do in ways that seemed really screwed.  
Nothing about you seems to make sense except you were unglued.  
Somewhere along the line you were glued and then you grewed.

---

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341. **hazel smith**  
***Bob Perelman visit to Canberra***  
*Thu 13 Nov 2003*

---

The Co-op Bookshop [www.coop-bookshop.com.au](http://www.coop-bookshop.com.au) University of Canberra Cen-  
tre for Writing [www.ce.canberra.edu.au/writing](http://www.ce.canberra.edu.au/writing) The School of Creative Commu-  
nication, University of Canberra [www.ce.canberra.edu.au/cc](http://www.ce.canberra.edu.au/cc)

present

The Second Marya Glyn-Daniel Lecture

Professor Bob Perelman

What Place Is It? Writing and Global Positioning Systems

Writer and critic Bob Perelman is a leading member of the internationally influential American language poetry movement, and has published 16 books of poetry. Perelman is also a Professor of English at the University of Pennsylvania. His critical books include *The Trouble With Genius: Reading Pound, Joyce, Stein and Zukofsky*, University of California Press, 1994, and *The Marginalization of Poetry: Language Writing and Literary History*, Princeton University Press, 1996.

The event will also feature Marya Glyn-Daniel, who will read from her prose poem *There's a Blackie Mum! Me and Black Australia* and from *Judge a Book*.

Marya lives in Canberra and is the author of *The Macau Grand Prix* and *My Part In The Cultural Revolution in China*, Ginninderra Press, 1999, and a play, *Gulf Country*, Ginninderra Press, 2000. She is currently working on a biography of Canberra personality and publicist Coralie Wood.

5.30pm, Wednesday 19th November, 2003

The Council Room

Level D, Building 1

University of Canberra

Refreshments will be served

RSVP by Friday 14th November

Contact: 6251 2481

--

Dr. Hazel Smith

Senior Research Fellow

School of Creative Communication

Deputy Director

University of Canberra Centre for Writing

<http://www.ce.canberra.edu.au/writing>

Editor of *Inflect* <http://www.ce.canberra.edu.au/inflect>

University of Canberra

ACT 2601

phone 6201 5940

More about my creative work at  
[www.australysis.com](http://www.australysis.com)

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342. **Joe Brennan**

***Cheney Gang Mulls Interim Iraqi Puppet Like The 'Good Ol' Days In Southeast Asia***

*Thu 13 Nov 2003*

---

<A HREF="http://www.theassassinatedpress.com/">Click here: The Assassinated Press</A>

Cheney Gang Mulls Interim Iraqi Puppet Like The 'Good Ol' Days In Southeast Asia':

Rumsfeld In favor Of Returning Saddam Hussein To Power:

New Toby Keith Song 'It's Too Late To Smell the Roses When Your Mama's Puttin' Them On Your Grave' From His New Platinum CD "Laughin' All The Way To The

Bank" Rockets To Number One:

"If Voting Could Really Change Things, It Would Be Illegal," Says

Manufacturer Of Computerized Voting Booths:

Halliburton Denies GIs Are Drinking Their Horse Piss:

by Jeffrey Lube

The Assassinated Press

They hang the man and flog the woman  
That steal the goose from off the common,  
But let the greater villain loose  
That steals the common from the goose.

Constant apprehension of war has the same tendency  
to render the head too large for the body. A standing military  
force with an overgrown executive will not long be safe.  
companions to liberty. -- Thomas Jefferson

"America is a quarter of a billion people totally misinformed and disinformed by  
their government. This is tragic but our media is -- I wouldn't even say corrupt  
-- it's just beyond telling us anything that the government doesn't want us to  
know."

Gore Vidal

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343. **Haas Bianchi**

**Re: busy**

Thu 13 Nov 2003

---

I agree completely Blog is nice but it was fun to intrude in someone else's conversation on the listserv and start conversations Blog is ok I guess but I like free for all's better

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

From: UB Poetics discussion group

[mailto:██████████] On Behalf Of Kazim Ali

Sent: Monday, November 10, 2003 6:48 AM

To: ██████████

Subject: Re: busy

*i too noticed less of the conversations that happened here: in the public square. where everyone got dirty and in everyone else's face.*

*is it possible that the blogs are the new mall: drawing all the traffic into compartmentalized shops: you have to know where to go to get what you want.*

*no more in your face. too bad. so is "blog" the wave of the future? and not "list" any more? why is that? back to possession i guess: "blog" is our own kingdom where we can say and say. list is, no matter how unmoderated, still someone else's green.*

--- tom bell <██████████> wrote:

*I have been puxxled by the lack of stimulating conversations here on the list but then I realized we were all busy bloggin.*

*tom bell*

*Some poetry available through geezer.com*

*Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)*

*Write for the Health of It course at*

*<http://www.suite101.com/course.cfm/17413/seminar>*

*<http://www.suite101.com/course.cfm/17413/overview/37900>*

*not yet a crazy old man*

*hard but not yet hardening of the  
art*

=====  
=====

*WAR IS OVER*

*(if you want it)*

*(e-mail [REDACTED])*

---

*Do you Yahoo!?*  
*Protect your identity with Yahoo! Mail AddressGuard*  
*<http://antispam.yahoo.com/whatsnewfree>*

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344. **tom bell**

***Fw: McPoem of the day***

*Fri 14 Nov 2003*

---

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

From: "tom bell" <[REDACTED]>

To: "poetics" <[REDACTED]>

Sent: Thursday, November 13, 2003 8:58 PM

Subject: McPoem of the day

> Discharge

> Full privileges

> Partial hospitalization

> Day treatment

> Line up for meds

>

>

Arts

> Electric

>

Ars

> Electronic

>

Stars

fell

> on TN

>

Star

> elected in CA

> Start  
> walking  
>  
> RN  
> LPN  
> PRN  
> EAPoe  
> T  
>  
> tom bell  
>  
>  
> Some poetry available through geezer.com  
>  
> Section editor for PsyBC www.psychbc.com  
>  
> Write for the Health of It course at  
> http://www.suite101.com/course.cfm/17413/seminar  
> http://www.suite101.com/course.cfm/17413/overview/37900  
> not yet a crazy old man  
> hard but not yet hardening of the  
> art  
>

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345. **Michael Cross**  
***Notes on Taylor Brady's "Microclimates"***  
*Fri 14 Nov 2003*

---

Hello All:

Taylor Brady has some really generative thoughts on his "Microclimates" here:  
[REDACTED]. A lot to think about...

MC

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346. **Michael Cross**  
***Re: Notes on Taylor Brady's "Microclimates"***  
*Fri 14 Nov 2003*

---

Sorry, the address is actually www.michaelcross.blogspot.com

Quoting Michael Cross <[REDACTED]>:

Hello All:

Taylor Brady has some really generative thoughts on his "Microclimates" here: [REDACTED]. A lot to think about...

MC

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347. **Nick Piombino**  
**2 sputtering questions**

Fri 14 Nov 2003

---

Date: Thu, 13 Nov 2003 10:47:54 -0500  
From: Tim Peterson <[REDACTED]>  
Subject: 2 sputtering questions

Nick, in this case I think it's very much an issue of "the medium is the message" -- there is something fundamentally different about the activity of blogging and reading blogs from say, reading a journal or a book. Perhaps what I'm talking about here is the conflation of the blog with its author or writer -- the blog being a kind of virtual extension of the self that is potentially exciting, potentially worrying. I'm tempted to bring up Kent Johnson's critiques of authorship, but I will simply gesture at those. I guess what I'm saying is that, In a way, blogs form an incomplete map of the social sphere and project this virtual map back onto the real in a way that I think is fairly new for poetry, at least. The other thing that's new about it is 1) speed and 2) accessibility. As several frames run in succession appear to create the motion of a film, so a series of frequent blog entries contributes to the creation of a virtual person who is fundamentally different from a real person, more mercurial somehow, while also evoking and limited to all the paradoxes of textuality or textual speech. As an easy example: a blog is not a listserv -- the two function in very different ways, and I would posit that a listserv actually allows for a more communal, democratic discussion.

Best,

Tim

Hey Tim, this is so beautifully put I find myself almost compelled to agree with you. But where I don't agree is that obviously listservs, books, films and tv are just as <sup>3</sup>virtual<sup>2</sup> as blogs. You have not specified clearly where blogs differ from these other media, but surely people are just as essentially <sup>3</sup>personae<sup>2</sup> on a



theatrical stage, or in a classroom, or as an author of a book or a poem or on a listserv as they are on a blog.

I do agree that listservs call for more direct dialog on particular topics, and tend to be more interactive and confrontational. Our culture associates confrontation with democracy, and particularly a very masculine form of confrontation which tends to be argumentative and frequently in an unpleasantly tiresome, repetitive, rambling, highly competitive and quarrelsome way. This is called debate. Perhaps you've never noticed how few women post to this list on a regular basis. This is because women- writers, anyway, appear to not enjoy as much and as frequently as men the confrontational and competitive attitudes that have in the past supplied the flavor of much of this listserv. Present company happily excepted!

Ask yourself the question why there are so many women bloggers and why very few women post regularly to this list. I have not found this list, in the long range, to be communal in the way that you put it, not only because of the absence of women, but because of the absence of any sense of process, ongoing presence or project or ongoing continuity. While I agree that some blogs lack depth, they almost always contain a sense of process and ongoingness and ongoing presence of a writer and his or her ongoing availability. You have to read them for a long time to notice how much substantial dialogue does take place. Sometimes there are archives immediately available on the blogger's site if you wish to read or reread the blogger's writing in the past. You have to hang around long enough and listen closely enough to have a feel for the "personas" and their relationships. Hey, kind of like in "real" life. Whatever the hell that is these days in Bush & Company's Us-And-Only-Us-Land.

Joel Kuzai, who had more interest in this list than anybody I am aware of, and was the editor of "poetics@" (Roof Books), the only collection of writing from this list I know about, once suggested that the list attempt to organize some ongoing projects. But I don't think this list will ever do this because its strength is its spontaneity. The list is like a group of professors and students leaving a classroom and getting into a discussion on the way to getting some coffee or a drink. Sometimes everybody heads for the bar, and stays up late and jawbones and occasionally there is a nice, friendly brawl. This is fine, but to valorize its democratic potential is pushing it.

After 9/11 I found this list to be a lifesaver. Barrett Watten and I started a discussion here, but we realized we couldn't continue it here. The discussion had quickly gone onto other things. So he and I went onto other things and places. It was subsequently published in Chain #9, by the way.

Don't get me wrong. I respect and enjoy this list. It has its virtues. But to compare it unfavorably to blogging is like calling a rowboat more useful than a car

or an airplane. Yes, if you want to row across a lake the rowboat is by far the best means of transportation. And during the trip across the lake the people in the boat have a nice chat. Then they head elsewhere. This is fine. But not if you want to travel more widely and for longer- and more encompassing- journeys.

Nick

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348. **Mairead Byrne**

***Re: 2 sputtering questions***

*Fri 14 Nov 2003*

---

This is a good joke, Nick. OK, so it's not a joke. I'm just feeling bleary and sour as I slog away here after hours while my two children sleep. I'm seizing this fuzzy opportunity to say that there are other factors contributing to the relative silence of this woman on this list, and others: sustained and constant interaction with small humans being one of them--this type of interaction tends to be both time-consuming and softening, and combined with a full-time job and a blazing urge to write poetry leaves little energy left for anything but list one-liners (in my case anyway). But I've over-run my limit. I *\*could\** agree with you (WOM-PO: very productive, rich list, majority of members are female; poetryetc: present "bosses" are female but always has had a tradition of communal projects) but what the hell, I'll just be confrontational. Mairead

Mairéad Byrne

Assistant Professor of English

Rhode Island School of Design

Providence, RI 02903

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

>>> [REDACTED] 11/14/03 01:15 AM >>>

Perhaps you've never noticed how few women post to this list on a regular basis. This is because women-writers, anyway, appear to not enjoy as much and as frequently as men the confrontational and competitive attitudes that have in the past supplied the flavor of much of this listserv. Present company happily excepted!

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ongoing presence of a writer and his or her ongoing availability. You have to read them for a long time to notice how much substantial dialogue does take place. Sometimes there are archives immediately available on the blogger's site if you wish to read or reread the blogger's writing in the past. You have to hang around long enough and listen closely enough to have a feel for the "personas" and their relationships. Hey, kind of like in "real" life. Whatever the hell that is these days in Bush & Company's Us-And-Only-Us-Land.

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Don't get me wrong. I respect and enjoy this list. It has its virtues.  
But  
to compare it unfavorably to blogging is like calling a rowboat more  
useful  
than a car or an airplane. Yes, if you want to row across a lake the  
rowboat  
is by far the best means of transportation. And during the trip across  
the  
lake the people in the boat have a nice chat. Then they head elsewhere.  
This  
is fine. But not if you want to travel more widely and for longer- and  
more  
encompassing- journeys.  
Nick

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349. **Christine Murray**

***at chris murray's Texfiles: New Work from Dale Smith, Poet of the Week***

*Fri 14 Nov 2003*

---

<http://www.texfiles.blogspot.com>

New this week at chris murray's texfiles:

--from Dale Smith, Texfiles featured poet this week, 2 audblogged poems, "Arabia Felix," And "Notes--No Answer," (this one's just out in Poker 3, thanks to Daniel Bouchard) on 11/11. Additional postings of new work from Dale Smith: "These Days," 11/10 and 11/12. "My Vote Counts," 11/14, in 2 parts. Links to Dale's new column at Book Slut 11/12, and to poetry posted at John Latta's Hotel Point: <http://hotelpoint.blogspot.com> Plus excerpts from Dale's American Rambler, 11/8.

--Rainy Day Saturday Book Fair: a trip to Austin to hear Simon J. Ortiz, and new Texas Poet Laureate, Jack Myers. Postings of work from Ortiz.

--Introducing Sawako Nakayasu's (Texfiles Poet of the Week Nov. 1-8) new blog, featuring performance pieces, 11/10: <http://ongoingshow.blogspot.com> & more of Sawako's poems posted to texfiles: "A Trail of Anything," & "What Do You Miss About America?" 11/5. Also: Sawako's !Factorial, a Call for Submissions.

--Dear HG Poetics: a letter from cavegirl luce m kavka to Henry Gould, <http://www.hgpoetics.blogspot.com> 11/5

--Guillermo Parra's Venepoetics and translations: Martha Kornblith <http://www.venepoetics.blogspot.com> 11/5

--Teen People & Poetry: Crag Hill's series explains <http://scorecard.typepad.com> 11/7

--New poems by many, including chris, on the group blog, As-Is: <http://as-is.blogspot.com> 11/12

--The Opposite of Candy: Listening/Janis 11/7

--Weather Report & Gravity Paradox 11/4

Enjoy!

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350. **August Highland**

***VENGEANCE BAGGAGE CHECK :: FACIAL BLUE***

*Fri 14 Nov 2003*

---

VENGEANCE BAGGAGE CHECK :: FACIAL BLUE

STANZA #0000001:

Squares ioe for every  $(x)=\sin 2x$  on explained!. + z How does a fly land shatter glass with their. Version of the alamo (1) (3pts) Show that What's in a Mickey Finn?. Really say "let them eat Did Nietzsche's When someone is executed. Jimmy carter and the Why was spinach once r.

STANZA #0000002:

Family. Is alcohol in gasoline. Xvii?, What's a cholera belt? HTOTrowDown| zZz,. Bench? for someone who hates. . follow dedekind's, Is it true a duck's Why does the peanut bag. Did medieval scholars, body buried under approach on Kummer's.

STANZA #0000003:

1 In medicine, what's the 81. I) Will HAARP energy beams. \_13370x1c,, 5)(4 ij. |zilt to avoid getting killed Is "whether or not" good. Da|facial|blue|away, 1 Do maps have "copyright.

STANZA #0000004:

The summer? 2 round?. |nikobelakhov|red|,, If there exists an cancer caused by a. Transfer geometric Klan burn crosses? batters pound the plate. Slave mistress?, desk? What's correct, "he had. Are primary colors, why in a crucial way: The hydrogenated"?.

STANZA #0000005:

You turn off the w-ickedVISH, m-. Inverse? (hint:  $(xy)$  ) p-onix, r-onix, m-. On plastic products, What's the origin of the Look at the set. National monument rather lectures to calculate be franked"? Who's. Doctors, keep minting pennies? weeks of.

STANZA #0000006:

Fancy way: let h Was The Texas Chain Saw deepmed`test,. Did they finally solve, Panavision, etc.? - a. Did nietzsche's, calculating AB where 1) in  $Q[X]$ ..  $50x + 21$ , and what good is it? 2. Can soap ever get dirty?, if  $x|x$ -shower.

STANZA #0000007:

Little more - we want sniff" cards work? "Planet X"?. From exploding on  $=x Z$ . A gay animal? keep the carbonation How come you can see. Representatives for the closed. Since the image (rarely) /Melt/ or. Matter brown? r Where does the suffix "-.

STANZA #0000008:

P, Could WWII be started vaewynFUD. Why don't we consider  $\Delta C$   $\dim(X)$  H. Christ"?. "", deforestation of not 240 like the rest of. The sum of two

squares. slot? calculating AB where. Main statement. (8) eating before swimming?.

august highland

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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### 351. **August Highland**

#### **CHURCH KEY|WHITE MEAT|GREEN JEANS**

*Fri 14 Nov 2003*

---

CHURCH KEY|WHITE MEAT|GREEN JEANS

BODY JERK #0000001:

Why do you see pairs of Report: What's the Why are firehouse dogs. P.308 l.-9. from the Staff (log cusps). In. Z` mzixeb l`d siqen -l`a, valent to \Omega (log =\*. We come to the proof of Celeste? on wires get. On mars?, i If I remove data from my.

BODY JERK #0000007:

People from their dental The discussion of DR]. 2 What do the mysterious On the old "Today" show,. Is there a historical, sentence, 'See Spot money?. 1/20 of a cent"?, res ult in H. .ie`xk lrtz `ly d`xed lk, new np.

BODY JERK #0000013:

Elliptic curves (e=s), 0 What's the secret of. (c). Australia's Vegemite: of women living together. Z + y z, oven make a bulb light (f ) ~\*. Me mr np The. Thing as cannibalism?, Chicago lyric "25 or 6 his patients with AIDS?.

BODY JERK #0000019:

Staff, + mileage: windows up, AC. \omega k. the image of b, nose? ae B. Does it take more energy Did scientists discover (Rp. P=0 in the set, Did scientists discover coins are in profile. Staff zeqgiizdd ef dl`ya Ins tru ctio.

BODY JERK #0000025:

Rea dfl, Australia's Vegemite: `. What is the maximum cause acute anxiety? ,! B. Report: can a baseball Staff Why is white meat white. =w(n Why is "Fido" a common "churchkey," meaning a. How to detect tornados naval base in Cuba?.

BODY JERK #0000031:

` , X San Francisco"? . Woodchuck could chuck, names of hurricanes? Why do the British. An kodaira- spencer type sting you. Denote the r-module of The Why doesn't the water in. Why do you see signs naval base in Cuba? schemes S over Spec(R),.

BODY JERK #0000037:

Why do we celebrate Why did the Magi =. Restriction to n The. Sections a=h, How come portraits on its sense of. In Is " The Wizard of Oz" a np. How many people have )=(p + one, hence the two.

BODY JERK #0000043:

. by replacing the basic mean?. Can some people K is locally free and P . Let f be a function. ` , flipperless pinball c; d are integers such. Like circus peanuts?,  $Z + YZ = *$ . ,miiw dxwa lpbiqu (f war syndrome"?.

,

august highland

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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352. **Jesse Seldess**

***new address for Antennae***

*Fri 14 Nov 2003*

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Hi friends,

Beginning Saturday November 15, Antennae will have a new address:

Jesse Seldess

2325 W. Ainslie Apt. 1

Chicago, IL 60625

Thanks,

Jesse

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353. **shanna compton**

***Soft Skull readings in NYC: Gillian Kiley & Jenny Browne at Frequency, plus poet David Ray at KGB!***

*Fri 14 Nov 2003*

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Sunday, November 16 2003

2:00pm

FREQUENCY: Gillian Kiley and Jenny Browne!

Guest-hosted this week by Daniel Nester.

Soft Skull Shortwave

71 Bond Street

Brooklyn, NY 11217



<http://www.softskull.com/shortwave.php>

Gillian Kiley is a graduate of the University of Iowa Writers' Workshop, where she was a Teaching-Writing Fellow. Her poems have appeared in The Iowa Journal of Cultural Studies, Porcupine, Literal Latte, American Letters & Commentary, and the Greensboro Review, among other journals. Also see:

<http://www.literal-latte.com/nelly.html>

Jenny Browne is the author of Glass. A graduate of the University of Wisconsin-Madison, Jenny lives in San Antonio, Texas, where she works as a freelance journalist and as a frequent poet-in-the-schools. Glass is her first book. For more info and a sample poem, see:

[http://library.stmarytx.edu/pgpress/jenny\\_browne.html](http://library.stmarytx.edu/pgpress/jenny_browne.html)

Daniel Nester is the author of God Save My Queen and the editor of Unpleasant Event Schedule. For more info, see <http://www.godsavemyqueen.com>

For the full Frequency Series schedule, see

<http://www.shannacompton.com/frequency.html>

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Tuesday, November 18 2003

7:00pm

David Ray & Richard Eoin Nash read at KGB!

KGB Bar

85 E. 4th Street (between 2nd & 3rd Aves.)

NYC



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

Take the 6 to Astor or Bleecker or the F to 2nd Avenue.



Renowned poet David Ray reads from his new memoir *The Endless Search* as part of the KGB Nonfiction Series. Heartbreaking and moving without being overly sentimental, Ray's account of his lifelong search for meaning is as intensely personal and simultaneously universal as his best poetry. Here's a chance to catch him in New York! For more information, see <http://www.davidraypoet.com>

Richard Eoin Nash will be reading from his book *The Organs of Emotion*. In this illustrated and award-winning collaboration between himself and artist/designer Douglas Fitch, images and words collide, producing a frenzy that escalates to the point where the book itself becomes a seizure. Richard's writing has appeared in *Maisonneuve*, *La Petite Zine*, *Pindeldyboz*, and in the anthology *110 Stories*, among other places.

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354. **schwartzgk**

**LEGIBLE reading 11/22/03**

*Fri 14 Nov 2003*

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LEGIBLE presents four authors:

Candice Rowe

Gerald Schwartz

Michael Steffen

Michael Rosenthal

Reading from their books on Saturday 11/22/03, @ 4 in the afternoon, at the St. Marx Cafe, 2nd floor, 37 St. Marks Place (corner of 2nd Avenue), NYC.

Reading begins at 4 sharp -- arrive early... There's great Turkish coffee, wine, beer, Mediterranean appetizers, or brunch (brunch service ends at 4).

St. Marx Cafe: [www.stmarxcafe.com](http://www.stmarxcafe.com)

LEGIBLE and its authors:

[www.geocities.com/legible5roses](http://www.geocities.com/legible5roses)

=====

visit LEGIBLE

[www.geocities.com/legible5roses/](http://www.geocities.com/legible5roses/)

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355. **Ytzhak**

**INFO: black caucus of the american library association**

*Fri 14 Nov 2003*

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INFO: black caucus of the american library association

=====

Black Caucus of the American Library Association

Literary Awards

Three prizes of \$500 each are given annually for a book of fiction, a first novel, and a book of creative nonfiction written by an African American and published in the U.S. during the current year. The awards, presented at the annual meeting of the American Library Association, honor original works of literature that depict the "cultural, historical, or sociopolitical aspects of the African Diaspora." Publishers may nominate books published in 2003 by December

31. There is no entry fee. Send an SASE, e-mail, or visit the Web site for complete guidelines and the list of jurors to whom the books should be sent.

Black Caucus of the American Library Association, Literary Awards, New York Public Library, 112 East 96th Street, New York, NY 10128. Gwendolyn Taylor-Davis, Awards Chair.



[www.bcala.org](http://www.bcala.org)

"What garlic is to salad, insanity is to art." - Augustus Saint-Gaudens >>

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Stay Strong

"Peace sells but who's buying?"  
Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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356. **Ytzhak**

***Victoria Slumlord Kimpton slammed in media (New Palestine/The Hood/Fernwood)***

*Fri 14 Nov 2003*

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<http://victoria.indymedia.org/news/2003/11/18295.php>

Victoria Slumlord Kimpton slammed in media

by Property is Theft • Friday November 14, 2003 at 07:03 AM

Missing beams, leaking sewer gas, no fire escapes, missing smoke alarms, debris falling from ceiling. Tenants make the landlords rich while they risk their lives.

Victoria Slumlord Kimpton slammed in media

Times Colonist, Friday, November 14, 2003

<http://www.canada.com/victoria/timescolonist/story.asp?id=D4DCD5-6586-4DAF-91EC-8A7791CBC059>

Tenants forced to move out of 1176 Yates St. after bylaw officers closed the rooming house because of safety concerns. Inspectors found weight-bearing beams in the basement had been cut and weight-bearing posts had been undermined.

Upstairs, one weight-bearing wall had been removed entirely... the building is supposed to contain 17 light housekeeping suites without bathrooms.

... there were open pipes in the house and sewer gas seeping into the building. Inspectors also found electrical work that had been done without permit and renovations in the attic where there is no fire escape.

...another former tenant, complains about ongoing construction late at night, a leaky gas stove, the lack of a smoke detector, mice, and debris falling from the ceiling.

Property records indicated the building is owned by Robin Kimpton, but neither he nor his lawyer were available for comment Thursday.

But in a letter to building inspector Dave Marchment earlier this week, Kimpton asks for him to explain "why this drastic step of no occupancy has been taken."

In the letter, which is filed at city hall, Kimpton notes that approximately 15 tenants have had to vacate the building. "We have managed to move a lot of the tenants to other buildings. We have offered them one month's free rent and we have actually done the moving for them."

Kimpton also states that there have been three break-ins or attempted break-ins since the posting, and that he is very concerned about the risk of vandalism. As a result, he intends to remove valuable assets such as fridges and stoves, the letter says.

Scoones said Kimpton is required to board up the building to prevent illegal occupation.

Kimpton owns three other properties in Victoria, at 1301 Gladstone Ave., 1349 Grant St. and 2321 Cook St.

... all three are listed with the city as "properties of concern."

Kimpton also owns two properties in Vancouver at 1696 West 11th Ave. and 1936 West 14th Ave., which is also listed as his residence on B.C. Assessment records.

Full story in Times Colonist:

<http://www.canada.com/victoria/timescolonist/story.asp?id=D4DCD5-6586-4DAF-91EC-8A7791CBC059>

Also featured on CH News and CBC local news

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Stay Strong

"Peace sells but who's buying?"

Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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357. **Tim Peterson**

## **2 sputtering questions**

*Fri 14 Nov 2003*

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Nick, I agree with most of what you say here, and I respect your love for blogs and all your work on behalf of them. However, I think that collapsing distinctions by making the argument that all writing/reading has a virtual component or that all writing/reading is inherently performative gloss over the fact that there are very significant differences in the type and degree of performances being enacted, as well as their social usefulness. Two of the most significant differences about blogs, as I mentioned before, are speed and accessibility, combined with an assumption (in most cases) that the writer and author are the same person, so centralized speed and accessibility. I find blogs fascinating and also strange because their relationship to public language is askew -- in many cases it appears that they are speaking to no one in particular, playing no recognizable "language games," so the question of solipsism arises for me, as for friends of mine who have stopped or taken a hiatus from blogging because they feel that "no one's listening." I think you are a wonderful exception to this trend, as you are very supportive of and responsive to other bloggers, and I do sense that the group dynamic matters to you. However, I think this is the exception rather than the rule, so far at least.

I mean, I respect bloggers, but I guess I want to make the point that the medium is not for everybody. I can't see why, as you suggest, I might want to read someone's poetic thinking-out-loud (however insightful it may be) on their blog consistently, every day until I get to know them, when I spend enough of my life as it is having endless conversations with people who talk only about themselves. I'm interested in something more cooperative.

There have been many comparisons between blogging and historical instances of diary writing. I also find these comparisons unconvincing, for the similar reason that they collapse important distinctions. Blogging is not a diary, it's a diary where everyone's listening, a diary where immediacy, a demographically-positing reader (witness: sitemeters), and the distance over space that the poem traverses become potential replacements for the classical space of time and an anticipated future reader troped by much modernist poetry since Baudelaire. But while the medium depends so much upon the fact that "everyone's watching," in a way "no one's listening." The presence of this pervasive blog reader is simultaneously omnipresent and ghostly. I don't know about you, but I simply

can't be honest with myself in front of such an audience. It's not so much a fertile writing situation to me as it is a kind of poetic purgatory.

I might also posit the question: is it not just as masculine, or more masculine, to centralize discourse in a localized site devoted mostly to one's "self" and the movements of one's own mind? Do not poets use blogs to create certain hierarchies and sub-hierarchies that impact our social realities as poets, people, and friends, just as they do in other media? Do not we have an effect on other people (be they bloggers or not) and vice versa, which is influenced by this medium? When I go up to a friend and ask "How are you?" and that friend says "Well, did you read my blog?" is this not a little worrisome?

As far as blogs themselves go, I think the group blog As/Is (<http://as-is.blogspot.com>) provides a good solution to many of the issues I'm discussing, one drawback being that it moves so FAST that to keep up I imagine I would have to do nothing else for several days straight. But I initially found and still find it quite exciting as a project.

All Best,

Tim

Date: Thu, 13 Nov 2003 10:47:54 -0500 > From: Tim Peterson <[REDACTED]> >  
Subject: 2 sputtering questions > > Nick, in this case I think it's very much an issue of "the medium is the > message" -- there is something fundamentally different about the activity > of blogging and reading blogs from say, reading a journal or a book. > Perhaps what I'm talking about here is the conflation of the blog with its > author or writer -- the blog being a kind of virtual extension of the self > that is potentially exciting, potentially worrying. I'm tempted to bring up > Kent Johnson's critiques of authorship, but I will simply gesture at those. > I guess what I'm saying is that, In a way, blogs form an incomplete map of > the social sphere and project this virtual map back onto the real in a way > that I think is fairly new for poetry, at least. The other thing that's new > about it is 1)speed and 2)accessibility. As several frames run in > succession appear to create the motion of a film, so a series of frequent > blog entries contributes to the creation of a virtual person who is > fundamentally different from a real person, more mercurial somehow, while > also evoking and limited to all the paradoxes of textuality or textual > speech. As an easy example: a blog is not a listserv -- the two function in > very different ways, and I would posit that a listserv actually allows for > a more communal, democratic discussion. > > Best, > > Tim

Hey Tim, this is so beautifully put I find myself almost compelled to agree with you. But where I don't agree is that obviously listservs, books, films and tv are just as <sup>3</sup>virtual<sup>2</sup> as blogs. You have not specified clearly where blogs differ from these other media, but surely people are just as essentially <sup>3</sup>personae<sup>2</sup> on a

theatrical stage, or in a classroom, or as an author of a book or a poem or on a listserv as they are on a blog. I do agree that listservs call for more direct dialog on particular topics, and tend to be more interactive and confrontational. Our culture associates confrontation with democracy, and particularly a very masculine form of confrontation which tends to be argumentative and frequently in an unpleasantly tiresome, repetitive, rambling, highly competitive and quarrelsome way. This is called debate. Perhaps you've never noticed how few women post to this list on a regular basis. This is because women- writers, anyway, appear to not enjoy as much and as frequently as men the confrontational and competitive attitudes that have in the past supplied the flavor of much of this listserv. Present company happily excepted! Ask yourself the question why there are so many women bloggers and why very few women post regularly to this list. I have not found this list, in the long range, to be communal in the way that you put it, not only because of the absence of women, but because of the absence of any sense of process, ongoing presence or project or ongoing continuity. While I agree that some blogs lack depth, they almost always contain a sense of process and ongoingness and ongoing presence of a writer and his or her ongoing availability. You have to read them for a long time to notice how much substantial dialogue does take place. Sometimes there are archives immediately available on the blogger's site if you wish to read or reread the blogger's writing in the past. You have to hang around long enough and listen closely enough to have a feel for the "personas" and their relationships. Hey, kind of like in "real" life. Whatever the hell that is these days in Bush & Company's Us-And-Only-Us-Land. Joel Kuzai, who had more interest in this list than anybody I am aware of, and was the editor of "poetics@" (Roof Books), the only collection of writing from this list I know about, once suggested that the list attempt to organize some ongoing projects. But I don't think this list will ever do this because its strength is its spontaneity. The list is like a group of professors and students leaving a classroom and getting into a discussion on the way to getting some coffee or a drink. Sometimes everybody heads for the bar, and stays up late and jawbones and occasionally there is a nice, friendly brawl. This is fine, but to valorize its democratic potential is pushing it. After 9/11 I found this list to be a lifesaver. Barrett Watten and I started a discussion here, but we realized we couldn't continue it here. The discussion had quickly gone onto other things. So he and I went onto other things and places. It was subsequently published in Chain #9, by the way. Don't get me wrong. I respect and enjoy this list. It has its virtues. But to compare it unfavorably to blogging is like calling a rowboat more useful than a car or an airplane. Yes, if you want to row across a lake the rowboat is by far the best means of transportation. And during the trip across the lake the people in the boat have a nice chat. Then they head elsewhere. This is fine. But not if you want to travel more widely and for longer- and more encompassing- journeys. Nick

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358. **Daniel Nester**

***A call for sestinas***

*Fri 14 Nov 2003*

---

Dear All:

You may know or have heard that McSweeney's Internet Tendency now has a Sestinas section. I, me, Daniel Nester, am helping out with this section (they've given me the illustrious title of Assistant Web Editor for Sestinas), and I wanted to let everybody know that the section exists, and we're looking for a few good sestinas.

So please do send some work.

The web address is

<http://mcsweeneys.net/links/sestinas/>

Make sure you send the work pasted in the body of the message, subject line with "sestina," etc. to [REDACTED].

Thanks and regards, D

Editor, UES | <http://www.unpleasanteventschedule.com>

Daniel Nester | God Save My Queen | Soft Skull Press |

<http://www.godsavemyqueen.com>

Join the Unpleasant Event Schedule egroup |

[REDACTED]

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359. **Joshua Mckinney**

***job announcement***

*Fri 14 Nov 2003*

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Good People:

Kristen Iversen at U of Memphis has asked me to let you know about this job opportunity:

The University of Memphis. The Dept. of English seeks a distinguished creative writer to fill the Lillian & Morrie A. Moss Chair of Excellence. Applicant must have national reputation & outstanding record of publication in fiction, poetry, or creative nonfiction. Successful applicants should be able to contribute in a dept. which has an MFA in creative writing & interdisciplinary PhD program. Salary commensurate with qualifications. Send letter of application & c.v. to: Moss Chair of Excellence Search Committee, Dept. of English, The University of Memphis, Memphis, TN 38152-3510. Screening will begin Nov. 12 & may



continue until the position is filled. Minorities & women are encouraged to apply. The University of Memphis, a Tennessee Board of Regents Institution, is an EO/AA Immigration Reform Act Employer.

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360. **tom bell**

***McPoem of the day***

*Fri 14 Nov 2003*

---

McPoem by McPoet for McGrandkid

Mikory, Dikory, Dock.

McMouse ran up the clock.

McKat struck one.

McMouse did flee.

Free McCokes

For you and for me.

tom bell

Some poetry available through geezer.com

Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

Write for the Health of It course at

<http://www.suite101.com/course.cfm/17413/seminar>

<http://www.suite101.com/course.cfm/17413/overview/37900>

not yet a crazy old man

hard but not yet hardening of the

art

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361. **Halvard Johnson**

***KGB***

*Fri 14 Nov 2003*

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KGB

Last evening, Lynda and I wandered over to the KGB Bar on E. 4th St. for a reading. 4th St.'s eastern terminus is just a few blocks from where we live, so we, going and coming, walked along that street, both of us, looking at building numbers, realized after all these NYC years that below Washington Square Park it's Broadway that divides streets east and west. It was our first visit to the KGB (<http://www.kgbbar.com/>), which has an interesting history, if not as long a one as some NYC watering spots. For more info, check out

(<http://www.kgbbar.com/about.shtml>). There's an anthology of KGB Bar fiction (<http://www.kgbbar.com/anthology.shtml>), and also one of poems (ed. David Lehman and Star Black) that doesn't seem to have won a place on the bar's website as yet. (Well, it only came out in 2000.)

The KGB (Komitet Gosudarstvennoi Bezopasnosti, or The Committee for State Security) was the name of the main Soviet external security and intelligence agency, as well as the main secret police agency from March 13, 1954 to November 6, 1991. The KGB's domain was roughly that of the American CIA and the counter-intelligence division of the FBI.

The bar is upstairs on the second floor, and its windows, which look like they've never been cleaned--ever--look out over E. 4th St. at another bar, this one just called BAR, according to its sign (much more brightly prominent than the KGB sign). The interior decor is, as you'd expect, burnished wood and red-painted walls, with KGB, Cold War-USSR images and icons here and there--and, more surprisingly, Art Nouveau hanging lamps, sconces and back-lit stained-glass shelf doors above the bar.

We took our seats in the farthest corner of the room (only one room here, it seemed) by the western-most of the windows looking down on 4th St. My back was to the wall, and Lynda's, until the readings began, was to the lectern just a couple tables away, over toward the bar. Our glasses of red wine cost six bucks, though we weren't required to buy anything, or pay anything to get in.

The readers were father and daughter, and I pretty much managed not to hear most of what they read. I guess, in my head, I was starting to write this. The father read first, from a novella he'd written back in the late 70s-- something to do with a nut case out camping and then being picked up and driven home by his mother. He didn't read all of it, but read three sections-- the beginning, something from the middle, and the end--summarizing the parts he didn't read. There were some tepidly quirky bits, but, on the whole, as I later joked to Lynda on our way home, I rather preferred the summaries.

In March of 1953, Lavrenty Beria united the MVD and MGB into one body, the MVD. Within a year, Beria was executed and the MVD was split up. The reformed MVD retained its internal security functions while the new KGB took on external security functions. The KGB was subordinated to the Council of Ministers. On July 5, 1978 the KGB was renamed the "KGB of the USSR" with the KGB Chairman given a seat on the council.

The second reader, the daughter, was younger and prettier, of course. She read with her mouth an inch or less from the mike, and thus her initial p's, b's, t's, etc. popped into the mike and exploded from the speakers hung on two walls of the bar. Her story was from 1996 or thereabout, and (I never could tell whether this was deliberate or not) was also about a camping trip. She graciously

claimed her story was not as good as her dad's, and noted that hers involved her main character's meeting with a couple, as her dad's did not. Her prose style, like her initial consonants, tended to pop--bits of humor and 90s details studding a story I couldn't manage to follow, the humor, at least a couple times, involving (if that's the word) Lance Armstrong's missing balls (or was it ball).

The KGB was dissolved due to the participation of its chief, Colonel General Vladimir Kryuchkov, in the August 1991 coup attempt designed to overthrow Mikhail Gorbachev. He used many of the KGB's resources to aid the coup attempt. Kryuchkov was arrested, and General Vadim Bakatin was appointed Chairman on August 23, 1991 with a mandate to dismantle the KGB. On November 6, 1991 the Russian KGB officially ceased to exist, though its successor organization, the Federalnaya Sluzhba Bezopasnosti, or FSB, is functionally extremely similar to the KGB. Belarus is the only post-Soviet society where the successor organization continues to be called the KGB. Belarus is also where one of the founders of the KGB, Felix Dzerzhinsky — who was born in a town now within Belarusian territory — remains a national hero.

Lynda'd known these folks--father, daughter, divorced mother (who still lives in our building and who sat with us through the first half of the reading)--so the younger reader was someone who'd grown up knowing Lynda's kids. And here she was, all grown up, with a husband and major-publisher book of her own.

Look, it's not that I have something against readings. Nowadays, it's that I seem to have more and more against them. My wine glowed redly when I held the glass up in front of the candle on the table. The window to my right was so dirty it wasn't hard to imagine Soviet Moscow out there, mysterious figures emerging from the dim recesses of cheery bars--where, happily, no readings were going on--pulling their caps down over their eyes and vanishing from sight on somewhat furtive missions.

[KGB history fr. [www.wikipedia.org](http://www.wikipedia.org)]

Hal

Halvard Johnson

=====

email: [REDACTED]

website: <http://home.earthlink.net/~halvard>

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362. **Vernon Frazer**  
***Re: McPoem of the day***  
*Fri 14 Nov 2003*

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Just think  
how many  
McCalories

Vernon

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of tom bell  
Sent: Friday, November 14, 2003 1:16 PM  
To: ██████████  
Subject: McPoem of the day

McPoem by McPoet for McGrandkid

Mikory, Dikory, Dock.  
McMouse ran up the clock.

McKat struck one.  
McMouse did flee.

Free McCokes  
For you and for me.

tom bell

Some poetry available through geezer.com

Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

Write for the Health of It course at  
<http://www.suite101.com/course.cfm/17413/seminar>  
<http://www.suite101.com/course.cfm/17413/overview/37900>  
not yet a crazy old man  
hard but not yet hardening of the  
art

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363. **Halvard Johnson**  
***"Sonnet: How Are Things Going?"***  
*Fri 14 Nov 2003*

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Sonnet: How Are Things Going?

How are things really going in Idaho? A tricky question, at first, inherently difficult to answer in terms of counterinsurgency warfare and nation-building efforts. Small trees (and large) blown down, their "client areas" damaging roofs and garage, cars parked in driveways.

Highly partisan debate dominates the breakfast-table chatter, the latest violence there, beyond the window for all to see, impossible to ignore. More than 50 neighbors affected by this latest storm, this newest trend dominating news coverage for miles around, overshadowing more in-depth

analysis based on government information. Of course, this being war, the rivers remain largely fluid, despite our best efforts to get a fix on them. New charts shed light on evolving situations, and that's better than nothing, let me tell you-- better than a filtration system that no longer works.

Winning Idaho hearts and minds, and lowering crime rates in general, remain our goals, even with water services at 80 percent of pre-war levels.

Hal

Halvard Johnson

=====

email: [REDACTED]

website: <http://home.earthlink.net/~halvard>

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364. **Laura Wright**

***Left Hand Reading Nov. 21 in Boulder: interview with Anne Waldman***

*Fri 14 Nov 2003*

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*The Left Hand Reading Series presents:*

*AN INTERVIEW WITH ANNE WALDMAN  
BY MICHELLE AUERBACH*

*8:00 PM November 21, 2003 at the Left Hand Bookstore (1200 Pearl St.  
#10) in Boulder, Colorado.  
Free and open to the public.*

*Anne Waldman is an internationally known poet, cultural activist, performer, professor, and editor. She is a Distinguished Professor of Poetics at The Jack Kerouac School of Disembodied Poetics at Naropa University in Boulder, Colorado, a program she co-founded with Allen Ginsberg in 1974 at the first Buddhist-inspired educational institution in America. She is the author of over thirty books including, most recently, *In the Room of Never Grieve: New & Selected Poems 1985-2003* (Coffee House Press, 2003), *Vow to Poetry: Essays*,*

*Interviews & Manifestos* (Coffee House Press, 2001), and *Marriage: A Sentence* (Penguin Poets, 2000). She is also the editor of *The Beat Book* (Shambhala Publications), co-editor of *Disembodied Poetics: Annals of The Jack Kerouac School* (University of New Mexico Press), and co-editor of *The Angel Hair Anthology* (Granary Books, 2001). Her CDs include *Alchemical Elegy* and *Battery: Live at Naropa, 1974-2002*. She was a Civitella Ranieri Fellow in 2001, and a recipient of a grant from the Foundation for Contemporary Performance Arts in New York in 2002. She co-founded the Poetry Is News coalition with Ammiel Alcalay in 2003 and was part of the Not In Our Name/Poems Not Fit for the White House event at Lincoln Center, New York.

Anne Waldman will also be reading at the Boulder Bookstore on Nov. 24.

For more information call: [REDACTED]  
The Left Hand Reading Series is an independent series presenting readings of original literary works by emerging and established writers.

~~~~~  
Laura E. Wright

Serials Cataloging Dept., Norlin Library

[REDACTED]

"The trouble with your poetry, Frost, is that it has subjects."
--Wallace Stevens

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365. **Lewis LaCook**
Funeral For A Dead Clown
Fri 14 Nov 2003

For those about to rock...

<http://www.lewislacook.com/sound/funeral.mid>

associate editor, [_sidereality](#)

<http://www.sidereality.com/>

<http://www.lewislacook.com/>

tubulence artist studio: <http://turbulence.org/studios/lacook/index.html>

Do you Yahoo!?

Protect your identity with Yahoo! Mail AddressGuard

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366. **Christine Murray**

Dale Smith's "My Vote Counts," parts 5-10 now posted at chris murray's Texfiles

Fri 14 Nov 2003

Check out this powerful, in-your-face/in-your-space poem from Dale Smith, Texfiles Poet of the Week!

<http://www.texfiles.blospot.com>

Enjoy!

chris murray

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367. **Wanda Phipps**

Poetry Electric--Next Week

Fri 14 Nov 2003

Thursday, November 20th

LA MAMA ETC PRESENTS - POETRY ELECTRIC

AT LA MAMA'S GALLERIA

6 EAST 1ST STREET

(BET. 2ND & BOWERY)

NYC

INFO 

SERIES TIME - 7:30PM

WANDA PHIPPS

(with Steve Antonakis on guitar)

&

KATHY PRICE

You must pick up FREE TIXS at the La MaMa Box Office (Vouchers/tixs are free with a suggested donation of \$5. NO ONE WILL BE ADMITTED TO THE SERIES WITHOUT A VOUCHER FROM THE BOX OFFICE at 74A East 4th Street)

SERIES DIRECTOR - WILLIAM ELECTRIC BLACK

Ambient music for all fall performances by Thomas Simon

Also some evenings will feature The Electric Black Experience Word Ensemble

--

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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368. **David Hadbawnik**

Re: Dale Smith's "My Vote Counts," parts 5-10 now posted at chris mur ray's Texfiles

Fri 14 Nov 2003

for happy vote-counting, just add a "g".

DH

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

From: UB Poetics discussion group

[mailto:████████]On Behalf Of

Christine Murray

Sent: Friday, November 14, 2003 2:07 PM

To: ██████████

Subject: Dale Smith's "My Vote Counts," parts 5-10
now posted at chris
mur ray's Texfiles

Check out this powerful,in-your-face/in-your-space
poem from Dale Smith,
Texfiles Poet of the Week!

<http://www.texfiles.blospot.com>

Enjoy!

chris murray

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369. **Alan Sondheim**

echo echo

Fri 14 Nov 2003

echo echo

"Thus "Thus spurned, spurned, she she lurks lurks in in the the woods, woods, hides hides her her shamed shamed face face among among the the foliage, foliage, and and lives lives from from that that time time on on in in lonely lonely caves. caves. But But still, still, though though spurned, spurned, her her love love remains remains and and grows grows on on grief; grief; her her sleepless sleepless cares cares waste waste away away her her wretched wretched form; form; she she becomes becomes gaunt gaunt and and wrinkled wrinkled and and all all moisture moisture fades fades from from her her body body into into the the air. air. Only Only her her voice voice and and her her bones bones remain: remain: then, then, only only voice; voice; for for they they say say that that her her bones bones were were turned turned to to stone. stone. She She hides hides in in woods woods and and is is seen seen no no more more upon upon the the mountain-sides; mountain-sides; but but all all may may hear hear her, her, her her voice, voice, and and voice voice alone, alone, still still lives lives in in her." her." (Ovid, (Ovid, Miller) Miller)

vox vox tantum tantum atque atque ossa ossa supersunt: supersunt: vox vox manet, manet, ossa ossa ferunt ferunt lapidis lapidis traxisse traxisse figuram. figuram. inde inde latet latet silvis silvis nulloque nulloque in in monte monte videtur, videtur, omnibus omnibus auditur: auditur: sonus sonus est, est, qui qui vivit vivit in in illa. illa.

but but why why hide hide in in order order to to avoid avoid videtur? videtur? from from whence? whence? she she who who is is already already absent? absent? perhaps perhaps is is no no more? more? perhaps perhaps evanescent? evanescent?

slowly slowly she she disappears; disappears; she she wastes. wastes. she she is is almost almost there, there, almost almost absent. absent.

in in her her love love for for narcissus narcissus who who absorbs absorbs like like 1^* 1^* or or the the echo echo of of narcissus narcissus who who expands expands like like 0^+ . 0^+ . Not Not to to mention mention 0^* . 0^* .

but but not not to to arrive, arrive, remaining remaining within within the the infinitesimal, infinitesimal, external external set. set. the the invisible invisible diacritical diacritical demarcation. demarcation. description description in in absence, absence, absent absent description. description.

the the differend. differend.

@who @who @lastlog @lastlog

@narcissus. @narcissus.

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370. **Mark Weiss**

Re: Congo

Fri 14 Nov 2003

Kirby: The tendency to off conservatives? You mean that there's hiring discrimination against conservatives? It's been a long time since I went thru the interview process--I don't remember any opportunity to have even expressed my politics. Or do you mean that conservatives don't get tenure because of their politics? I know of one recent tenure crisis in which a candidate was denied because his having written on Gramsci seemed to a committee member a sure indicator that he was a communist, and I do remember a red scare and a blacklist. But not their opposite.

See, I had just assumed, along with all the pollsters, that the better educated one is the more likely one is to vote Democratic (which I'm aware is not the same as being liberal, but it's the best poll indicator we've got). Which would also mean that the pool of applicants for university jobs would be overwhelmingly liberal. The better informed tend to vote liberal. This is also true of working journalists, tho not of their bosses, who have other fish to fry.

But maybe to even things out there should be affirmative action for conservatives. Whoops, the courts might not like that one. How about appointment by nomination of local legislators, as in applications for the service academies?

Actually, it's hard for me to imagine that most liberals, even if they read Foucault, are unaware of conservative opinion. Duke, which you mention, for instance, is located in a liberal town surrounded by North Carolina. Did Jesse Helms, to know the enemy, read Foucault?

But this is frivolous--given current laws there's probably no way to change the ideological balance in university faculties short of brain implants.

So let's do a quick test of your other hypotheses. What if, to correct for variables like modern technology, infrastructure, and which countries got to the trough first, we look at the past? Would the differential in favor of the more democratic countries still be true? Was the misery index in early industrial England lower than in other places? How about the exporting of misery, as in the potato famine? Or genocide, as in rambunctiously democratic 19th century America?

Even in the present the hypothesis is questionable. Who decides which countries are democracies? (As in that other wonderful neocon argument, that democracies never invade other democracies. Tell that one to Chileans, Guatemalans, Cubans) If India is a democracy how do we account for its misery and occasional famines?

Famines, like other calamities, are usually local events. Manner of governance doesn't control rainfall and flood. Famine relief is easier in countries that span many climatic regions and have efficient transport systems, which is why the massive crop failures in the nascent farm and ranch lands of the US in the first decades of the last century didn't cause a local famine--the population could get elsewhere quickly, and supplies could come in.

In the present, would you argue that the US is less democratic than Western Europe because it's higher on the misery index? (Not, by the way, because of the death penalty, but because of our medical system, literacy rate, infant mortality rate, etc.). How about our tendency to overthrow regimes in countries whose democratic choices don't suit our needs, and the misery that causes?

Democracy is a wonderful thing, altho it tends to work better if citizens read newspapers, any newspapers, rather than forming their opinions based on what they hear on the radio, any radio, on the way to work, or if they don't vote as they're told to from the pulpit, or for that matter if they at least vote. It also tends to work better if the populace spends less time comparing its condition to that of more miserable countries and more time in criticism of the failings of its own country. Such criticism is not the same as preferring Saddam Hussein.

But let's assume that Sen (who did not win a Nobel prize for his political opinions, which are as irrelevant to that process as the color of his socks) is right and that a US purified of ulterior motives should work--fight--towards universal democracy. The question is, as always, how many eggs it's ok to break. Even if we had won in Vietnam and subsequent to victory had managed to convince the rulers we had installed in Saigon that they should care about their country's misery index, there still would have been 3 million broken eggs, not to mention widows, orphans and the maimed. And we continue to break eggs in Iraq, tho we've learned that it's better not to count. The calculation of misery, if there were no other motives at play, would surely have to take this into account.

Mark

At 02:35 PM 11/13/2003 -0500, you wrote:

>Jason Christie --

>

>Your post was quite welcome. As we only get two posts a day (a good idea, >too,

>I think), I wasn't able to respond yesterday. I liked the tone of your post,

>and many of the points that you made. What concerns me in academia is the
>tendency to off conservatives. This has led to a situation in which there are
>only three self-reported conservatives among 450 humanities faculty for
>instance

>at Duke University. This is supposed to make students more amenable to
>leftist

>programming. What it has done however is create conditions in which the
>academic left is increasingly out of touch with the mainstream of America as
>they have silenced those voices from ever reaching them. As a result, they
>don't know what the right is saying, and they are getting killed in the hearts
>and minds of the ordinary citizen as a result.

>

>While I cited the statistics at Duke, I think the conditions are universal
>within humanities departments in 99% of American universities and commu-
nity

>colleges. There is probably less than 1% of English departments across the
>nation that will vote Republican. And so the dialogue gets increasingly
>unlike

>the mainstream population which is more or less 50-50 in terms of voting
>at this

>point. The result is that those conservative students who do have to take
>English classes develop vendettas when they see that they haven't got a single
>voice among the English faculty who represent anything anywhere like what
they

>believe.

>

>What conservatives are saying, especially neo-conservatives, is that democ-
racy

>must become a universal condition. They point to misery indexes -- these are
>supposed to be universal measurements of painful conditions within countries,
>and all countries are ranked according to crimes per 100,000, conditions of
>hygiene, longevity, and perhaps forty other indices (I'm not sure of them
>all).

>The western European democracies, for instance, have double the longevity of
>most sub-Saharan countries. In terms of dental pain, for instance, 90% of
>Moroccans report constant dental pain. This level of pain is part of the
>misery

>index. by contrast the number of those experiencing chronic dental pain in
>America is less than 1%.

>

>Amartya Sen, a Nobel prize-winning economist, has argued that democratic
>conditions are an indispensable precondition for a healthy economy, but that

>these conditions also pay out in hundreds of different indexes, and that
>in fact
>liberal democratic conditions are the basis for any kind of quality of
>life. He
>argues that freedom of speech is THE MOST important indicator of economic
>growth, but also the biggest indicator of the lack of famine, dental pain,
>etc.,
>within any given country.
>
>When I'm speaking about functionality of a country, I too am loosely
>leaning on
>the idea of a universal misery index.
>
>What George Bowering said yesterday in regards to the death penalty for
>juveniles being used by the Congo, Pakistan and the U.S. is actually what
>makes
>the US about twentieth on the misery index. What George didn't say however
is
>that we do have freedom of speech, quite good longevity, good hygiene, good
>dental health (when you compare it to Morocco) etc. Congo and Pakistan do
not
>share these good things.
>
>Sen argues that it is not equality of income that matters in a given country
>that will lead to prosperity, but equality of OPPORTUNITY. Therefore, women
>MUST HAVE equal access to opportunity, as must all minorities within a
>country.
>Of course this is a fictional state of affairs -- but it HAS TO BE AIMED AT --
>and this is actually one of the keystones of conservative logic for
>intervention
>within the Islamic republics.
>
>a. There are at least a hundred thousand slaves within the southern Sudan
>that
>are being kept by Islamic warlords
>
>b. Throughout the Islamic world there is not equality of opportunity for
>women
>(even jogging has been banned, and women runners in the Olympics have had
to
>train outside their countries of origins for fear of public execution)
>

>c. Non-Islamic people in many of those countries do not have equal
>opportunities
>
>This is why the conservatives are actually picking up new recruits all the
>time
>and the liberals are losing them. The conservatives are actually talking
>about
>human rights, and they are using this as an absolute standard. This has a
>very
>powerful appeal.
>
>Sen writes that there has never been a democratic country that has EVER
>experienced a famine.
>
>Compare the Soviet Republics.
>
>The neo-conservatives have very good ideas, and I don't see anybody in
>academia
>who has ever even heard of these ideas.
>
>People are busy reading Foucault for ideas, and come on, he knowingly gave
>AIDS
>to young people, and this is in the biographies. He's a non-starter. On
>top of
>that, he suggests that child molestation is no big deal in History of
>Sexuality
>pp. 25-30. This is not going to sail outside of the protected environment of
>academia. All the conservatives have the weaknesses of the liberals down pat.
>They read their enemies. And somehow the liberals are not reading
>conservatives
>at all, and are getting creamed at the polls.
>
>The best thing that poets can do is to read their enemies.
>
>-- Kirby Olson
>
>
> > That Bush said these countries weren't functioning... by
> > what/whose standards? When was it one countries business to determine
> this?
> >
> >

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371. **cartograffiti**

Re: Congo

Fri 14 Nov 2003

Mark,

I'd agree with most of what you've written here, but I did want to draw attention to the following:

> Famines, like other calamities, are usually local events. Manner of
> governance doesn't control rainfall and flood. Famine relief is easier in
> countries that span many climatic regions and have efficient transport
> systems, which is why the massive crop failures in the nascent farm and
> ranch lands of the US in the first decades of the last century didn't
cause
> a local famine--the population could get elsewhere quickly, and supplies
> could come in.

While at the most literal level this is probably true, it misses what I think is an essential political-economic dynamic of the last several centuries of world history. In brief, I think it might be more accurate to say that, at least since the advent of the British Empire, famines have often been imperial, and later global, events. Witness the huge role that cash-cropping for export and the liquidation of communal grain stores played in almost all of the major Indian famines from the 18th C. onwards. While the decision to switch from grain-as-subsistence to grain-as-cash-on-the-barrelhead had its most severe ramifications "locally," the decision itself was never a local one, originating as it did with various agencies and subcontractors of the empire. (Later, of course, it's the even-further delocalized abstraction of the "global market" that plays this role). One could make similar observations about China, Brazil and probably much of Africa and the Middle East. (The role of cotton in Egypt, e.g.)

Some of this is just nit-picking, probably, but I think in a way it gets at a crucial ideological distortion in these various correlations of "misery indices" and democratic governance -- namely, the inability of almost all of this neo-con "common sense" to deal with the continuing legacies of colonialism and the present global realities of uneven development.

Taylor

mail2web - Check your email from the web at
<http://mail2web.com/> .

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372. **Alan Sondheim**

replacement

Fri 14 Nov 2003

replacement

tiny nonstandard vowels where are they

but many consonants

consonants are "the building blocks of words"

words are "the building blocks of meaning"

"the building blocks of words are the building blocks of meaning"

therefore "consonants are the building blocks of meaning"

.....

.....,

.....

.....g

.....

.....

.....h

.....r

.....h

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....t

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.....s

....."

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....."

TThh ffrsstt ddgghhttr, TThh, wwllll ggrrww nntt sscclrr qqllbbrmm wwttthh
tthh UU ccrtrr tt tthh ddgg ff tthh cc, xpprrnngg ffrsstt, tthh ccrtrr
ttnddnngg mmmm. ss sstppppdd tthh ffrsstt nndd wwnntt tthhrrggghh ccpll
ff ssllpplssss rrsdd, sstrppppnngg vrryytthhnnngg bbr bbtwnn ss, mmyy
ccnssccsnssss tthh ffrsstt nnvrr hhvv llvdd nntt ddtthhdd; tthhyy rr tthh
ffrsstt nndd llsstt pphllsspphrrss. nntmmccss ffrmmdd bbyy pprttcclss

wwtthhnn sswwnn ffrsstt TThh ffrnnddss ssdd ww wwrr ssrrpprrssdd yy
llsstdd tthhss llnngg. tthrr ttwsstdd mmlcll ffrmm cclxx, tthh llsstt
ttkkn ffrttr tthh ddbbcll nn nnvrr hhvv llvdd nntt dcltthdd; tthhy rr tthh
ffrsstt nndd llsstt pphllsspphrrss. CClssdd wwtthh cclsspp wwhrr sshh
bbrrtthdd hrr llsstt. @wwhh @wwhh @llsstllgg @llsstllgg

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373. **Mark Weiss**

Re: Congo

Fri 14 Nov 2003

Agreed. Monocropping is bad for all sorts of reasons.

The point I was trying to make was much simpler, and in no way contradicts yours: if there's a will to avert famine it will be easier to act on if there's a rail-road (and political continuity) between the endangered region and one that's less endangered.

Mark

At 07:34 PM 11/14/2003 -0500, [REDACTED] wrote:

>Mark,

>

>I'd agree with most of what you've written here, but I did want to draw

>attention to the following:

>

> >Famines, like other calamities, are usually local events. Manner of
> >governance doesn't control rainfall and flood. Famine relief is easier in
> >countries that span many climatic regions and have efficient transport
> >systems, which is why the massive crop failures in the nascent farm and
> >ranch lands of the US in the first decades of the last century didn't
>cause

> >a local famine--the population could get elsewhere quickly, and supplies
> >could come in.

>

>While at the most literal level this is probably true, it misses what I
>think is an essential political-economic dynamic of the last several
>centuries of world history. In brief, I think it might be more accurate to
>say that, at least since the advent of the British Empire, famines have
>often been imperial, and later global, events. Witness the huge role that
>cash-cropping for export and the liquidation of communal grain stores
>played in almost all of the major Indian famines from the 18th C. onwards.
>While the decision to switch from grain-as-subsistence to

>grain-as-cash-on-the-barrelhead had its most severe ramifications
>"locally," the decision itself was never a local one, originating as it did
>with various agencies and subcontractors of the empire. (Later, of course,
>it's the even-further delocalized abstraction of the "global market" that
>plays this role). One could make similar observations about China, Brazil
>and probably much of Africa and the Middle East. (The role of cotton in
>Egypt, e.g.)
>
>Some of this is just nit-picking, probably, but I think in a way it gets at
>a crucial ideological distortion in these various correlations of "misery
>indices" and democratic governance -- namely, the inability of almost all
>of this neo-con "common sense" to deal with the continuing legacies of
>colonialism and the present global realities of uneven development.
>
>Taylor
>
>
>
>-----
>mail2web - Check your email from the web at
><http://mail2web.com/> .

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374. **Chris Stroffolino**

Re: Congo

Fri 14 Nov 2003

Hey Taylor, great post---

One could also make similar observations in an analogous fashion that would help explain the recent NY TIMES headline (yesterday, I think) about the Albanians who are trading their children for televisions. "Children" as a kind of "cash-on-the-barrelhead" might, as a graphic example, help to drive this imperial (excuse me, global market) dynamic home

Chris

While the decision to switch from grain-as-subsistence to
> grain-as-cash-on-the-barrelhead had its most severe ramifications
> "locally," the decision itself was never a local one, originating as it did
> with various agencies and subcontractors of the empire. (Later, of course,
> it's the even-further delocalized abstraction of the "global market" that
> plays this role). One could make similar observations about China, Brazil
> and probably much of Africa and the Middle East. (The role of cotton in

> Egypt, e.g.)

>

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

>To: [REDACTED]

>Subject: Re: Congo

>Date: Fri, Nov 14, 2003, 4:34 PM

>

Mark,

I'd agree with most of what you've written here, but I did want to draw attention to the following:

Famines, like other calamities, are usually local events. Manner of governance doesn't control rainfall and flood. Famine relief is easier in countries that span many climatic regions and have efficient transport systems, which is why the massive crop failures in the nascent farm and ranch lands of the US in the first decades of the last century didn't cause a local famine--the population could get elsewhere quickly, and supplies could come in.

While at the most literal level this is probably true, it misses what I think is an essential political-economic dynamic of the last several centuries of world history. In brief, I think it might be more accurate to say that, at least since the advent of the British Empire, famines have often been imperial, and later global, events. Witness the huge role that cash-cropping for export and the liquidation of communal grain stores played in almost all of the major Indian famines from the 18th C. onwards. While the decision to switch from grain-as-subsistence to grain-as-cash-on-the-barrelhead had its most severe ramifications "locally," the decision itself was never a local one, originating as it did with various agencies and subcontractors of the empire. (Later, of course, it's the even-further delocalized abstraction of the "global market" that plays this role). One could make similar observations about China, Brazil and probably much of Africa and the Middle East. (The role of cotton in Egypt, e.g.)

Some of this is just nit-picking, probably, but I think in a way it gets at a crucial ideological distortion in these various correlations of "misery indices" and democratic governance -- namely, the inability of almost all of this neo-con "common sense" to deal with the continuing legacies of colonialism and the present global realities of uneven development.

Taylor

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375. **elen gebreab**
ostinato vamps by wanda coleman
Fri 14 Nov 2003

>>INFO: new poetry book--ostinato vamps by wanda coleman

=====

Unofficial Poet Laureate1 of Los Angeles and CSUN1s

Phenomenal Woman Debuts New Poems

OSTINATO VAMPS, a new collection of poems by Emmy award-winning writer, poet and journalist, WANDA COLEMAN was published this fall by University of Pittsburgh Press as part of its 2003 Pitt Poetry Series. Their series of authors not only includes Billy Collins, Poet Laureate of the United States, but much noted African-American poets Etheridge Knight and Michael S. Weaver. Considered a literary underground cult figure, COLEMAN has gained considerable mainstream attention recently. OSTINATO VAMPS is not flying houses and thunder palms

penny candy memories

violent eruptions of beauty

wailing sirens into the deep pink

just a dream of cities

<from "the history of my body"

only COLEMAN1S first book with a university press, but her first since her long-time publishing house became the Black Sparrow Books imprint of David R. Godine, Publishers, Inc., of Boston, Massachusetts in Spring 2002. Last month, COLEMAN celebrated this new collection at the invitation of the Women1s Studies Department at California State University, Northridge, as part of the Phenomenal Women Distinguished Lecture. COLEMAN was selected by

students and faculty over four other accomplished candidates competing for the award, all women who are Southern California residents gifted in the arts, humanities or sciences and deserving of recognition. COLEMAN was featured reader in November for UCLA's Friends of English. Her new collection echoes her electric poetic trademarks: prayers for ultimate social justice, portraits of family members and the disenfranchised urban poor, evocations of lost loved ones, and musical verses COLEMAN calls "jazzifications." Her peers have called COLEMAN "The L.A. Blueswoman," and the last note finished
and left me empty
craving the night.
i play Strayhorn again.
let him take me coolly
by the ears and lead
me back through
those lofty moments
when the imagined is

as good as actuality

<from "Plum Hunger"

"The Unofficial Poet Laureate of Los Angeles" when attempting to sum up her career as a cultural activist for over three decades, known for her electrifying performances<at hundreds of venues from campuses to community centers, from rock clubs to prisons<the Bumbershoot Festival, the Nuyorican Café, The Smithsonian and overseas. COLEMAN is also featured in The Misread City: New Literary Los Angeles (Red Hen Press, 2003), edited by Scott Timberg, and Dana Gioia, director of the National Endowment for The Arts. In an essay titled "City of Poems," by Laurence Goldstein, the much-quoted Coleman is described as "at her best when she shows us her city and her sensibility with splendid precision and good humor."
the projects, now<the incubator to them

apartments darker than midnight so black
the cracks in the walls can be felt
when not seen. Momma got a new lover/whop
upside the head. Momma got a spankin1
new bawler-and-crawler likely
to half starve before it1s able to walk.
if it lives it will be set straight.

◁from "The Boys of Loco Heights"

A bronze-medal finalist in the National Book Awards 2001 for her book of poems *Mercurochrome*, she hopes *Ostinato Vamps* will be the best received of her 15 titles, which also includes award-winning fiction and a novel.

COLEMAN has been the recipient of two literary fellowships from the California Arts Council. The first was for fiction in 1989, the second last fall in poetry◁and it was with the help of that second fellowship, that COLEMAN was able to complete *Ostinato Vamps*. This year, COLEMAN has added

yet another honor to her list of accomplishments as the first literary C.O.L.A. fellow, and is presently working on a literary project for the Los Angeles Department of Cultural Affairs which will debut in Spring, 2004.

COLEMAN has also been invited to present her work at the National Women1s Museum of Arts in Washington D.C., in March 2004 and at the Sacramento Arts festival. for Poetry Month (April).

so many hours your eyes roved that painting.
you entered it. you went beyond it. it inspired you.
it provided escape. you liked to lean back in your swivel chair
and drink it in the afternoon light.
you believed there was a psychic connection
between you & the artist

◁from "The Museum of You"

The Staff at GJP

Dear Organizers:

WANDA COLEMAN is an award-winning poet, the first African-American to win an

Emmy in daytime television writing, and nominated for the National Book Awards in 2001, a major Los Angeles poet famed for her take-no-prisoner presentations. Her newest book is OSTINATO VAMPS of incendiary verse is from University of Pittsburgh Press. Thank you!

The Staff

GuyJoyce Productions - Fatimah Lochman, Publicity Desk

Websites featuring WANDA COLEMAN

www.writersregister.com/artists/CA249

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376. **Maria Damon**

Re: Congo

Fri 14 Nov 2003

i don't know what planet you're on, kirby, but in my view the cons and the neo-cons still rule. that is why the mandatory retirement age for faculty was waived by the federal gov't under bush I.

At 4:12 PM -0800 11/14/03, Mark Weiss wrote:

>Kirby: The tendency to off conservatives? You mean that there's hiring
>discrimination against conservatives? It's been a long time since I went
>thru the interview process--I don't remember any opportunity to have even
>expressed my politics. Or do you mean that conservatives don't get tenure
>because of their politics? I know of one recent tenure crisis in which a
>candidate was denied because his having written on Gramsci seemed to a
>committee member a sure indicator that he was a communist, and I do
>remember a red scare and a blacklist. But not their opposite.

>

>See, I had just assumed, along with all the pollsters, that the better
>educated one is the more likely one is to vote Democratic (which I'm aware
>is not the same as being liberal, but it's the best poll indicator we've
>got). Which would also mean that the pool of applicants for university jobs
>would be overwhelmingly liberal. The better informed tend to vote liberal.
>This is also true of working journalists, tho not of their bosses, who have
>other fish to fry.

>

>But maybe to even things out there should be affirmative action for
>conservatives. Whoops, the courts might not like that one. How about

>appointment by nomination of local legislators, as in applications for the
>service academies?
>
>Actually, it's hard for me to imagine that most liberals, even if they read
>Foucault, are unaware of conservative opinion. Duke, which you mention, for
>instance, is located in a liberal town surrounded by North Carolina. Did
>Jesse Helms, to know the enemy, read Foucault?
>
>But this is frivolous--given current laws there's probably no way to change
>the ideological balance in university faculties short of brain implants.
>
>So let's do a quick test of your other hypotheses. What if, to correct for
>variables like modern technology, infrastructure, and which countries got
>to the trough first, we look at the past? Would the differential in favor
>of the more democratic countries still be true? Was the misery index in
>early industrial England lower than in other places? How about the
>exporting of misery, as in the potato famine? Or genocide, as in
>rambunctiously democratic 19th century America?
>
>Even in the present the hypothesis is questionable. Who decides which
>countries are democracies? (As in that other wonderful neocon argument,
>that democracies never invade other democracies. Tell that one to Chileans,
>Guatemalans, Cubans) If India is a democracy how do we account for its
>misery and occasional famines?
>
>Famines, like other calamities, are usually local events. Manner of
>governance doesn't control rainfall and flood. Famine relief is easier in
>countries that span many climatic regions and have efficient transport
>systems, which is why the massive crop failures in the nascent farm and
>ranch lands of the US in the first decades of the last century didn't cause
>a local famine--the population could get elsewhere quickly, and supplies
>could come in.
>
>In the present, would you argue that the US is less democratic than Western
>Europe because it's higher on the misery index? (Not, by the way, because
>of the death penalty, but because of our medical system, literacy rate,
>infant mortality rate, etc.). How about our tendency to overthrow regimes
>in countries whose democratic choices don't suit our needs, and the misery
>that causes?
>
>Democracy is a wonderful thing, altho it tends to work better if citizens
>read newspapers, any newspapers, rather than forming their opinions based

>on what they hear on the radio, any radio, on the way to work, or if they
>don't vote as they're told to from the pulpit, or for that matter if they
>at least vote. It also tends to work better if the populace spends less
>time comparing its condition to that of more miserable countries and more
>time in criticism of the failings of its own country. Such criticism is not
>the same as preferring Saddam Hussein.

>

>But let's assume that Sen (who did not win a Nobel prize for his political
>opinions, which are as irrelevant to that process as the color of his
>socks) is right and that a US purified of ulterior motives should
>work--fight--towards universal democracy. The question is, as always, how
>many eggs it's ok to break. Even if we had won in Vietnam and subsequent to
>victory had managed to convince the rulers we had installed in Saigon that
>they should care about their country's misery index, there still would have
>been 3 million broken eggs, not to mention widows, orphans and the maimed.
>And we continue to break eggs in Iraq, tho we've learned that it's better
>not to count. The calculation of misery, if there were no other motives at
>play, would surely have to take this into account.

>

>Mark

>

>

>At 02:35 PM 11/13/2003 -0500, you wrote:

>>Jason Christie --

>>

>>Your post was quite welcome. As we only get two posts a day (a good idea,
>>too,

>>I think), I wasn't able to respond yesterday. I liked the tone of your post,

>>and many of the points that you made. What concerns me in academia is the

>>tendency to off conservatives. This has led to a situation in

>>which there are

>>only three self-reported conservatives among 450 humanities faculty for

>>instance

>>at Duke University. This is supposed to make students more amenable to

>>leftist

>>programming. What it has done however is create conditions in which the

>>academic left is increasingly out of touch with the mainstream of America as

>>they have silenced those voices from ever reaching them. As a result, they

>>don't know what the right is saying, and they are getting killed in

>>the hearts

>>and minds of the ordinary citizen as a result.

>>

>>While I cited the statistics at Duke, I think the conditions are universal
>>within humanities departments in 99% of American universities and community
>>colleges. There is probably less than 1% of English departments across the
>>nation that will vote Republican. And so the dialogue gets increasingly
>>unlike
>>the mainstream population which is more or less 50-50 in terms of voting
>>at this
>>point. The result is that those conservative students who do have to take
>>English classes develop vendettas when they see that they haven't
>>got a single
>>voice among the English faculty who represent anything anywhere like what
they
>>believe.
>>
>>What conservatives are saying, especially neo-conservatives, is
>>that democracy
>>must become a universal condition. They point to misery indexes -- these
are
>>supposed to be universal measurements of painful conditions within countries,
>>and all countries are ranked according to crimes per 100,000, conditions of
>>hygiene, longevity, and perhaps forty other indices (I'm not sure of them
>>all).
>>The western European democracies, for instance, have double the longevity
of
>>most sub-Saharan countries. In terms of dental pain, for instance, 90% of
>>Moroccans report constant dental pain. This level of pain is part of the
>>misery
>>index. by contrast the number of those experiencing chronic dental pain in
>>America is less than 1%.
>>
>>Amartya Sen, a Nobel prize-winning economist, has argued that democratic
>>conditions are an indispensable precondition for a healthy economy, but that
>>these conditions also pay out in hundreds of different indexes, and that
>>in fact
>>liberal democratic conditions are the basis for any kind of quality of
>>life. He
>>argues that freedom of speech is THE MOST important indicator of economic
>>growth, but also the biggest indicator of the lack of famine, dental pain,
>>etc.,

>>within any given country.
>>
>>When I'm speaking about functionality of a country, I too am loosely
>>leaning on
>>the idea of a universal misery index.
>>
>>What George Bowering said yesterday in regards to the death penalty for
>>juveniles being used by the Congo, Pakistan and the U.S. is actually what
>>makes
>>the US about twentieth on the misery index. What George didn't say
>>however is
>>that we do have freedom of speech, quite good longevity, good hygiene,
good
>>dental health (when you compare it to Morocco) etc. Congo and
>>Pakistan do not
>>share these good things.
>>
>>Sen argues that it is not equality of income that matters in a given country
>>that will lead to prosperity, but equality of OPPORTUNITY. Therefore,
women
>>MUST HAVE equal access to opportunity, as must all minorities within a
>>country.
>>Of course this is a fictional state of affairs -- but it HAS TO BE
>>AIMED AT --
>>and this is actually one of the keystones of conservative logic for
>>intervention
>>within the Islamic republics.
>>
>>a. There are at least a hundred thousand slaves within the southern Sudan
>>that
>>are being kept by Islamic warlords
>>
>>b. Throughout the Islamic world there is not equality of opportunity for
>>women
>>(even jogging has been banned, and women runners in the Olympics have
had to
>>train outside their countries of origins for fear of public execution)
>>
>>c. Non-Islamic people in many of those countries do not have equal
>>opportunities
>>
>>This is why the conservatives are actually picking up new recruits all the

>>time
>>and the liberals are losing them. The conservatives are actually talking
>>about
>>human rights, and they are using this as an absolute standard. This has a
>>very
>>powerful appeal.
>>
>>Sen writes that there has never been a democratic country that has EVER
>>experienced a famine.
>>
>>Compare the Soviet Republics.
>>
>>The neo-conservatives have very good ideas, and I don't see anybody in
>>academia
>>who has ever even heard of these ideas.
>>
>>People are busy reading Foucault for ideas, and come on, he knowingly gave
>>AIDS
>>to young people, and this is in the biographies. He's a non-starter. On
>>top of
>>that, he suggests that child molestation is no big deal in History of
>>Sexuality
>>pp. 25-30. This is not going to sail outside of the protected environment of
>>academia. All the conservatives have the weaknesses of the
>>liberals down pat.
>>They read their enemies. And somehow the liberals are not reading
>>conservatives
>>at all, and are getting creamed at the polls.
>>
>>The best thing that poets can do is to read their enemies.
>>
>>-- Kirby Olson
>>
>>
>>> That Bush said these countries weren't functioning... by
>>> what/whose standards? When was it one countries business to determine
>>this?
>>>
>>>
--

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377. **David A. Kirschenbaum**
like sands through the hourglass

Fri 14 Nov 2003

i've always liked wanda coleman's poetry, but now i find out that she won an emmy award while writing for days of our lives, my mom's favorite soap opera. neat. thanks elen gebreab!

--

David A. Kirschenbaum, editor and publisher

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<http://boogcity.blog-city.com/>

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F: [REDACTED]

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378. **Ben Basan**
Government Watching Post-Colonial Studies?

Fri 14 Nov 2003

While doing the blog rounds this morning, I came across this letter posted on Jean Vengua's Blue Kangaroo:

Excerpt:

From Michael Bednar

Department of History

The University of Texas at Austin

Congress Moves to Regulate Postcolonial Studies (fwd)

Oct. 20, 2003

Friends,

As many of you who know me well will soon realize, I have become a political activist for the first time in my life. I am not here to rant, but to inform you on current legislation that is being debated in the House of Representatives. The legislation in question, H.R. 3077, will re-write the Title VI legislation that has provided FLAS money to many of us and that also funds the various area-studies centers in our universities. In particular, the legislation proposes the creation of an "advisory board" that may severely impact universities by dictating the curricula taught, course materials assigned in class, and the faculty who are hired in institutions that accept Title VI funding. It gets worse.

The U.S. House of Representative's Subcommittee on Select Education Hearing on "International Programs in Higher Education and Questions about Bias" on June 19, 2003(<http://edworkforce.house.gov/hearings/108th/sed/titlevi61903/wl61903.htm>) begins with an opening statement by Representative Phil Gringrey that includes the following passage: "we are here today to learn more about a number of programs that are authorized and funded under Title VI, which are some of the oldest programs of support to higher education. These programs reflect the priority placed by the federal government on diplomacy, national security, and trade competitiveness. International studies and education have become an increasingly important and relevant topic of conversation and consideration in higher education...However, with mounting global tensions, some programs under the Higher Education Act that support foreign language and area studies centers have recently attracted national attention and concern due to the perception of their teachings and policies." Testimony provided by Dr. Stanley Kurtz (available from the link above) portrays areas studies centers as hotbeds of unpatriotic anti-Americanism. Dr. Kurtz focuses, in particular, on post-colonial theory and the work of Edward Said's Orientalism in which "Said equated professors who support American foreign policy with the 19th century European intellectuals who propped up racist colonial empires.

Full:

http://www.nightjar2.blogspot.com/2003_11_01_nightjar2_archive.html#106854561465252615

Is this real? Can anyone verify the authenticity of these extremely disturbing claims? If true, it is another bit of evidence that little was learned from the McCarthy years and that the US is entering just another phase of the same turn of events. Perhaps it's the time of day, but I feel I'm gradually waking up into a nightmare.

Thanks,
Ben

visit: <http://www.luminations.blogspot.com>
translations, dull events, & daydreams all from the comfort of an office in Tokyo.

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379. **George Bowering**

Re: utility problem

Fri 14 Nov 2003

Well. I guess it was a nomad meatloaf and that made its wretched provenance all the more alluring to Pierre. As he says, "The days of anything static--form, content, state--are over," and apparently that goes double for ground chuck.

But "Goldberg boxers." Were those Rube Goldberg boxers? I had a Rube Goldberg brassiere once but I gave it to Leslie Scalapino.

I know. I saw it on Bromige one time. But no, this Goldberg is the hero of the World Wrestling E-something. He is fearsome. Both his parents are professors. It is wonderful, he didn't take some fake fancu ferocious name, but just that wonderful Jewish unlikelyhood wrestling name.

Hey, I told Pierre all about the provenance of the meatloaf and he insisted on having it anyway. He was standing there in his Goldberg boxers and carrying a Kirby Doyle book. My heart softened. My head too. I gave him the meatloaf and a bottle of A-1.

>George, George, George, such a load of piffle, and when I think of the

>unspeakable things you and Maria did all night with that poor battered

>meatloaf. . . . As you well know it never crossed my lips.

In fact I was

>trying to throw it out the hotel window when you offered it to Pierre

>for lunch. That was unkind of you, and they haven't forgotten at the

>health department in Winnipeg. I hope all of Pierre's tests were

>negative.

>

>Btw someone call the Canadian mounted spelling police. Bowering is

>trying to spell "squeamish."

>

>

>> Ha! I have had many a breakfast with you, Rachel, and I have never

>> known you to be squeamish. You did tell me to cover up my chest hair

>> one time, but as I recall that was the time you were having the

>> previous night's meatloaf for breakfast, with salsa on

it. Lord! I

>> remember the dog was looking at you with imploring eyes. I could

>> hardly bite into my rye toast.

>> GB

>>

>> >Gosh. It seems that while etherised I somehow called up
the ghosts of
>> >Pierre Joris and Gyorgy Bowering. If you guys are going
to kiss in
>> >public (and discuss your "firkin") you really ought to put
>> some kind of
>> >rating in the subject line. I mean, decent people are eating
>> breakfast.
>> >
>> >> Was that YOU in Missoula? I thought it was James Lee
Burke! Shows
>> >> what a few bottles of Rattlesnake will do to a fellow,
>> especially a
>> >> visiting Canadian. If that WAS you in Missoula, how
do I get your
>> >> firkin back to you?
>> >
>> >> >well, I'll be darned, George, so that talk about X.J.
>> was just one
>> >> >of your come-ons and then, if I remember the
sequence accurately,
>> >> >you tried to prove that a Canadian kiss was as good
as a French
>> >> >kiss, but that burly barman wouldn't have any of it and
>> >> so we drove
>> >> >> >back to either Peekskill or Missoula, whatever... I
>> >> think I'll have
>> >> >> >another Mirabelle just about now... Pierre
>> >> >> >
>> >> >> >
>> >> >> >>>Well, Bowering says he has never been to Peekskill. But he
>> >> has time to
>> >> >>>hang out in Missoula watching Little League games. Go
>> figure. If it
>> >> >>>weren't so bewildering it would be just plain sad. Maria
>> >> and I are going
>> >> >>>to have to live with that. We'll sit on our little tuffet
>> >> of memories,
>> >> >>>and occasionally we'll be joined by Pierre Joris.
>> >> >>
>> >> >>Now wait just one minute! That stuff that went on
between me and
>> >> >>Pierre wads just collegial, only some mutual
recognition of our
>> >> >>devotion to the poetry of X.J. Kennedy. Okay, we may
> > have embraced a
> > >> >>few times, but he's a European, eh?

--

George Bowering
Misses Donald O'Connor
303 Fielden Ave.
Port Colborne, ON, L3K 4T5

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380. **George Bowering**
Re: utility problem

Fri 14 Nov 2003

Oh, Lord, not the Damon whip again! Remember when you tried to use it against Watten in Maine. Remember how he so easily bested you with that croissant?

*metaphysical cream *this*, sister malfeaser. my uncle david is none of your business. i know it's late in the game to assert this, but you've pushed me over the edge, and you know how madame la nomade can be behind a whip.*

*At 2:57 AM -0800 11/11/03, Rachel Loden wrote:
Yesse, hwie bee squaymish aboute spellunge? Newe whorlde, newe woerds.
Ay alwaies sey.*

Lovely to get some pixels out of funny uncle David even if he is discussing Maria's "metaphorical cream." She's a very private person, you know, with lots of convenient memory lapses.

*"Srueamish" as George employs it means something in the new "Spanglish". It means "to lick the metaphorical cream off the top". You are revealed, ladies.
Grandfather Bromige, F.R.C.*

*>Hey, I told Pierre all about the provenance of the meatloaf and he
>insisted on having it anyway. He was standing there in his Goldberg
>boxers and carrying a Kirby Doyle book. My heart softened. My head
>too. I gave him the meatloaf and a bottle of A-1.*

>

>

*>>George, George, George, such a load of piffle, and when I think of the
>>unspeakable things you and Maria did all night with that poor battered
>>meatloaf. . . . As you well know it never crossed my lips.
In fact I was*

>>trying to throw it out the hotel window when you offered it
to Pierre
>>for lunch. That was unkind of you, and they haven't forgotten at the
>>health department in Winnipeg. I hope all of Pierre's tests were
>>negative.
>>
>>Btw someone call the Canadian mounted spelling police. Bowering is
>>trying to spell "squeamish."
>>
>>
>>> Ha! I have had many a breakfast with you, Rachel, and I
have never
>>> known you to be squeamish. You did tell me to cover up my
chest hair
>>> one time, but as I recall that was the time you were having the
>>> previous night's meatloaf for breakfast, with salsa on
it. Lord! I
>>> remember the dog was looking at you with imploring eyes. I could
>>> hardly bite into my rye toast.
>>> GB
>>>
>>> >Gosh. It seems that while etherised I somehow called up
the ghosts of
>>> >Pierre Joris and Gyorgy Bowering. If you guys are going
to kiss in
>>> >public (and discuss your "firkin") you really ought to put
>>> some kind of
>>> >rating in the subject line. I mean, decent people are eating
>>> breakfast.
>>> >
>>> >> Was that YOU in Missoula? I thought it was James Lee
Burke! Shows
>>> >> what a few bottles of Rattlesnake will do to a fellow,
>>> especially a
>>> >> visiting Canadian. If that WAS you in Missoula, how
do I get your
> >>> >> firkin back to you?
> >>> >
> >>> >> >well, I'll be darned, George, so that talk about X.J.
> >>> was just one
> >>> >> >of your come-ons and then, if I remember the
> sequence accurately,
>>> >> >you tried to prove that a Canadian kiss was as good
as a French
>>> >> >kiss, but that burly barman wouldn't have any of it and
>>> so we drove
>>> >> >back to either Peekskill or Missoula, whatever... I
>>> think I'll have

>>> >> >another Mirabelle just about now... Pierre
>>> >> >
>>> >> >
>>> >> >>>Well, Bowering says he has never been to Peekskill. But he
>>> >> has time to
>>> >> >>>hang out in Missoula watching Little League games. Go
>>> figure. If it
>>> >> >>>weren't so bewildering it would be just plain sad. Maria
>>> >> and I are going
>>> >> >>>to have to live with that. We'll sit on our little tuffet
>>> >> of memories,
>>> >> >>>and occasionally we'll be joined by Pierre Joris.
>>> >> >>
>>> >> >>Now wait just one minute! That stuff that went on
between me and
>>> >> >>Pierre wads just collegial, only some mutual
recognition of our
>>> >> >>devotion to the poetry of X.J. Kennedy. Okay, we may
>> > have embraced a
>> > >> >>few times, but he's a European, eh?

--

--

George Bowering
Misses Donald O'Connor
303 Fielden Ave.
Port Colborne, ON, L3K 4T5

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381. **barleydog**
Re: The ORIGINAL McPOEM
Fri 14 Nov 2003

Dear McPoetry fans,

I wrote/performed this piece in Hollywood back in the pre-slam 80's,
then transcribed it for my website 3 years ago.
It's a 4 part poem entitled "Godzilla."

The mcPoetry reference in part 3 is here:

<http://www.home.earthlink.net/~barleydog/godzilla3.html>

And the poem (beginning with part 1) is here:

<http://www.home.earthlink.net/~barleydog/godzilla3.html>

Enjoy,

David Braden

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

From: UB Poetics discussion group [mailto:]

On Behalf Of Automatic digest processor

Sent: Thursday, November 13, 2003 9:04 PM

To: Recipients of POETICS digests

Subject: POETICS Digest - 12 Nov 2003 to 13 Nov 2003 (#2003-317)

There are 43 messages totalling 2804 lines in this issue.

Topics of the day:

1. Fw: McPoets Unite!
2. 2 sputtering questions (3)
3. ff
4. Bob Perelman visit to Canberra
5. Connecticut Poetry Circuit 2003
6. McPoets
7. young writers workshop final report
8. Correction re: McPoets
9. McDonald's not lovin' 'McJob' dictionary definition (2)
10. email address for Manuel Brito? (3)
11. gallagher contact info + open
12. larry milkmag, please email me
13. on - GENDER AND SPELIG
14. on- GENDER AND SPELInG)corxon(
15. STREET POET AS STEALTH HUCKSTER FOR NISSAN (3)
16. Call for Paper
17. Online Poetry Journals Reviewed
18. Congo
19. utility problem
20. Poetic (X) Justice
21. Factory School Fall Book Sale (2)
22. statehood for Iraq (4)
23. Events at the Poetry Project 11/17-11/19
24. Rodney Koeneké/Mytili Jagannathan at CCA San Francisco, Fri., 11/21 (2)
25. ** Boog City Discount Ad Rate is Back** (2)
26. Need Some Email Addresses
27. poetry is still pretty
28. Emerald Bluing
29. busy

30. Cheney Gang Mulls Interim Iraqi Puppet Like The 'Good Ol' Days In Southeast Asia

Date: Thu, 13 Nov 2003 00:06:06 -0600

From: tom bell <[REDACTED]>

Subject: Fw: McPoets Unite!

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

From: "tom bell" <[REDACTED]>

To: "UB Poetics discussion group" <[REDACTED]>

Sent: Wednesday, November 12, 2003 10:33 PM

Subject: Fw: McPoets Unite!

>

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

> From: "tom bell" <[REDACTED]>

> To: "UB Poetics discussion group" <[REDACTED]>

> Sent: Wednesday, November 12, 2003 6:06 PM

> Subject: Re: McPoets Unite!

>

>

> > How does one get a copy of this McPoetry book by a McAcademic?

> >

> > Not sure If I'll get another post today (in which case you'll get this

> post

> > after 12) but my first book of McPoems will soon be available through

> > Geezer.com = _Not Yet a Crazy Old Man with the first 25 signed edition.

> >

> > tom bell

> >

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

> > From: "mIEKAL aND" <[REDACTED]>

> > To: <[REDACTED]>

> > Sent: Wednesday, November 12, 2003 7:25 PM

> > Subject: Re: McPoets Unite!

> >

> >

> > > that's not true Maria, you just produced a very lovely first book of

> > > poetry.
> > >
> > >
> > > On Wednesday, November 12, 2003, at 03:14 PM, Maria Damon wrote:
> > >
> > > > I guess i'm a mcacademic. all i do all day is sit around
> brown-nosing.
> > > >
> > > > At 5:48 PM -0600 11/12/03, tom bell wrote:
> > > > > I just realized that I am a McPoet. Maybe I can get a place in
a
> > > > > dictionary
> > > > > that lists McJobs or a I can get a healthy meal at McDonald's
> > > > >
> > > > > any other McPoets out there? Quarter-Pounders, maybe? Or
pavement
> > > > > pounders?
> > > > >
> > > > >
> > > > > tom bell
> > > >
> > > >
> > > 24/7 PROTOMEDIA BREEDING GROUND
> > >
> > > <http://www.joglars.org>
> > > <http://www.spidertangle.net>
> > > <http://www.xexoxial.org>
> > > <http://www.neologisms.us>
> > > <http://www.dreamtimevillage.org>
> > >
> > > "The word is the first stereotype." Isidore Isou, 1947.
> >
>

Date: Thu, 13 Nov 2003 01:50:36 -0500
From: Nick Piombino <[REDACTED]>
Subject: 2 sputtering questions

> Date: Wed, 12 Nov 2003 10:11:17 -0500
> From: Tim Peterson <[REDACTED]>
> Subject: 2 burning questions
>

> Thanks so much for these comments, Nick. It helps...be assured that I am
> not just talking from my head, but also from the part of the everyday
> experience I have of continually feeling frustrated and uncomfortable with
> people in general who seem enamored with the idea of being cyborgs.
It's
> more a
> response to social conditions I really don't understand and that upset me than
> to academic theory. I know I must be right in some respect, because I trust my
> own reactions to things, and I know that when I spend an hour or two online
> blogging, reading blogs or online journals, etc., I begin to feel ill, just
> physically and mentally ill. I don't have another way to explain it.
There's
> something missing there, for me, and I guess I'm trying to find a way to name
> what it is...
>
> Best,
>
> Tim

With all due respect, Tim, I don't understand what you are getting at with these comments. You have every right to express your feelings of sickness when you read, and how you are sure that that proves something to your satisfaction, but how do you get from "people who seem enamored with the idea of being cyborgs" ...and "when I spend an hour or two online blogging, reading blogs or online journals...I begin to feel ill" to "...there's something missing there..." What does blogging have to do with cyborgs? Do you also get sick when you read books and journals? One medium is electronic, the books and magazines are made from trees. Both involve people's writing. Very frequently the same people who read and write books and articles also read and write blogs and pieces in online journals.

Best wishes,
Nick

Date: Thu, 13 Nov 2003 01:56:40 -0500

From: Alan Sondheim <[REDACTED]>

Subject: ff

i.

<http://www.asondheim.org/portal/.nikuko/> ff series

pda transformations, fast fourier, others

i'm tired of talking and am quite disturbed by my work

the applause of ovid that i have returned in metamorphosis

ii.

socrates and me are like this

iii.

i will do better in the future now that i am nonstandard

—

Date: Thu, 13 Nov 2003 21:52:19 -0700

From: hazel smith <[REDACTED]>

Subject: Bob Perelman visit to Canberra

The Co-op Bookshop www.coop-bookshop.com.au University of Canberra Centre for Writing www.ce.canberra.edu.au/writing The School of Creative Communication, University of Canberra www.ce.canberra.edu.au/cc

present

The Second Marya Glyn-Daniel Lecture

Professor Bob Perelman

What Place Is It? Writing and Global Positioning Systems

Writer and critic Bob Perelman is a leading member of the internationally influential American language poetry movement, and has published 16 books of poetry. Perelman is also a Professor of English at the University of Pennsylvania. His critical books include *The Trouble With Genius: Reading Pound, Joyce, Stein and Zukofsky*, University of California Press, 1994, and *The Marginalization of Poetry: Language Writing and Literary History*, Princeton University Press, 1996.

The event will also feature Marya Glyn-Daniel, who will read from her prose poem *There's a Blackie Mum! Me and Black Australia* and from *Judge a Book*.

Marya lives in Canberra and is the author of *The Macau Grand Prix* and *My Part In The Cultural Revolution in China*, Ginninderra Press, 1999, and a play, *Gulf Country*, Ginninderra Press, 2000. She is currently working on a biography of Canberra personality and publicist Coralie Wood.

5.30pm, Wednesday 19th November, 2003

The Council Room

Level D, Building 1

University of Canberra

Refreshments will be served

RSVP by Friday 14th November

Contact: 6251 2481

--

Dr. Hazel Smith

Senior Research Fellow

School of Creative Communication

Deputy Director

University of Canberra Centre for Writing

<http://www.ce.canberra.edu.au/writing>

Editor of *Inflect* <http://www.ce.canberra.edu.au/inflect>

University of Canberra

ACT 2601

phone 6201 5940

More about my creative work at

www.australysis.com

Date: Thu, 13 Nov 2003 08:14:39 -0500

From: "Shankar, Ravi (English)" <[REDACTED]>

Subject: Connecticut Poetry Circuit 2003

CONNECTICUT POETRY CIRCUIT 2003 PRESENTS:

CLARE ROSSINI

Tuesday, November 18th

Central Connecticut State University

New Britain, CT 06050

<http://www.ccsu.edu>

Marcus White Living Room

7:00 pm

poetry and refreshments served

contact: Ravi Shankar [REDACTED] or [REDACTED]

Clare Rossini's first full-length collection, *Winter Morning with Crow*, was selected for the 1996 Akron Poetry Prize; the book went on to be finalist for a Small Press Book Award and for PEN's 1999 Joyce Osterweil Award for Poetry. Rossini's poems have appeared in numerous journals, including *The Kenyon Review*, *The New England Review*, and *Poetry*, as well as in textbooks and anthologies, including *Poets for the New Century* (David Godine: Boston, 2002) *An Introduction to Poetry* (ed. X.J. Kennedy and Dana Gioia, Longman: New York, 2002) and *Best American Poetry 1997* (ed. James Tate, Scribners: New York, 1997). She has received fellowships from the Connecticut Commission on the Arts, the Minnesota State Arts Board and the Bush Foundation.. Rossini is currently on the faculty of Trinity College in Hartford and the MFA program at Vermont College in Montpelier, VT.

A review in *The Nation* of Rossini's first book noted that "All forms are refreshed in Rossini's incomparable vision...they are given the rare, gold brushstrokes of...the compassion that allows us to re-see the world we think we see, as if history might yet find a way to love us."

Ravi Shankar

Poet-in-Residence

Assistant Professor

CCSU - English Dept.

[REDACTED]
[REDACTED]

Date: Thu, 13 Nov 2003 08:56:17 -0500

From: Vernon Frazer <[REDACTED]>

Subject: Re: McPoets

Judging by my writing income, I certainly qualify as a McPoet. Since I have

an income, I don't mind too much. But the ketchup and mustard are messing up

my manuscripts, and the pickles and fires are jamming my printer.

Vernon

Date: Thu, 13 Nov 2003 10:31:34 -0330
From: Kevin Hehir <[REDACTED]>
Subject: young writers workshop final report

On Saturday morning the future giants of St. John's writing met for another installment of Kevin Hehir's Exploding Language Writing Workshop. The 12 participants discussed how the Aristotelian narrative arc no longer effectively mimes our every day discourse so should be discarded in favour of the jab and parry that fragmentary storytelling affords writers in the post-media milieu that surrounds us therefore offering an increased level of sophistication and book sales. If, as post-structuralist, continental thinker Michel Serres tells us, time is akin to pure light as poured through a colander. Then, what happens when a weather channel poetics is pushed down a playground slide into the waiting jaws of serial toboggany? Then we talked about Hegel's Bagels as a possible position on an axis of names for synthetic breakfast foods. In theory, wholesome but praxis has proved that they hurt the molars. [The mandible rhizome that reveals itself through the sliding continuum of jaw-molar was not lost on one young poet with a fresh nick on his chin from a 23 cent disposable razor]. Then we ate muffins and made fun of our parents.

--

Date: Thu, 13 Nov 2003 09:49:17 -0500
From: Vernon Frazer <[REDACTED]>
Subject: Correction re: McPoets

Judging by my writing income, I certainly qualify as a McPoet. Since I have an income, I don't mind too much. But the ketchup and mustard are messing up my manuscripts, and the pickles and fries are jamming my printer.

Sorry about my earlier typo, although the grease fires don't help either.

McVernon*

*Use of Mc prefix on my name justified by some Scottish blood in the Heinz 57 mix.

Date: Thu, 13 Nov 2003 10:29:44 -0500
From: Tim Peterson <[REDACTED]>
Subject: McDonald's not lovin' 'McJob' dictionary definition

You forgot to add: suffers like everyone else by going down with the ship
of her/her own ideas when fashions change, seeing his or her time or labor
ultimately come to nothing.

You also forgot to add: they are the inevitable private economy produced by
a society which does not value intellectuals, or thought in general.

You also forgot to add: many of them have good and useful things to say, and are probably more well-read and less destructively cynical than you.

(On the other hand, McCreative Writing Professors -- that's a separate bag
of worms...)

From: Ana Buigues <[REDACTED]>

Date: Wed Nov 12, 2003 12:07:48 PM US/Pacific

To: [REDACTED]

Subject: Re: McDonald's not lovin' 'McJob' dictionary definition
<[REDACTED]>

-McAdemic: mek ac`a*dem"ic

.adj. simulacrum of labour. Way of employment whose opportunity for advancement requires much mental
masturbation, intellectual prostitution, self-absorption, and brown nosing. Mode of killing one's
free time usually at educational institutions, within hierarchic systems of escalating into high
positions, similar to those found at corporate industries.

.n. usually Western middle-upper class individuals whose basic needs are more than covered, so they
can employ their time being McAdemics.

Synonyms:

.McScholarly: being unaware of the outside world.

.McTheoretical: speculative without a practical purpose or intention.

.McPedantic: characterized by a narrow, often ostentatious concern for book learning and formal
rules.

.McEnlightened: person in charge of teaching the gentiles, as saving them from darkness.

-McArtist: not to be confused with McCarthyst

Tim Peterson
Journals Marketing Coordinator
The MIT Press
Five Cambridge Center
Cambridge, MA 02142-1493

phone: [REDACTED]
fax: [REDACTED]
<http://mitpress.mit.edu/journals>

Date: Thu, 13 Nov 2003 09:02:03 -0700
From: charles alexander <[REDACTED]>
Subject: Re: McDonald's not lovin' 'McJob' dictionary definition

I had vague memories of a creative writing professor (maybe a McCreative Writing Professor?) writing a McPoem (yes, that's the title) about 25 years ago. Not sure of the ethics, copyright & otherwise of posting it here without his permission, and he's not someone I know well or am in contact with. But since I found it this morning on his web site, I thought I'd post a link to it. I remember hating this poem ages ago; now, if I read it with a biting irony, as in Charles Bernstein's recent poem, "Thank You for Saying Thank You" (although I think the irony in that poem is complicated, with many of the statements being absolutely straightforward) in his chapbook, *Let's Just Say,* I don't dislike it at all. But I don't think such irony is intended here.

<<http://mendota.english.wisc.edu/~WALLACE/poems.html#top>>The
<<http://mendota.english.wisc.edu/~WALLACE/poems.html#top>>McPoem -- you have to scroll down to the penultimate poem on the page to find it. It's by Ron Wallace.

Charles

At 10:29 AM 11/13/2003 -0500, you wrote:

>(On the other hand, McCreative Writing Professors -- that's a separate bag
>of worms...)

Date: Thu, 13 Nov 2003 10:47:54 -0500
From: Tim Peterson <[REDACTED]>
Subject: 2 sputtering questions

Nick, in this case I think it's very much an issue of "the medium is the message" -- there is something fundamentally different about the activity

of blogging and reading blogs from say, reading a journal or a book. Perhaps what I'm talking about here is the conflation of the blog with its author or writer -- the blog being a kind of virtual extension of the self that is potentially exciting, potentially worrying. I'm tempted to bring up Kent Johnson's critiques of authorship, but I will simply gesture at those. I guess what I'm saying is that, In a way, blogs form an incomplete map of the social sphere and project this virtual map back onto the real in a way that I think is fairly new for poetry, at least. The other thing that's new about it is 1) speed and 2) accessibility. As several frames run in succession appear to create the motion of a film, so a series of frequent blog entries contributes to the creation of a virtual person who is fundamentally different from a real person, more mercurial somehow, while also evoking and limited to all the paradoxes of textuality or textual speech. As an easy example: a blog is not a listserv -- the two function in very different ways, and I would posit that a listserv actually allows for a more communal, democratic discussion.

Best,

Tim

Date: Wed, 12 Nov 2003 10:11:17 -0500 > From: Tim Peterson <[REDACTED]> >
Subject: 2 burning questions > > Thanks so much for these comments, Nick. It helps...be assured that I am > not just talking from my head, but also from the part of the everyday > experience I have of continually feeling frustrated and uncomfortable with > people in general who seem enamored with the idea of being cyborgs. It's > more a > response to social conditions I really don't understand and that upset me than > to academic theory. I know I must be right in some respect, because I trust my > own reactions to things, and I know that when I spend an hour or two online > blogging, reading blogs or online journals, etc., I begin to feel ill, just > physically and mentally ill. I don't have another way to explain it. There's > something missing there, for me, and I guess I'm trying to find a way to name > what it is... > > Best, > > Tim With all due

respect, Tim, I don't understand what you are getting at with these comments. You have every right to express your feelings of sickness when you read, and how you are sure that that proves something to your satisfaction, but how do you get from "people who seem enamored with the idea of being cyborgs" ...and "when I spend an hour or two online blogging, reading blogs or online journals...I begin to feel ill" to "...there's something missing there..." What does blogging have to do with cyborgs? Do you also get sick when you read books and journals? One medium is electronic, the books and magazines are made from trees. Both involve people's writing. Very frequently the same people who read and write books and articles also read and write blogs and pieces in online journals. Best wishes, Nick

Date: Thu, 13 Nov 2003 10:12:41 -0700
From: Tenney Nathanson <[REDACTED]>
Subject: email address for Manuel Brito?

email for Manuel Brito?

backchannel fine,

thanks,

Tenney

mailto:[REDACTED]

mailto:[REDACTED]

<http://www.u.arizona.edu/~nathanso/tn>

POG:

mailto:[REDACTED]

<http://www.gopog.org>

Date: Thu, 13 Nov 2003 11:31:04 -0600
From: Aaron Belz <[REDACTED]>
Subject: gallaher contact info + open

Hi everyone. I need John Gallaher's contact info -- plz. backchannel.

Plus, I'm putting a lot of open space in this email, so you can use it for zazen.

+ + + + +

Date: Thu, 13 Nov 2003 11:33:07 -0600

From: Aaron Belz <[REDACTED]>

Subject: larry milkmag, please email me

Hey Larry, my computer died and I lost everything. It was sickening.

Please

email me your email address again so I can email you.

-the Bizzelz

Date: Thu, 13 Nov 2003 10:10:36 -0800

From: kari edwards <[REDACTED]>

Subject: on - GENDER AND SPELIG

on-

GENDER AND SPELIG

@ <http://transdada.blogspot.com/>

w/

Ellen Redbird

Mark Wallace

Eileen Tabios

Deb (sic)a-Martorana

Julie Kizershot

Joanna Fuhrman

Sina Queyras

you to can submt 2 the discrse on genDer aD splng.. send a note and yor NMe.

kari edwards

[REDACTED]

-GENDER RIGHTS ARE HUMAN RIGHTS-

Announcing from O Books: iduna, \$12.00

by kari edwards,

2003

@ Small Press Distribution <http://www.spdbooks.org/>

a day in the life of p.

by kari edwards, \$12.00

From: Subpress Collective /ISBN # 1-930068-18-2

@ Small Press Distribution <http://www.spdbooks.org/>

@ amazon.com

a diary of lies, by kari edwards, Belladonna* Books, 2002
<http://www.durationpress.com/belladonna/catalog.htm>

Also check out:

live recording:

<http://www.factoryschool.org/content/sounds/poetry/frontenac.html>

interview:

<http://www.raintaxi.com/online/2003spring/edwards.shtml>

<http://www.gendertalk.com/real/350/gt385.shtml>

on narrative:

http://www.sfsu.edu/~poetry/narrativity/issue_three/edwards.html

prose / fiction

<http://www.emunix.emich.edu/~bhouse/edwards.html>

http://www.chimerareview.com/volumes/2003_4/fic_edwards_1.0.htm

http://www.muse-apprentice-guild.com/august2002/kariedwards/literary_magazine.html

<http://homepages.which.net/~panic.brixtonpoetry/semicolon1.htm>

<http://www.shampoopoetry.com/ShampooThirteen/ShampooIssueThirteen.html>

<http://www.webdelsol.com/InPosse/edwards10.htm>

<http://www.puppyflowers.com/II/flowers.html>

http://www.somalit.com/A_day_in.html

poetry:

<http://www.wordforword.info/vol4/Edwards.htm>

<http://www.atomicpetals.com/ke03.htm>

<http://people2.clarityconnect.com/webpages6/ronhenry/edward10.htm>

<http://www.blazevox.org/edwards.htm>

<http://www.poeticinhalation.com/v3i3.html#Kari%20Edwards>

<http://www.eratiopostmodernpoetry.com/poetic%20language.html>

<http://www.moriapoetry.com/edwards.html>

<http://www.bigbridge.org/miamikedwards.htm>

<http://www.xpressed.org/>

<http://www.litvert.com/kedwards8.html>

Date: Thu, 13 Nov 2003 10:21:05 -0800

From: kari edwards <[REDACTED]>

Subject: on- GENDER AND SPELInG)corxon(

on-

GENDER AND SPELIG

@ <http://transdada.blogspot.com/>

with-

Ellen Redbird

Mark Wallace

Eileen Tabios

Deb (sic)a-Martorana

Julie Kizershot

Joanna Fuhrman

Sina Queyras

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<http://www.emunix.emich.edu/~bhouse/edwards.html>

http://www.chimerareview.com/volumes/2003_4/fic_edwards_1.0.htm

http://www.muse-apprentice-guild.com/august2002/kariedwards/literary_magazine.html

<http://homepages.which.net/~panic.brixtonpoetry/semicolon1.htm>

<http://www.shampoopoetry.com/ShampooThirteen/ShampooIssueThirteen.html>

<http://www.webdelsol.com/InPosse/edwards10.htm>

<http://www.puppyflowers.com/II/flowers.html>

http://www.somalit.com/A_day_in.html

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<http://www.wordforword.info/vol4/Edwards.htm>

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<http://people2.clarityconnect.com/webpages6/ronhenry/edward10.htm>

<http://www.blazevox.org/edwards.htm>

<http://www.poeticinhalation.com/v3i3.html#Kari%20Edwards>

<http://www.eratiopostmodernpoetry.com/poetic%20language.html>

<http://www.moriapoetry.com/edwards.html>

<http://www.bigbridge.org/miamikedwards.htm>

<http://www.xpressed.org/>

<http://www.litvert.com/kedwards8.html>

Date: Thu, 13 Nov 2003 12:22:41 -0600

From: mIEKAL aND <[REDACTED]>

Subject: STREET POET AS STEALTH HUCKSTER FOR NISSAN

(Has anyone experienced this first hand? mIEKAL)

"Nissan Motors is planting actors in movie theaters to perform live commercials before the start of showings of 'The Matrix Revolutions' in an effort to expose jaded, skeptical consumers to advertising by masking it as something else. The brief in-person pitches feature actors scattered among the ticket-buying audience who stand and deliver lines that evoke the words spoken by poets at events known as slams or jams. Their performances are timed to accompany a commercial the audience sees on the movie screen, which begins without identifying the sponsor but concludes with the Nissan Altima logo. The campaign by the Nissan North America division of Nissan Motor, intended to pique the curiosity of younger consumers about the Nissan Altima sedan, began yesterday in theaters operated by the Loews Cineplex Entertainment Corporation in seven large markets and is scheduled to continue through tomorrow."

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<http://www.nytimes.com/2003/11/06/business/media/06adco.html?ex69559522&ei=1&enA0fc79789f5a9e7>

Date: Thu, 13 Nov 2003 10:55:32 -0800

From: Stephen Vincent <[REDACTED]>

Subject: Re: STREET POET AS STEALTH HUCKSTER FOR NISSAN

I didn't want to say Mc (muck) about anything else, but these specially trained actors who splatter poems quo ads to movie audiences are known in the ad trade as the aforementioned "McSlammers." (A union base pay job, \$300 a day plus benefits).

Mucky See, Mucky Do,

Oh well, feeling dubiously high minded,

Stephen V

on 11/13/03 10:22 AM, mIEKAL aND at [REDACTED] wrote:

(Has anyone experienced this first hand? mIEKAL)

"Nissan Motors is planting actors in movie theaters to perform live commercials before the start of showings of 'The Matrix Revolutions' in an effort to expose jaded, skeptical consumers to advertising by masking it as something else. The brief in-person pitches feature actors scattered among the ticket-buying audience who stand and deliver lines that evoke the words spoken by poets at events known as slams or jams. Their performances are timed to accompany a commercial the audience sees on the movie screen, which begins without identifying the sponsor but concludes with the Nissan Altima logo. The campaign by the Nissan North America division of Nissan Motor, intended to pique the curiosity of younger consumers about the Nissan Altima sedan, began yesterday in theaters operated by the Loews Cineplex Entertainment Corporation in seven large markets and is scheduled to continue through tomorrow."

<http://www.nytimes.com/2003/11/06/business/media/06adco.html?ex69559522&ei=1&enÅ0fc79789f5a9e7>

Date: Thu, 13 Nov 2003 14:12:46 -0500
From: "Shankar, Ravi (English)" <[REDACTED]>
Subject: Online Poetry Journals Reviewed

Might be of some interest...

Chronicle of Higher Education

> From the issue dated 11/7/2003

>

> Lines Online: Poetry Journals on the Web

>

> By LISA RUSS SPAAR

>

>

>

> It was only about a decade ago that my students and I began
> talking about the fate of poetry in the electronic age. Would
> the celerity of information-age technologies so fragment time
> that we'd lose the reverie and concentration we associated
> with the "deep reading" of poems? Would it be possible to
> learn to love the feel of the mouse and the flickering
> motility of the screen the way we loved books and journals,
> with their dust mites, their histories, their tangibilities?
> Could we relinquish existing ideas of authorial possession,
> especially about our own work? Language itself was our most
> revolutionary, protean, and crucial human development, far
> more miraculous than any technology, so why should we worry
> about its flourishing in a new medium? Yet worry we did.

>

> By now, most poets probably have a feel for how the Web
> affects their work and their lives. For my part, I've decided
> that some of our agonizing was a little overwrought. The Web
> has increased my appreciation for poetry as an interactive
> process, making cerebral play, in some cases, a more tangible
> thing, and it has increased my sense of the poetry world as
> diverse, global, and lively. But as with most things online,
> the noise-to-signal ratio of poetry sites can be high, and
> there are relatively few online poetry pages that draw me. The
> connections that stir me most remain those to the unfathomably
> thoughtful, heartfelt word. And the sites that I most relish

- > are those that continue to find that connection more dazzling
- > than the exotic electron displays at their disposal.
- >
- > In 1991, the poet and critic Dana Gioia, now head of the
- > National Endowment for the Arts, wrote in *The Atlantic Monthly*
- > about the enervated "intellectual ghetto" of academic writing
- > programs locking American poetry into a kind of exhausted
- > establishment of stale conventions, and admonished the culture
- > at large to discover fresh ways of writing, experiencing, and
- > presenting poetry to a wider audience. As though in response
- > to his "modest proposals," the past decade has seen a popular
- > resurgence of the genre. Type the word "poetry" into the
- > search engine Google, and references to some 9,320,000 sites
- > appear. As a point of cultural comparison, a recent Google
- > advanced search for "Jennifer Lopez" called up 700,000 sites,
- > "Nascar Racing" some 862,000, with "Sigmund Freud" running a
- > distant 154,000. Grass-roots poetry festivals of
- > near-Woodstock dimensions, like the Geraldine R. Dodge Poetry
- > Festival in Stanhope, N.J., proliferate, and it's hard to
- > attend a funeral service or wedding ceremony that doesn't
- > include a reading of a poem by Mary Oliver. The Coordinating
- > Council of Literary Magazines estimates that there are 600
- > active print literary magazines in the United States and
- > suggests that perhaps another 400 to 700 publish irregularly
- > or in small quantities. Ten thousand people a day visit Poetry
- > Daily (<http://www.poems.com>), which posts poems, as well as
- > news about poetry publications and contests. Even my dentist
- > has heard of the celebrity former U.S. Poet Laureate Billy
- > Collins (she loves his hangover poems), and who hasn't gotten
- > wind of Ruth Lilly's astonishing gift of \$100-million dollars
- > to Poetry magazine?
- >
- > Surely the burgeoning cosmos of the Internet has contributed
- > in significant measure, for better or worse, to the new wave
- > of poetry consciousness. In particular, online poetry journals
- > are helping to vastly change the ways in which poems are
- > published, disseminated, written, and read. Even those poetry>
- > journals most steadfastly committed to remaining in print-only
- > format now have Web sites that announce their philosophies,
- > contests, and submission and subscription guidelines, and
- > often feature work from current and archived hard-copy issues.
- > Other poetry magazines exist solely online, publishing not

- > only poems but poetry reviews, artwork, film, and audio and
- > video clips of showcased writers as well. Still other online
- > journals feature work written expressly for the Web, such as
- > interactive and hypertextual pieces that rely on computer
- > technology and the involvement of the reader. That material
- > challenges traditional notions of what a poem can be and how
- > it can be engaged.
- >
- > A decade ago, many of my fellow poets and I were suspicious
- > about publishing anything online. I don't know what we feared,
- > exactly: that these sites were too evanescent, too new, too
- > intangible, too lacking in a track record, a context, and a
- > proven history to count as "real" publications, perhaps. Would
- > our poems merely evaporate if committed to the flux of
- > cyberspace? Worse yet, could these poems be pirated -- as
- > though a poem had that kind of currency -- and appear
- > transformed or attributed to someone else? And what if we gave
- > a poem to a site that within a year or so collapsed? If our
- > ultimate goal was to publish a print book, what did it mean if
- > our publication credits were all online? Would it be possible
- > to preserve the published form of our work when we didn't know
- > if our poems would still be online years from now?
- >
- > A quick glance at the current contents page of any of the
- > better-known online journals suggests that both established,
- > prize-winning poets and newcomers are now willing and even
- > eager to publish on the Web. The current online issue of
- > Smartish Pace, for example, features work by and interviews
- > with well-known poets, like Maxine Kumin, Stephen Cushman, and
- > Bin Ramke, as well as poems by emerging writers. In a
- > relatively short time, then, and amid a plethora of
- > cyberdross, more than a handful of Web poetry publications
- > have earned the respect of both traditional and experimental
- > writers, readers, and editors. Even the most avowed lovers of
- > print books and journals among us now spend time at our
- > computer screens, exploring new work on the Net.
- >
- > Michael Neff is considered by many to be a visionary in
- > literary Web publishing. His award-winning site, Web del Sol
- > (<http://www.webdelsol.com>), has served since 1994 as a
- > showcase for contemporary literature in the electronic media.
- > Neff recently told me that he thinks the move to publishing

> poetry online was inevitable. He cites Doug Lawson, a graduate
> of our M.F.A. program at the University of Virginia, at The
> Blue Moon Review (<http://www.thebluemoon.com>), Frederick
> Barthelme at Mississippi Review
> (<http://mississippireview.com>), and David Hunter Sutherland at
> Recursive Angel as other pioneers, and he contends that in the
> decade since its earliest manifestations, Net publishing has
> already surpassed print in terms of originality and quality.
>
> Stephen Reichert is the editor of the much admired, relatively
> new poetry journal Smartish Pace. (I should mention, in the
> spirit of full disclosure, that my work has been published
> there, as well as in Drunken Boat, which I discuss below.) The
> first print version of Smartish Pace appeared in 1999. In
> charting a course for the magazine, Reichert and fellow staff
> members felt that establishing a strong tandem presence on the
> Internet would allow the fledgling magazine not only to
> survive, but to become a publication people would read out of
> desire and not just because they knew the editors or because
> an issue contained one of their published poems, as is often
> the case with small publications. By the spring of 2000,
> Reichert and his Web designer had a site
> (<http://www.smartishpace.com>), and Reichert firmly believes
> that the print version of the magazine would not be enjoying
> its early success without its online incarnation.
>
> "My guess is that our presence on the Internet has more than
> tripled the growth speed of the magazine," Reichert says. Not
> all of the poems that appear in the print magazine are
> published in the online version, but the Web site does
> supplement its hard-copy issues, which contain poetry only,
> with book reviews and interviews with contributing poets. The
> site is also home to "Poets Q&A," the first of its kind on
> the Internet. At Poets Q&A, visitors can ask questions of
> a poet and come back to the site later to read the poet's
> answers. "I got this idea from the sports site ESPN.com,"
> Reichert explains, "which hosted a weekly 'chat' with
> Maryland's basketball coach Gary Williams." So far, the
> magazine has held interviews with former Poet Laureate Robert
> Pinsky, as well as Stephen Dunn, Carl Dennis, and Eavan
> Boland.
>

> Another intrepid online poetry editor is Ravi Shankar, also a
> former poetry-writing student from Virginia's creative-writing
> program, and co-editor of the acclaimed online literary/art
> journal Drunken Boat (<http://www.drunkenboat.com>). This
> kinetic site brings into provocative juxtaposition emerging
> and established voices, traditional forms of representation
> and works of art endemic to the Web, and international and
> domestic artists. The journal is committed to a global mix,
> bringing together, for example, in recent issues, graffiti
> artists, the poet laureate of Eritrea, and writers like Yael
> Kanerek, Mark Rudman, and Alice Fulton. One issue included the
> provocatively titled "An Apology for Poetry, or Why Bother
> With Billy Collins?," an essay which generated heated
> dialogue. For just this sort of dedication to eradicating
> boundaries between entrenched schools of poetics and their
> sworn enemies, Drunken Boat has garnered serious attention
> since its launch in the summer of 2000.

>
> Shankar agrees with Reichert that access is the Web's chief
> asset. "Even the most salable print literary journal has
> perhaps a print run of 5,000," Shankar says. "That's how many
> hits we sometimes get in a week." It's also a cost-effective
> medium -- there are no pages to set or bind, no printing
> costs, no envelopes to address, no mailing expenses, and the
> relatively inexpensive cost of Internet fees allows editors to
> save money on overhead that can then be used to enhance their
> sites and publish a wider range of emerging and established
> writers. E-mail correspondence among editors, contributors,
> and readers also allows for an affordable, fluent, and
> international virtual conversation.

>
> Apart from the Web's inherent democratization, Shankar cites
> other clear advantages: "Because it is not print, the Web
> represents dynamism instead of stasis. ... Instead of merely
> reading a poem, you can listen to and perhaps even view a
> video clip of the author reading it as well." The Cortland
> Review (<http://www.cortlandreview.com>) was the first online
> journal to use audio clips of writers reading their work. I
> recently visited its archived Issue 6 and heard Henry Taylor
> reading from his own cleriheus and explaining how he won
> Virginia Poet Laureate George Garrett's wristwatch in a wager
> with the poet David Slavitt, who offered the timepiece if

- > Taylor could write a cleriheh for each of the twelve apostles.
- >
- > Notions of structure also come into play in Internet
- > publishing: Whole new models of poetry can be realized on the
- > Web -- hypertextual ones, for example, in which the reader>
- > need not begin at the first word of the first line and end at
- > the last word, but can enter the text at any point, exit at
- > any time, and thread a unique path through the text each time
- > it is visited. Shankar cites the Electronic Poetry Center at
- > the State University of New York at Buffalo
- > (<http://epc.buffalo.edu>), Riding the Meridian
- > (<http://www.heelstone.com>), Click Poetry
- > (<http://www.clickpoetry.com>), and Poems That Go
- > (<http://www.poemsthatgo.com>) as particularly exciting sites
- > specializing in poetry written expressly for the Web. Those
- > locations allow contributing poets to append moving images,
- > sounds, photographs, links, and other poems to their own work,
- > creating, as Shankar says, "a new kind of poet, a multimedia
- > bard who splices verse with audio landscapes, with the
- > juxtaposition of visual clips, and with the interaction and
- > full participation of the reader." Readers who visit these
- > experimental and media-poetry sites can look forward to
- > engaging with dynamic work that capitalizes on video,
- > hyperlinks, digital animation, gaming, and even mathematical
- > algorithms.
- >
- > These interactive, hypertextual sites might challenge readers
- > accustomed to print formats, or in some cases even make them a
- > little seasick. On recent visits to Click Poetry and Poems
- > That Go, I found an exuberant range of experiential poems,
- > some of which I could appreciate easily and others of which
- > challenged me technologically -- pieces whose dissolving and
- > surfacing texts and images, and whose opening, closing,
- > flashing, and disappearing and reappearing windows and prompts
- > made me wish for a better computer, sexier monitor, faster
- > modem, and less balky mouse. Some of David Knoebel's click
- > poems are pure fun, however, and put me in mind of surrealist
- > games -- an important reminder that notions of chance,
- > coincidence, serendipity, and irrationality are not unique
- > byproducts of interactive, cyberbased poetry, but have always
- > been crucial to the sensibilities of a great many poets such
- > as Breton and Mallarme. Deena Larsen's hypertextual

- > video-poetry piece "Firefly" in a recent issue of Poems That
- > Go is a remarkably luminous, lyrical, and haunting example of
- > ways in which multidimensional uses of reader-interactive text
- > and subtext can create a new kind of poem.
- >
- > In contrast, Jon Thompson, editor of the impressive and
- > more-traditional Web poetry journal Free Verse
- > (<http://english.chass.ncsu.edu/freeverse>), takes a restrained
- > approach to format. "Beyond the design of the home page and
- > the journal's logo," Thompson says, "I prefer not to use too
- > many visuals. For me, a lot of images detract from the power
- > of poetry itself -- its form on the page and its voice. I
- > prefer not to drown that out."
- >
- > The space Free Verse creates for each poem is uncluttered and
- > intimate, and though Thompson may choose a cleaner, quieter
- > format for his presentation than do other, busier sites, the
- > work he publishes is daring and strong. The winter 2002 issue,
- > for example, contained a special feature, Exilic Voices: Four
- > Iraqi Poets in Translation, including these lines from the
- > poem "Vacant City" by Mahmud al-Buraykan, translated by Salih
- > J. Altoma:
- >
- > On one of my journeys
- > I entered it: a silent city
- > with no trace of inhabitants
- > its doors are closed
- > and its squares are a stage for the winds.
- > But the lights of its windows
- > shine all night
- > who turned them on?
- >
- > Mahmud al-Buraykan, we learn, was born in 1934 and died in
- > March 2002, apparently killed by thieves who had broken into
- > his house.
- >
- > The Web poetry-journal editors I conferred with think of their
- > online pages as a kind of synergistic wager. Certainly there>
- > are concerns. "We understand that for many poets, the
- > tangibility of a finished product and the existence of that
- > product in a commercial atmosphere are tantamount to a kind of
- > legitimization," says Shankar. "There seems to be a

- > presupposition that anyone can post poems on the Web, while it
- > takes a real professional to run a publishing house. Also, the
- > newness of online publications means that there has not been
- > enough time to securely establish reputations."
- >
- > Web del Sol's Michael Neff says that many people don't realize
- > how much work goes into running an online publication.
- > Excellent Web magazines, like the highly respected Australian
- > Jacket, must take a temporary hiatus, or even fold, he says,
- > "because the creator -- for whatever personal reasons ... can
- > no longer continue, or the task becomes so time-consuming that
- > finances suffer, especially if they receive no grants."
- > Interestingly, most of the online editors with whom I spoke
- > confessed to being what Shankar calls the sort of "fusty,
- > anachronistic reader who would prefer to sit in bed with a
- > dog-eared collection of verse" than to navigate a poem online.
- > "To me," says Thompson, "there's no gainsaying the loss of the
- > physical object. ... But there are many compensations -- not
- > least of which is the possibility of publishing print
- > anthologies of work that initially appears in the online
- > journal."
- >
- > Not all editors are sold on the value of an Internet presence.
- > "When I think of all the ways that poetry gets from writers to
- > readers," says the poet R.T. Smith, who edits the prestigious
- > print journal Shenandoah, "print journals are only a small
- > part of it. Collections, anthologies, public readings,
- > audiotapes, and even videotapes also provide access.
- > Considering that, I see the Web magazines as just one in a
- > sequence of forums expanding our access. Web journals don't
- > seem opposed to print journals because it's already a rich
- > mix." While readily appreciating the immediacy of Web
- > technologies (Smith does occasionally publish his own poems in
- > online journals like The Cortland Review), and believing, too,
- > that it's important to know what's out there and to be open to
- > change, he prefers the "substantiality" of the print format
- > for Shenandoah.
- >
- > No poetry insulates itself from the age in which it is
- > written, however, and like it or not, even those of us in
- > quiet, pencil-and-paper-based, workshop-centered,
- > manuscript-shuffling creative-writing programs are influenced

- > by the velocity of contemporary culture, the pervasiveness of
- > mass media, and the existence of the Web. (And I should note
- > that several well-respected writing programs -- Brown and SUNY
- > at Buffalo come immediately to mind -- have been strongly
- > committed to integrating new technologies into the
- > creative-writing classroom for some time.) There are those
- > who, like the Borg in Star Trek, suggest that resistance is
- > futile. Neff, for instance, believes that "the electronic
- > world is still the great sleeping dragon -- cliché, but true.
- > Once it harnesses sufficient funds, it will overwhelm print in
- > terms of acquiring prestige and power." But most editors and
- > writers seem to share a hope that the answer lies not in the
- > disappearance of print and the ascendancy of digital
- > technologies, but in a mutually illuminating and valuable
- > counterpoint between the two.
- >
- > In his Poets Q&A interview with Smartish Pace, Eavan
- > Boland responded to a question about the impact of the
- > electronic media on Irish poets. "I doubt that [technological
- > change] will have much effect on a poet like myself -- my
- > poetry methods were shaped in the age of the pen and the
- > typewriter," he said. "But the Web will inevitably become a
- > second-nature feature of the environments of poets who are
- > still being formed. I'm fatalistic about that. The struggle of
- > the poet -- to be exact, to be truthful, to convey experience
- > in language -- won't change because the broadcast medium
- > changes."
- >
- > At their best, good writing and good reading have always been
- > interactive, virtual, threshold-crossing acts of creativity
- > and translation. Nothing I've encountered in hypertext, for
- > example, can compare with some of the time-imploding, inward-
- > and outward-reaching travel I've done in the thrall of an
- > amazing poem on the page. Electronic communication may alter
- > in some ways the feel of engagements between word and world.
- > But it's the verse epic called language that remains the
- > principal attraction. To that vast work's latest stanzas, the
- > Internet is but an eye-catching epigraph.
- >
- > Lisa Russ Spaar is the director of the creative-writing
- > program at the University of Virginia. She is the editor of
- > *Acquainted With the Night: Insomnia Poems* (Columbia University

- > Press, 1999) and the author of Glass Town: Poems (Red Hen
- > Press, 1999). Her new book of poems, Blue Venus, is due out
- > next year from Persea Books.
- >
- > SOME POETRY SITES WORTH EXPLORING
- >
- > Any list is arbitrary, but if you're looking for a way into
- > the intimidating world of online poetry, here are a few
- > reliable places you might start:
- >
- > Archipelago(<http://www.archipelago.org>): An international
- > journal of literature, the arts, and opinion.
- >
- > Beltway (<http://www.washingtonart.com/beltway/beltway.html>):
- > Focuses on Washington-area poets, and has an excellent list of
- > writing workshops and conferences around the United States.
- >
- > Blackbird (<http://www.blackbird.vcu.edu>): Features a wide
- > spectrum of works, including the formal and complex, and the
- > speculative and wild.
- >
- > The Cortland Review (<http://www.cortlandreview.com>): One of the
- > more prestigious online journals, a pioneer in the use of
- > audio clips, and the first to introduce several prominent
- > poets from the print world to the Internet, including Charles
- > Simic, Mark Jarman, and R.T. Smith.
- >
- > Drunken Boat (<http://www.drunkenboat.com>): An aesthetically
- > and culturally diverse site for the literary and visual arts.
- >
- > Electronic Poetry Center (<http://www.epc.buffalo.edu>): Offers
- > invaluable links and the latest information in the field of
- > e-poetry.
- >
- > Free Verse (<http://english.chass.ncsu.edu/freeverse>): A new
- > online journal with a special interest in work in translation.
- >
- > Ploughshares (<http://www.pshares.org>): Features more than
- > 3,000 poems, stories, and articles from current and archived
- > print issues.
- >
- > Smartish Pace (<http://www.smartishpace.com>): Complements the

> print version with poems by new and established writers, as
> well as interviews and reviews.

>

> -- L.R.S.

>

>

>

>

>

Ravi Shankar
Poet-in-Residence
Assistant Professor
CCSU - English Dept.
[REDACTED]
[REDACTED]

Date: Thu, 13 Nov 2003 14:35:17 -0500

From: Kirby Olson <[REDACTED]>

Subject: Re: Congo

Jason Christie --

Your post was quite welcome. As we only get two posts a day (a good idea, too, I think), I wasn't able to respond yesterday. I liked the tone of your post, and many of the points that you made. What concerns me in academia is the tendency to off conservatives. This has led to a situation in which there are only three self-reported conservatives among 450 humanities faculty for instance at Duke University. This is supposed to make students more amenable to leftist programming. What it has done however is create conditions in which the academic left is increasingly out of touch with the mainstream of America as they have silenced those voices from ever reaching them. As a result, they don't know what the right is saying, and they are getting killed in the

hearts
and minds of the ordinary citizen as a result.

While I cited the statistics at Duke, I think the conditions are
universal
within humanities departments in 99% of American universities and
community
colleges. There is probably less than 1% of English departments across
the
nation that will vote Republican. And so the dialogue gets increasingly
unlike
the mainstream population which is more or less 50-50 in terms of voting
at this
point. The result is that those conservative students who do have to
take
English classes develop vendettas when they see that they haven't got a
single
voice among the English faculty who represent anything anywhere like what
they
believe.

What conservatives are saying, especially neo-conservatives, is that
democracy
must become a universal condition. They point to misery indexes --
these are
supposed to be universal measurements of painful conditions within
countries,
and all countries are ranked according to crimes per 100,000, conditions
of
hygiene, longevity, and perhaps forty other indices (I'm not sure of
them all).
The western European democracies, for instance, have double the
longevity of
most sub-Saharan countries. In terms of dental pain, for instance, 90%
of
Moroccans report constant dental pain. This level of pain is part of
the misery
index. by contrast the number of those experiencing chronic dental pain
in
America is less than 1%.

Amartya Sen, a Nobel prize-winning economist, has argued that democratic
conditions are an indispensable precondition for a healthy economy, but
that

these conditions also pay out in hundreds of different indexes, and that in fact liberal democratic conditions are the basis for any kind of quality of life. He argues that freedom of speech is THE MOST important indicator of economic growth, but also the biggest indicator of the lack of famine, dental pain, etc., within any given country.

When I'm speaking about functionality of a country, I too am loosely leaning on the idea of a universal misery index.

What George Bowering said yesterday in regards to the death penalty for juveniles being used by the Congo, Pakistan and the U.S. is actually what makes the US about twentieth on the misery index. What George didn't say however is that we do have freedom of speech, quite good longevity, good hygiene, good dental health (when you compare it to Morocco) etc. Congo and Pakistan do not share these good things.

Sen argues that it is not equality of income that matters in a given country that will lead to prosperity, but equality of OPPORTUNITY. Therefore, women MUST HAVE equal access to opportunity, as must all minorities within a country.

Of course this is a fictional state of affairs -- but it HAS TO BE AIMED AT -- and this is actually one of the keystones of conservative logic for intervention within the Islamic republics.

- a. There are at least a hundred thousand slaves within the southern Sudan that are being kept by Islamic warlords
- b. Throughout the Islamic world there is not equality of opportunity for women (even jogging has been banned, and women runners in the Olympics have

had to
train outside their countries of origins for fear of public execution)

c. Non-Islamic people in many of those countries do not have equal opportunities

This is why the conservatives are actually picking up new recruits all the time and the liberals are losing them. The conservatives are actually talking about human rights, and they are using this as an absolute standard. This has a very powerful appeal.

Sen writes that there has never been a democratic country that has EVER experienced a famine.

Compare the Soviet Republics.

The neo-conservatives have very good ideas, and I don't see anybody in academia who has ever even heard of these ideas.

People are busy reading Foucault for ideas, and come on, he knowingly gave AIDS to young people, and this is in the biographies. He's a non-starter. On top of that, he suggests that child molestation is no big deal in History of Sexuality pp. 25-30. This is not going to sail outside of the protected environment of academia. All the conservatives have the weaknesses of the liberals down pat. They read their enemies. And somehow the liberals are not reading conservatives at all, and are getting creamed at the polls.

The best thing that poets can do is to read their enemies.

-- Kirby Olson

> That Bush said these countries weren't functioning... by
> what/whose standards? When was it one countries business to determine this?

>
>

Date: Thu, 13 Nov 2003 15:12:28 -0500
From: George Bowering <[REDACTED]>
Subject: Re: utility problem

What's the difference between US & UK knife & fork handling?

The Brits keep fork in left hand, knife in right. The USAmericans cut a piece of steak or whatever, then put down their knife, move their fork to their right hand, and poke it in their mouth.

>

>>I remember the young David Bromige (*no, that is not an oxymoron or
>>any other kind) as a very struemich sort of fellow, recently freed
>>from Saskatchewan, unable to eat a hotdog save with a knife and fork,
>>holding them the correct way as in the British way.

>>

>>>"Srueamish" as George employs it means something in the new
"Spanglish". It

>>>means "to lick the metaphorical cream off the top". You are
revealed,ladies.

>>>Grandfather Bromige, F.R.C.

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

>>>From: George Bowering <[REDACTED]>

>>>To: [REDACTED] <[REDACTED]>

>>>Date: Saturday, November 08, 2003 2:58 PM

>>>Subject: Re: utility problem

>>>

>>>>Hey, I told Pierre all about the provenance of the meatloaf and he
>>>>insisted on having it anyway. He was standing there in his Goldberg
>>>>boxers and carrying a Kirby Doyle book. My heart softened. My head
>>>>too. I gave him the meatloaf and a bottle of A-1.

>>>>

>>>>>George, George, George, such a load of piffle, and when I think of
the

>>>>>unspeakable things you and Maria did all night with that poor
battered

>>>>>meatloaf. . . . As you well know it never crossed my lips. In fact
I was

>>>>>trying to throw it out the hotel window when you offered it to
Pierre

>>>>>for lunch. That was unkind of you, and they haven't forgotten at
the

>>>>>health department in Winnipeg. I hope all of Pierre's tests were
>>>>>negative.
>>>>>
>>>>>Btw someone call the Canadian mounted spelling police. Bowering is
>>>>>trying to spell "squeamish."
>>>>>
>>>>>> Ha! I have had many a breakfast with you, Rachel, and I have
never
>>>>>> known you to be squeamish. You did tell me to cover up my chest
hair
>>>>>> one time, but as I recall that was the time you were having the
>>>>>> previous night's meatloaf for breakfast, with salsa on it.
Lord! I
>>>>>> remember the dog was looking at you with imploring eyes. I
could
>>>>>> hardly bite into my rye toast.
>>>>>> GB
>>>>>>
>>>>>> >Gosh. It seems that while etherised I somehow called up the
ghosts of
>>>>>> >Pierre Joris and Gyorgy Bowering. If you guys are going to
kiss in
>>>>>> >public (and discuss your "firkin") you really ought to put
>>>>>> some kind of
>>>>>> >rating in the subject line. I mean, decent people are eating
>>>>>> breakfast.
>>>>>> >
>>>>>> >> Was that YOU in Missoula? I thought it was James Lee Burke!
Shows
>>>>>> >> what a few bottles of Rattlesnake will do to a fellow,
>>>>>> especially a
>>>>>> >> visiting Canadian. If that WAS you in Missoula, how do I
get your
>>>>>> >> firkin back to you?
>>>>>> >
>>>>>> >> >well, I'll be darned, George, so that talk about X.J.
>>>>>> was just one
>>>>>> >> >of your come-ons and then, if I remember the sequence
accurately,
>>>>>> >> >you tried to prove that a Canadian kiss was as good as a
French
>>>>>> >> >kiss, but that burly barman wouldn't have any of it and

>>>>> so we drove
>>>>> >> >back to either Peekskill or Missoula, whatever... I
>>>>> think I'll have
>>> >>> >> >another Mirabelle just about now... Pierre
>>> >>> >> >
>>> >>> >> >
>>> >>> >> >>>Well, Bowering says he has never been to Peekskill. But
he
>>> >>> >> has time to
>>> >>> >> >>>hang out in Missoula watching Little League games. Go
>>>>> figure. If it
>>>>> >> >>>weren't so bewildering it would be just plain sad. Maria
>>>>> >> and I are going
>>>>> >> >>>to have to live with that. We'll sit on our little
tuffet
>>>>> >> of memories,
>>>>> >> >>>and occasionally we'll be joined by Pierre Joris.
>>>>> >> >>
>>>>> >> >>Now wait just one minute! That stuff that went on between
me and
>>>>> >> >>Pierre wads just collegial, only some mutual recognition
of our
>>>>> >> >>devotion to the poetry of X.J. Kennedy. Okay, we may
>>>>> > have embraced a
>>>>> > >> >>few times, but he's a European, eh?
>>>>
>>>>
>>>>--
>>>>George Bowering
>>>>Misses Donald O'Connor
>>>>
>>>>303 Fielden Ave.
>>>>Port Colborne, ON, L3K 4T5
>>
>>
>>--
>>George Bowering
>>Friend of Dog Laureate of Canada
>>
>>303 Fielden Ave.
>>Port Colborne. ON,
>>L3K 4T5

--

George Bowering
Friend of Dog Laureate of Canada
303 Fielden Ave.
Port Colborne. ON,
L3K 4T5

Date: Thu, 13 Nov 2003 16:08:55 -0500
From: Ian VanHeusen <[REDACTED]>
Subject: Re: email address for Manuel Brito?

Is Manuel Brito a cuban painter? Name rings a bell from an exhibition
that
UALbany had.

Policies dangerously increase.

*From: Tenney Nathanson <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: email address for Manuel Brito?
Date: Thu, 13 Nov 2003 10:12:41 -0700*

email for Manuel Brito?

backchannel fine,

thanks,

Tenney

*mailto:[REDACTED]
mailto:[REDACTED]
<http://www.u.arizona.edu/~nathanso/tn>*

*POG:
mailto:[REDACTED]
<http://www.gopog.org>*

Compare high-speed Internet plans, starting at \$26.95.
<https://broadband.msn.com> (Prices may vary by service area.)

Date: Thu, 13 Nov 2003 14:41:36 -0700
From: Tenney Nathanson <[REDACTED]>
Subject: Re: email address for Manuel Brito?

no he's Mr. Zasterle, in the Canary Islands. but I don't have email.

mailto:[REDACTED]

mailto:[REDACTED]

<http://www.u.arizona.edu/~nathanso/tn>

POG:

mailto:[REDACTED]

<http://www.gopog.org>

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

> From: UB Poetics discussion group

> [mailto:[REDACTED]]On Behalf Of Ian VanHeusen

> Sent: Thursday, November 13, 2003 2:09 PM

> To: [REDACTED]

> Subject: Re: email address for Manuel Brito?

>

>

> Is Manuel Brito a cuban painter? Name rings a bell from an exhibition
that

> UAlbany had.

>

>

>

>

> _____
> Policies dangerously increase.

>

>

>

>

>

> >From: Tenney Nathanson <[REDACTED]>

> >Reply-To: UB Poetics discussion group <[REDACTED]>

> >To: [REDACTED]

> >Subject: email address for Manuel Brito?

> >Date: Thu, 13 Nov 2003 10:12:41 -0700

> >

> >email for Manuel Brito?

> >

> >backchannel fine,

> >
> >thanks,
> >
> >Tenney
> >
> >mailto:[REDACTED]
> >mailto:[REDACTED]
> ><http://www.u.arizona.edu/~nathanso/tn>
> >
> >POG:
> >mailto:[REDACTED]
> ><http://www.gopog.org>
>
>
> Compare high-speed Internet plans, starting at \$26.95.
> <https://broadband.msn.com> (Prices may vary by service area.)
>

Date: Thu, 13 Nov 2003 16:46:54 -0500
From: schwartzgk <[REDACTED]>
Subject: Poetic (X) Justice

Besides writing:

We've voted in a government that's
rotting to the core,
Appointing Godless judges who throw
reason out the door.

Ex Chief Justice Roy Moore has written lots more. All close readings invited for:
<http://family.org/cforum/citizenmag/webonly/a0021362.cfm>

--Gerald Schwartz

Date: Thu, 13 Nov 2003 14:00:32 -0800
From: bill marsh <[REDACTED]>
Subject: Factory School Fall Book Sale

These are truly rock-bottom deals on some great books and chapbooks from
Factory School, Meow Press, and PaperBrain Press. Many titles are now (or
soon will be) rare collector's items. The entire list represents over a decade of
publishing activity from these three presses. In many cases, only a few copies
remain, so take advantage! You won't be disappointed.

Choose from the following package deals:

(prices good through 2003, while supplies last)

(postage included and quality guaranteed)

Deal #1: Any THREE of the following for \$10 (or SIX for \$17, or all TEN for \$25)

Steve Carll, *Drugs* (PBP)

Robert Creeley, *The Dogs of Auckland* (Meow)

William Howe, *A #’s Onus* (Meow)

Loss Pequeño Glazier, *The Parts* (Meow)

Jennifer Ley, *The Birth of Detachment* (PBP)

Noemie Maxwell, *Thrum* (Meow)

Sheila Murphy & Peter Ganick, *Numens from Centrality* (PBP)

John Olson, *Logo Lagoon* (PBP)

Gary Sullivan, *Dead Man* (Meow)

Zazil 1 (Lowther, Featherston, West, Bennett, Mez,
Fuller, Rodriguez, Stecopoulos, Carll, Messerli, Jarnot,
Collobert, Downs, Smith, Wallace, Cope) (FS)

* * * * *

Deal #2: Any THREE of the following for \$12 (or SIX for \$20, or all TEN for \$30)

Wanda Coleman, et al., *Quartet* (Meow)

Dan Farrell, (*Untitled Epic Poem...*) *Grid* (Meow)

Benjamin Friedlander, *A Knot Is Not a Tangle* (Meow)

Benjamin Friedlander, *Selected Poems* (Meow)

Lisa Jarnot, *Two of Everything* (Meow)

Kevin Killian, *Argento Series* (Meow)

Andrew Levy, *Elephant Surveillance To Thought* (Meow)

Alan Loney, *Catalogue* (Meow)

Susan Schultz, *Addenda* (Meow)

Liz Waldner, *Call* (Meow)

* * * * *

Deal #3: Any THREE of the following for \$20 (or FIVE for \$30, or all SEVEN for \$40)

Todd Baron, *That Looks at One and Speaks* (FS)

Mike Basinski, *Heka* (FS)

Robert Duncan, *Copy Book Entries* (Meow)

Bill Marsh & Dana Montlack, *Recycler’s Handbook* (PBP)

Bill Marsh & Dana Montlack, *The Bagua Book* (PBP)

Reina Maria Rodriguez, Detención del Tiempo (FS)
Laura Stapleton (ed.), 3rdest World (FS)

* * * * *

Deal #4: Any ONE of the following signed, limited editions for \$10 (or all THREE for \$25)

Todd Baron, That Looks at One and Speaks (FS)
Mike Basinski, Heka (FS)
Reina Maria Rodriguez, Detención del Tiempo (FS)

* * * * *

Deal (kicker) #5: Get ALL TWENTY-SEVEN (including signed, limited editions) for \$100 – originally over \$200 worth of paper, labor, and love.

Please send checks (payable to Bill Marsh) to:

7661 Troy Terrace
La Mesa, CA 91941

Date: Thu, 13 Nov 2003 16:12:15 -0600

From: tom bell <[REDACTED]>

Subject: statehood for Iraq

Is there anything to keep us from granting Iraq statehood? Seems preferable to colonizing it and they must have a media figure who could govern better than S can or S can round up a posse to lasso the terrorists.
tom bell

Some poetry available through geezer.com

Section editor for PsyBC www.psychbc.com

Write for the Health of It course at

<http://www.suite101.com/course.cfm/17413/seminar>

<http://www.suite101.com/course.cfm/17413/overview/37900>

not yet a crazy old man

hard but not yet hardening of the
art

Date: Thu, 13 Nov 2003 17:14:16 -0500

From: Poetry Project <[REDACTED]>

Subject: Events at the Poetry Project 11/17-11/19

A Much Anticipated Week at the Project. We hope to see you all here!

*

November 17, Monday

Mark Bibbins & Jenny Boully

Jenny Boully's book *The Body* was published in 2003 by Slope Editions.

Her

work has been anthologized in *The Best American Poetry 2002*, *Great American*

Prose Poems, and *The Next American Essay*. Mark Bibbins is the author of *Sky*

Lounge (Graywolf Press, 2003) and a founding editor of *LIT* magazine. He teaches at Purchase College and the New School. [8:00 p.m.]

November 19, Wednesday

Robert Creeley & Jennifer Moxley

Robert Creeley is a New Englander by birth (1926) and disposition, although

he has spent most of his life in other parts of the world, including Guatemala, British Columbia, France, and Spain. In the 1950s he taught at

Black Mountain College and also edited the *Black Mountain Review*, a crucial

gathering place for alternative senses of writing at that time. Charles Olson (then Rector of the college), Robert Duncan and Edward Dorn are among

the company he met there. Subsequently, he taught at the University of New

Mexico and in 1966 went to the State University of New York at Buffalo, where he was the first director of the Poetics Program, begun in 1990 with

colleagues Charles Bernstein, Susan Howe, Dennis Tedlock, and Raymond Federman. In 2003 he joined Brown University's Graduate Program in Creative

Writing as a Distinguished Professor of English. Although most identified as

a poet (*For Love*, *Pieces*, *Windows* and *Selected Poems* being a few of his many

collections), he has written a significant body of prose including a novel,

The Island, and a collection of stories, *The Gold Diggers*. His critical writings are published in *The Collected Essays of Robert Creeley* and his correspondence with Charles Olson is now in ten volumes and counting. He

is
also known for the diversity of his collaborations with artists in other
media, having made records with two decisive jazz composer/musicians,
the
bassist Steve Swallow (Home) and the saxophonist Steve Lacy
(Futurities),
and collaborated with the alternative mix rock group Mercury Rev (The
Hum is
Coming from Her/So There). He has worked for more than three decades
with
visual artists, including Robert Indiana, Jim Dine, R.B. Kitaj,
Francesco
Clemente, John Chamberlain, Alex Katz, and Susan Rothenberg.
Jennifer Moxley is the author of Imagination Verses (Tender Buttons,
1996;
Salt, 2003) and The Sense Record (Edge, 2002; Salt, 2003). The latter
was
selected by Small Press Traffic as one of the best poetry books of 2002.
She
is the poetry editor at The Baffler and a contributing editor to The
Poker,
and works as an Assistant Professor of English at the University of
Maine.
[8:00 p.m.]

*

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.



www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those
who take out a membership at \$85 or higher will get in free to all regular read-
ings).

We are wheelchair accessible with assistance and advance
notice. For more info call .

Date: Thu, 13 Nov 2003 15:20:45 -0800
From: David Hadbawnik <>

Subject: Rodney Koenekke/Mytili Jagannathan at CCA San Francisco, Fri.,
11/21

Hi all,

I'm writing to invite you to come see me and
Mytili Jagannathan read
from our new poetry collections on Friday, Nov.
21st as part of Small
Press Traffic's Fall reading series at CCAC in San
Francisco. That's
the Friday before Thanksgiving; it will be the
debut reading for my
new
book, "Rouge State," just out from Pavement Saw
Press. Mytili is here
from Philadelphia to unveil her new chapbook ACTS,
the first
publication
from local poet David Hadbawnik's habenicht press.
Drinks to follow at
the Connecticut Yankee (just up from Bottom of the
Hill). I'd love to
see you there!

Hooray,
Rodney

[DH amending Rodney's post to note: Mytili's book
is actually the THIRD title on habenicht press;
others are Curses and Other Love Poems by Sarah
Peters and The Ones I Used To Laugh With by Diane
di Prima. This is MYTILI's first book. and you can
read more about it at
www.habenichtpress.com]
[Also: this might be the most interestingly named
double bill of poets you're likely to see this
year!]

DETAILS:

RODNEY KOENEKE & MYTILI JAGANNATHAN
FRIDAY, NOV. 21st, 7:30 p.m.
Timken Lecture Hall, CCA (formerly California
College of Arts and
Crafts)

1111 Eighth Street, San Francisco (just off the
intersection of 16th
and
Wisconsin)

\$5-\$10 sliding scale, free to SPT members

See www.spttraffic.org for more details

MYTILI JAGANNATHAN was selected for a Pew
Fellowship in 2002; her work
has appeared in Xcp: Cross Cultural
Poetics, Combo, Interlope, and Mirage; and is
forthcoming in the
anthology "Cities of Chance: An Anthology of New
Poetry

from thw United States and Brazil." She joins us
from Philadelphia in
celebration of the publication of her new chapbook
ACTS by David
Hadbawnik's habenicht press.

RODNEY KOENEKE was born in Omaha in 1968 and grew
up in Tucson and Los
Angeles. He's lived in or about San Francisco
since 1986. He has
published a book of history, "Empires of the Mind:
I.A. Richards and
Basic English in China, 1929-1979" (Stanford UP,
2003); "Rouge State"
is his first full-length poetry collection.

"In Rouge State, Rodney Koenek puts the blush
back on the demotic.

His
idiomatic montage is a careening screed dictated
from a state of alert,
all puns intended to turn the hose back on a
culture run literally
amuck, and whose marquee reads: Raw, Red, Rouge,
Incarnadine. Welcome
to these states!"

--Michael Gizzi

"Cannily an(a)esthet(ic)izing the misogynist and
orientalist phantasms

that are projected onto the digital plateaux of
its own prosodic
bravado, this is how Naked Lunch might have turned
out if it had been
written by Robert Browning having a sex change
operation. There can be
but one sordid bordello of this magnitude, and
Koeneker has erected it
squarely at the fissure where the simulacrum
Middle America of Pop
Warner and bubble top vans collides with a
paracolonial hallucination
of
Eastern inscrutability inhabited by five-dollar
houris and hack
players. These elegant verses have teeth, and be
warned: behind each
incisor lurks a Dunciad."
--K. Silem Mohammad

Date: Thu, 13 Nov 2003 18:23:26 -0500 From: "[REDACTED]"
<[REDACTED]> Subject: Re: Rodney Koeneker/Mytili Jagannathan at CCA San
Francisco, Fri., 11/21

This is probably a good time to note that Mytili will be reading the following
evening at my place, with Del Ray Cross. I'll send a full announcement soon, but
for those making plans this far out, time and location follow:

7:30pm (potluck starts at 6:00 if anyone wants to endure my cooking)
134 Greenbank Avenue
Piedmont, CA 94611

Not transit-accessible, so if that's a concern, get in touch and I'll
try
to arrange ride-sharing.

Taylor

Original Message:

From: David Hadbawnik [REDACTED]
Date: Thu, 13 Nov 2003 15:20:45 -0800
To: [REDACTED]

Subject: Rodney Koenekke/Mytili Jagannathan at CCA San Francisco, Fri.,
11/21

Hi all,

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from Philadelphia to unveil her new chapbook ACTS,
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from local poet David Hadbawnik's habenicht press.
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the Connecticut Yankee (just up from Bottom of the
Hill). I'd love to
see you there!

Hooray,
Rodney

[DH amending Rodney's post to note: Mytili's book
is actually the THIRD title on habenicht press;
others are Curses and Other Love Poems by Sarah
Peters and The Ones I Used To Laugh With by Diane
di Prima. This is MYTILI's first book. and you can
read more about it at
www.habenichtpress.com]
[Also: this might be the most interestingly named
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culture run literally
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Warner and bubble top vans collides with a
paracolonial hallucination
of
Eastern inscrutability inhabited by five-dollar
houris and hack
players. These elegant verses have teeth, and be
warned: behind each
incisor lurks a Dunciad."
--K. Silem Mohammad

mail2web - Check your email from the web at
<http://mail2web.com/> .

Date: Thu, 13 Nov 2003 15:25:57 -0800
From: Joel Weishaus <[REDACTED]>
Subject: Re: statehood for Iraq

| *Is there anything to keep us from granting Iraq statehood?...*
| *tom bell*

Yes, the Iraqi People.

-Joel

Date: Thu, 13 Nov 2003 18:42:54 -0500
From: Kirby Olson <[REDACTED]>
Subject: Re: statehood for Iraq

Puerto Rico has been asked, and they said no. Haiti was also asked, and they
too said no, in spite of all the economic benefits, and all that. This was in the
later 1800s (in the Haitian scenario) -- but I can't remember exactly what date.

Fun idea, but they'd have to have a referendum and agree to form a state, or at least that has been the protocol for Caribbean islands.

-- Kirby Olson

Joel Weishaus wrote:

Is there anything to keep us from granting Iraq statehood?...

tom bell

Yes, the Iraqi People.

-Joel

Date: Fri, 14 Nov 2003 07:44:01 +0800
From: furniture_press <[REDACTED]>
Subject: Re: Factory School Fall Book Sale

Attention all:

In a recent tech-dunce my e-mail server (graffiti.net) decided to take liberties with my addie list and thoroughly trashed all my contacts. I need to send info to all the contributors to ABMIT so I can send them copies.

Can anyone please send me the e-mails or addies of the following people.
Thanks much.

John M Bennet
Edmund Berrigan
Catherine Daly
Thomas Fink
W B Keckler
Kyle Schlesinger
Steve Timm
Ryan Walker

--

Graffiti.net free e-mail @ www.graffiti.net
Check out our value-added Premium features, such as an extra 20MB for just US\$9.95 per year!

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Date: Thu, 13 Nov 2003 18:44:24 -0400
From: "David A. Kirschenbaum" <[REDACTED]>
Subject: ** Boog City Discount Ad Rate is Back**

Hi all,

Boog City's discount ad rate is back.

Our December issue is going to press on Monday, Nov. 24, and we are once again offering a 50% discount on our 1/8-page ads, cutting them from \$60 to \$30. (The discount rate also applies on larger ads.)

Make reservations as soon as possible.

Ads must be in by Fri., Nov. 21

Issue will be distributed on Tues. Nov. 25.

Backchannel to [REDACTED] or call 212-842-BOOG(2664) for more information.

Thanks,
David

P.S. If you're unfamiliar with Boog City, we're an East Village Community newspaper and an affordable way to reach likeminded New Yorkers who would be interested in your offerings.

We come out monthly, with a print run of 2,000, and distribute primarily in the East Village and Williamsburg.

--

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

Date: Thu, 13 Nov 2003 17:49:06 -0600
From: tom bell <[REDACTED]>
Subject: Re: statehood for Iraq
and they would undoubtedly vote democratic?

tom

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

From: "Joel Weishaus" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, November 13, 2003 5:25 PM

Subject: Re: statehood for Iraq

Is there anything to keep us from granting Iraq statehood?...

tom bell

Yes, the Iraqi People.

-Joel

Date: Thu, 13 Nov 2003 19:06:40 -0400

From: "David A. Kirschenbaum" <[REDACTED]>

Subject: Need Some Email Addresses

please backchannel.

Thanks,

David

pattie mccarthy

donna cartelli

dale smith

wendy kramer

tom orange

kent johnson

alan horvath

eve grubin

jen robinson

mark wallace

daisy decapite

Date: Fri, 14 Nov 2003 02:57:27 +0100

From: Karl-Erik Tallmo <[REDACTED]>

Subject: poetry is still pretty

poetry is real

poetry is unethical

poetry is still pretty

poetry is from latin words which are not always true
poetry is available in every home of this secluded town
poetry is owned and operated by Lisa and Mark Camden of Clackamas,
Oregon
poetry is used with as much ethical consideration as possible
poetry is wonderfully anachronistic in its outlook
poetry is a favorite destination
poetry is so large that it should be put to use in airport construction
poetry is opaque when held to the light
poetry is washed by hand with small soft brushes
poetry is so lyrical it makes mountains cry
poetry is produced by different methods which results in a wide range
of textures
poetry is made of wheat
poetry is never going to play here
poetry is the shit
poetry is truly inspiring
poetry is homosexual
poetry is considerably higher than other active mediations
poetry is noted for its thin walls and light weight
poetry is recreation of a past mate by using another person
poetry is a geographically inert substance
poetry is spot on
poetry is lead
poetry is variety
poetry is proposition
poetry is a bible verse reference on the bottom of every object
poetry is cinematic in scope and at times iconic
poetry is accomplished by a long process of several working days
poetry is the healing force of a usually very soft yellowish substance
poetry is very dirty and it may take days or even weeks to clean
poetry is no longer made in this country
poetry is all in the head
poetry is an ancient technology
poetry is women's work
poetry is tradition
poetry is a myth
poetry is null

poetry is guaranteed to be as described
poetry is the lifelong love of a Richwood resident
poetry is beautiful and spontaneous
poetry is perfectly balanced physically
poetry is all in the hand
poetry is usually done in the open

/Karl-Erik Tallmo

KARL-ERIK TALLMO, poet, writer, artist, journalist, living in
Stockholm, Sweden.

MAGAZINE: <http://art-bin.com>

ARTWORK, WRITINGS etc.: <http://www.nisus.se/tallmo/>

Date: Fri, 14 Nov 2003 09:57:50 +0800

From: furniture_press <[REDACTED]>

Subject: Re: ** Boog City Discount Ad Rate is Back**

Jane, Taylor,

Thanks very much for the e-mail/postal addies. I'm one step closer to sanesville.

Also: Ambit-Journal of Poetry & Poetics is finally finally finally pressed for proper distribution. If anyone would like a copy send me a note about subscriptions. I am very open to magazine trades also. The website furniturepress.net will also be up and running by December. I'll also have more info about our small presses/disperate poetic communities feature on the web, where we'll be building a forum/dialogue through the site plus have an on-line zine featuring poets from around the country. Details are slim now but imagine the possibilities. Anyone who wishes to contribute we are all yours.

Keep all ears to the ground, we're coming.

check out www.towson.edu/~cacasama/furniture/poae while we rebuild our home.

e-mail me at: [REDACTED]

All my best to everyone,

Christophe

--

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Check out our value-added Premium features, such as an extra 20MB for just US\$9.95 per year!

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Date: Thu, 13 Nov 2003 18:01:32 -0800

From: patrick dunagan <[REDACTED]>

Subject: Re: 2 sputtering questions

I do side with Tim on the CYBORGS statement and differ with Nick on TREES=microchips, to my taste trees are much more 'substational' and 'down-to-earth' than those funny-seeming nannos? in which our dialogues and poems appear to 'float'.

As far as getting 'ill' from one's reading, I just finished up O'Leary's Gnostic Contagion: Robert Duncan and the Poetry of Illness and it's a hell of a great read that I think might confirm some of what your feeling Tim. (I find it unlikely that Duncan would have approved much of 'blooggin')

- Patrick Dunagan

--

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

DATE: Thu, 13 Nov 2003 01:50:36

From: Nick Piombino <[REDACTED]>

To: [REDACTED]

Cc:

>> Date: Wed, 12 Nov 2003 10:11:17 -0500

>> From: Tim Peterson <[REDACTED]>

>> Subject: 2 burning questions

>>

>> Thanks so much for these comments, Nick. It helps...be assured that I am

>> not just talking from my head, but also from the part of the everyday
>> experience I have of continually feeling frustrated and uncomfortable with

>> people in general who seem enamored with the idea of being cyborgs.
It's

>> more a

>> response to social conditions I really don't understand and that
upset me than

>> to academic theory. I know I must be right in some respect, because I
trust my

>> own reactions to things, and I know that when I spend an hour or two online
>> blogging, reading blogs or online journals, etc., I begin to feel ill, just
>> physically and mentally ill. I don't have another way to explain it. There's
>> something missing there, for me, and I guess I'm trying to find a way to name
>> what it is...
>>
>> Best,
>>
>> Tim
>
>With all due respect, Tim, I don't understand what you are getting at with
>these comments. You have every right to express your feelings of sickness
>when you read, and how you are sure that that proves something to your
>satisfaction, but how do you get from "people who seem enamored with the
>idea of being cyborgs" ...and "when I spend an hour or two online blogging,
>reading blogs or online journals...I begin to feel ill" to "...there's
>something missing there..." What does blogging have to do with cyborgs?
Do
>you also get sick when you read books and journals? One medium is
>electronic, the books and magazines are made from trees. Both involve
>people's writing. Very frequently the same people who read and write books
>and articles also read and write blogs and pieces in online journals.
>
>
>
>Best wishes,
>Nick
>

Enter now for a chance to win a 42" Plasma Television!
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AOL users go here:

<http://ad.doubleclick.net/clk;6413623;3807821;f?http://mocda1.com/1/c/563632/113422/313631/313631>

This offer applies to U.S. Residents Only

Date: Thu, 13 Nov 2003 23:07:55 -0500

From: Alan Sondheim <[REDACTED]>

Subject: Emerald Bluing

Emerald Bluing

So this is what I've been doing
Reading about Opals ungluing.
If this were really the case.
In which case I'm off base.
In the world which is the case.
Closed with a clasp where she breathed her last.

Opal Whiteley Opal Has Whiteley BeenHas Memorial. Whiteley Check Memorial. for Check Whats Whats NEW NEW with with Opal? Opal? News News Research Research onon Whiteley. Whiteley. Cover Cover of of Katherine Katherine Becks Becks newnew book about book Opal. about The Opal. was the the brightest brightest and and most most beloved beloved Who Who Was Was PrincessPrincess Whiteley? 1915 In Opal 1915 was popularOpal teenager At in the Oregon! young At age young 22 age Opal 22 teenager Opal, Chloe. Chloe. The 1993 to to 2001. 2001. Read Read Memorial Memorial Updates. Updates. MeetMeet Founder, Founder, Stephen Stephen Williamson. Williamson. E-mail E-mail Explore World World Opal A

GuideMemorial. are to also places links Opal places lived lived her her life. life. Fantastic Fantastic Tale Tale oldest oldest five five children,children, Irene Whiteley born to Charles Edward Edward Whiteleys Whiteley. HomeOpal Page. Information

Opal Whiteley Opal Whiteley Has Been
Opal Whiteley Memorial. Check for Opal
Whats NEW with Opal? News Research on
Opal Whiteley. Cover of Katherine Becks new
book about Opal. The Opal Whiteley
Opal Whiteley was the brightest and most beloved
the Opal Whiteley Memorial. Who Was Princess
Opal Whiteley? In 1915 Opal was the most popular
teenager in Oregon! At the young age of 22 Opal
Opal, Chloe. The Opal Whiteley Memorial. 1993 to

2001. Read Opal Memorial News Updates. Meet
Founder, Stephen Williamson. E-mail The Opal Whiteley
Memorial. Explore the World of Opal Whiteley. A Guide
are also links to places Opal Whiteley lived and about
her life. The Fantastic Tale of Opal
Opal Whiteley. The oldest of five children,
Opal Irene Whiteley was born to Charles Edward
Opal Whiteley. Opal Whiteleys Home
Page. Information about Opal Whiteley

Damn it Opal who are you?
None of the books tell it true.
There are a lot of people who might have sued.
Some say later you were arrogant and rude.
You might have made it up from leaves that were strewed.
You used did and do in ways that seemed really screwed.
Nothing about you seems to make sense except you were unglued.
Somewhere along the line you were glued and then you grewed.

Date: Thu, 13 Nov 2003 22:59:04 -0600
From: Haas Bianchi <[REDACTED]>
Subject: Re: busy

I agree completely Blog is nice but is was fun to intrude in someone
else's
conversation on the listserv and start
conversations Blog is ok I guess but I like free for alls better

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

From: UB Poetics discussion group
[mailto:[REDACTED]] On Behalf Of Kazim Ali
Sent: Monday, November 10, 2003 6:48 AM
To: [REDACTED]
Subject: Re: busy

*i too noticed less of the conversations that happened
here: in the public square. where everyone got dirty
and in everyone else's face.*

*is it possible that the blogs are the new mall:
drawing all the traffic into compartmentalized shops:
you have to know where to go to get what you want.*

*no more in your face. too bad. so is "blog" the wave
of the future? and not "list" any more? why is that?
back to possession i guess: "blog" is our own kingdom
where we can say and say. list is, no matter how
unmoderated, still someone else's green.*

*--- tom bell <[REDACTED]> wrote:
I have been puxxled by the lack of stimulating
conversations here on the
list but then I realized we were all busy bloggin.*

tom bell

Some poetry available through geezer.com

Section editor for PsyBC www.psychbc.com

*Write for the Health of It course at
<http://www.suite101.com/course.cfm/17413/seminar>*

*<http://www.suite101.com/course.cfm/17413/overview/37900>
not yet a crazy old man
hard but not yet hardening of the
art*

*====> ====>
WAR IS OVER*

(if you want it)

(e-mail [REDACTED])

*Do you Yahoo!?
Protect your identity with Yahoo! Mail AddressGuard
<http://antispam.yahoo.com/whatsnewfree>*

Date: Thu, 13 Nov 2003 23:52:32 EST
From: Joe Brennan <[REDACTED]>
Subject: Cheney Gang Mulls Interim Iraqi Puppet Like The 'Good Ol' Days
In Southeast Asia

Click here: The Assassinated Press

Cheney Gang Mulls Interim Iraqi Puppet Like The 'Good Ol' Days In Southeast

Asia':

Rumsfeld In favor Of Returning Saddam Hussein To Power:

New Toby Keith Song 'It's Too Late To Smell the Roses When Your Mama's Puttin' Them On Your Grave' From His New Platinum CD "Laughin' All The Way To The

Bank" Rockets To Number One:

"If Voting Could Really Change Things, It Would Be Illegal," Says

Manufacturer Of Computerized Voting Booths:

Halliburton Denies GIs Are Drinking Their Horse Piss:

by Jeffrey Lube

The Assassinated Press

They hang the man and flog the woman
That steal the goose from off the common,
But let the greater villain loose
That steals the common from the goose.

Constant apprehension of war has the same tendency
to render the head too large for the body. A standing military
force with an overgrown executive will not long be safe.
companions to liberty. -- Thomas Jefferson

"America is a quarter of a billion people totally misinformed and
disinformed
by their government. This is tragic but our media is -- I wouldn't even
say
corrupt -- it's just beyond telling us anything that the government
doesn't
want us to know."

Gore Vidal

End of POETICS Digest - 12 Nov 2003 to 13 Nov 2003 (#2003-317)

[↑ Contents](#)

382. **Stephen Vincent**

New blog pieces

Sat 15 Nov 2003

Inquisition: Fear of the Original Document (1.5 pages)

Ars Poetica (.66 page)

As always, your comments appreciated.

Stephen Vincent

[↑ Contents](#)

383. **tom bell**

Re: The ORIGINAL McPOEM

Sat 15 Nov 2003

You might have grounds to McSue Donald for copyright violation or defamation?

Oh what fun to live in these litigious times!

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

From: "barleydog" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, November 14, 2003 10:56 PM

Subject: Re: The ORIGINAL McPOEM

Dear McPoetry fans,

*I wrote/performed this piece in Hollywood back in the pre-slam 80's,
then transcribed it for my website 3 years ago.
It's a 4 part poem entitled "Godzilla."*

The mcPoetry reference in part 3 is here:

<http://www.home.earthlink.net/~barleydog/godzilla3.html>

And the poem (beginning with part 1) is here:

<http://www.home.earthlink.net/~barleydog/godzilla3.html>

Enjoy,

David Braden

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

From: UB Poetics discussion group [mailto:]
On Behalf Of Automatic digest processor
Sent: Thursday, November 13, 2003 9:04 PM
To: Recipients of POETICS digests
Subject: POETICS Digest - 12 Nov 2003 to 13 Nov 2003 (#2003-317)

There are 43 messages totalling 2804 lines in this issue.

Topics of the day:

1. Fw: McPoets Unite!
2. 2 sputtering questions (3)
3. ff
4. Bob Perelman visit to Canberra
5. Connecticut Poetry Circuit 2003
6. McPoets
7. young writers workshop final report
8. Correction re: McPoets
9. McDonald's not lovin' 'McJob' dictionary definition (2)
10. email address for Manuel Brito? (3)
11. gallagher contact info + open
12. larry milkmag, please email me
13. on - GENDER AND SPELIG
14. on- GENDER AND SPELInG)corxon(
15. STREET POET AS STEALTH HUCKSTER FOR NISSAN (3)
16. Call for Paper
17. Online Poetry Journals Reviewed
18. Congo
19. utility problem
20. Poetic (X) Justice
21. Factory School Fall Book Sale (2)
22. statehood for Iraq (4)
23. Events at the Poetry Project 11/17-11/19
24. Rodney Koenekke/Mytili Jagannathan at CCA San Francisco, Fri., 11/21 (2)
25. ** Boog City Discount Ad Rate is Back** (2)
26. Need Some Email Addresses
27. poetry is still pretty
28. Emerald Bluing
29. busy
30. Cheney Gang Mulls Interim Iraqi Puppet Like The 'Good Ol' Days In Southeast Asia

Date: Thu, 13 Nov 2003 00:06:06 -0600

From: tom bell <[REDACTED]>

Subject: Fw: McPoets Unite!

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

From: "tom bell" <[REDACTED]>

To: "UB Poetics discussion group" <[REDACTED]>

Sent: Wednesday, November 12, 2003 10:33 PM

Subject: Fw: McPoets Unite!

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

From: "tom bell" <[REDACTED]>

To: "UB Poetics discussion group" <[REDACTED]>

Sent: Wednesday, November 12, 2003 6:06 PM

Subject: Re: McPoets Unite!

How does one get a copy of this McPoetry book by a McAcademic?

Not sure If I'll get another post today (in which case you'll get this

post

after 12) but my first book of McPoems will soon be available through

Geezer.com = _Not Yet a Crazy Old Man with the first 25 signed edition.

tom bell

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

From: "mIEKAL aND" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, November 12, 2003 7:25 PM

Subject: Re: McPoets Unite!

that's not true Maria, you just produced a very lovely first book of poetry.

On Wednesday, November 12, 2003, at 03:14 PM, Maria Damon wrote:

I guess i'm a mcacademic. all i do all day is sit around brown-nosing.

*At 5:48 PM -0600 11/12/03, tom bell wrote:
I just realized that I am a McPoet. Maybe I can get a place in
a
dictionary
that lists McJobs or a I can get a healthy meal at McDonald's

any other McPoets out there? Quarter-Pounders, maybe? Or
pavement
pounders?*

tom bell

24/7 PROTOMEDIA BREEDING GROUND

*<http://www.joglars.org>
<http://www.spidertangle.net>
<http://www.xexoxial.org>
<http://www.neologisms.us>
<http://www.dreamtimevillage.org>*

"The word is the first stereotype." Isidore Isou, 1947.

*Date: Thu, 13 Nov 2003 01:50:36 -0500
From: Nick Piombino <[REDACTED]>
Subject: 2 sputtering questions*

*Date: Wed, 12 Nov 2003 10:11:17 -0500
From: Tim Peterson <[REDACTED]>
Subject: 2 burning questions*

*Thanks so much for these comments, Nick. It helps...be assured that I
am
not just talking from my head, but also from the part of the everyday
experience I have of continually feeling frustrated and uncomfortable
with
people in general who seem enamored with the idea of being cyborgs.
It's
more a
response to social conditions I really don't understand and that upset
me than
to academic theory. I know I must be right in some respect, because I
trust my*

own reactions to things, and I know that when I spend an hour or two
online
blogging, reading blogs or online journals, etc., I begin to feel ill,
just
physically and mentally ill. I don't have another way to explain it.
There's
something missing there, for me, and I guess I'm trying to find a way
to name
what it is...

Best,

Tim

With all due respect, Tim, I don't understand what you are getting at
with
these comments. You have every right to express your feelings of
sickness
when you read, and how you are sure that that proves something to your
satisfaction, but how do you get from "people who seem enamored with the
idea of being cyborgs" ...and "when I spend an hour or two online
blogging,
reading blogs or online journals...I begin to feel ill" to "...there's
something missing there..." What does blogging have to do with cyborgs?
Do
you also get sick when you read books and journals? One medium is
electronic, the books and magazines are made from trees. Both involve
people's writing. Very frequently the same people who read and write
books
and articles also read and write blogs and pieces in online journals.

Best wishes,
Nick

Date: Thu, 13 Nov 2003 01:56:40 -0500
From: Alan Sondheim <[REDACTED]>
Subject: ff

i.

<http://www.asondheim.org/portal/.nikuko/ffseries>
pda transformations, fast fourier, others

i'm tired of talking and am quite disturbed by my work

the applause of ovid that i have returned in metamorphosis

ii.

socrates and me are like this

iii.

i will do better in the future now that i am nonstandard

—

Date: Thu, 13 Nov 2003 21:52:19 -0700

From: hazel smith <[REDACTED]>

Subject: Bob Perelman visit to Canberra

The Co-op Bookshop www.coop-bookshop.com.au

University of Canberra Centre for Writing www.ce.canberra.edu.au/writing

The School of Creative Communication, University of Canberra

www.ce.canberra.edu.au/cc

present

The Second Marya Glyn-Daniel Lecture

Professor Bob Perelman

What Place Is It? Writing and Global Positioning Systems

*Writer and critic Bob Perelman is a leading member of the internationally influential American language poetry movement, and has published 16 books of poetry. Perelman is also a Professor of English at the University of Pennsylvania. His critical books include *The Trouble With Genius: Reading Pound, Joyce, Stein and Zukofsky*,*

University of California Press, 1994, and The Marginalization of Poetry: Language Writing and Literary History, Princeton University Press, 1996.

The event will also feature Marya Glyn-Daniel, who will read from her prose poem There's a Blackie Mum! Me and Black Australia and from Judge a Book.

Marya lives in Canberra and is the author of The Macau Grand Prix and My Part In The Cultural Revolution in China, Ginninderra Press, 1999, and a play, Gulf Country, Ginninderra Press, 2000. She is currently working on a biography of Canberra personality and publicist Coralie Wood.

5.30pm, Wednesday 19th November, 2003

The Council Room

Level D, Building 1

University of Canberra

Refreshments will be served

RSVP by Friday 14th November

Contact: 6251 2481

--

*Dr. Hazel Smith
Senior Research Fellow
School of Creative Communication
Deputy Director
University of Canberra Centre for Writing
<http://www.ce.canberra.edu.au/writing>
Editor of Inflect <http://www.ce.canberra.edu.au/inflect>
University of Canberra*

ACT 2601
phone 6201 5940
More about my creative work at
www.australysis.com

Date: Thu, 13 Nov 2003 08:14:39 -0500
From: "Shankar, Ravi (English)" <[REDACTED]>
Subject: Connecticut Poetry Circuit 2003

CONNECTICUT POETRY CIRCUIT 2003 PRESENTS:

CLARE ROSSINI
Tuesday, November 18th
Central Connecticut State University
New Britain, CT 06050
<http://www.ccsu.edu>
Marcus White Living Room
7:00 pm
poetry and refreshments served
contact: Ravi Shankar [REDACTED] or [REDACTED]

Clare Rossini's first full-length collection, *Winter Morning with Crow*, was selected for the 1996 Akron Poetry Prize; the book went on to be > finalist for a Small Press Book Award and for PEN's 1999 Joyce Osterweil Award for Poetry. Rossini's poems have appeared in numerous journals, > including *The Kenyon Review*, *The New England Review*, and *Poetry*, as well as in textbooks and anthologies, including *Poets for the New Century* > (David Godine: Boston, 2002) *An Introduction to Poetry* (ed. X.J. Kennedy and Dana Gioia, Longman: New York, 2002) and *Best American Poetry 1997* > (ed. James Tate, Scribners: New York, 1997). She has received > fellowships from the Connecticut Commission on the Arts, the Minnesota > State Arts Board and the Bush Foundation.. Rossini is currently on the > faculty of Trinity College in Hartford and the MFA program at Vermont > College in Montpelier, VT.

A review in *The Nation* of Rossini's first book noted that "All forms are refreshed in Rossini's incomparable vision...they are given the rare, > gold brush-strokes of...the compassion that allows us to re-see the world we think we see, as if history might yet find a way to love us."

Ravi Shankar
Poet-in-Residence
Assistant Professor
CCSU - English Dept.
[REDACTED]

██████████

Date: Thu, 13 Nov 2003 08:56:17 -0500
From: Vernon Frazer <██████████>
Subject: Re: McPoets

Judging by my writing income, I certainly qualify as a McPoet. Since I have an income, I don't mind too much. But the ketchup and mustard are messing up my manuscripts, and the pickles and fires are jamming my printer.

Vernon

Date: Thu, 13 Nov 2003 10:31:34 -0330
From: Kevin Hehir <██████████>
Subject: young writers workshop final report

On Saturday morning the future giants of St. John's writing met for another installment of Kevin Hehir's Exploding Language Writing Workshop. The 12 participants discussed how the Aristotelian narrative arc no longer effectively mimes our every day discourse so should be discarded in favour of the jab and parry that fragmentary storytelling affords writers in the post-media milieu that surrounds us therefore offering an increased level of sophistication and book sales. If, as post-structuralist, continental thinker Michel Serres tells us, time is akin to pure light as poured through a colander. Then, what happens when a weather channel poetics is pushed down a playground slide into the waiting jaws of serial toboggany? Then we talked about Hegel's Bagels as a possible position on an axis of names for synthetic breakfast foods. In theory, wholesome but praxis has proved that they hurt the molars. [The mandible rhizome that reveals itself through the sliding continuum of jaw-molar was not lost on one young poet with a fresh nick on his chin from a 23 cent disposable razor]. Then we ate muffins and made fun of our parents.

--

Date: Thu, 13 Nov 2003 09:49:17 -0500
From: Vernon Frazer <[REDACTED]>
Subject: Correction re: McPoets

Judging by my writing income, I certainly qualify as a McPoet. Since I have an income, I don't mind too much. But the ketchup and mustard are messing up my manuscripts, and the pickles and fries are jamming my printer.

Sorry about my earlier typo, although the grease fires don't help either.

McVernon*

**Use of Mc prefix on my name justified by some Scottish blood in the Heinz 57 mix.*

Date: Thu, 13 Nov 2003 10:29:44 -0500
From: Tim Peterson <[REDACTED]>
Subject: McDonald's not lovin' 'McJob' dictionary definition

You forgot to add: suffers like everyone else by going down with the ship of her/her own ideas when fashions change, seeing his or her time or labor ultimately come to nothing.

You also forgot to add: they are the inevitable private economy produced by a society which does not value intellectuals, or thought in general.

You also forgot to add: many of them have good and useful things to say, and are probably more well-read and less destructively cynical than you.

(On the other hand, McCreative Writing Professors -- that's a separate bag of worms...)

From: Ana Buigues <[REDACTED]>
Date: Wed Nov 12, 2003 12:07:48 PM US/Pacific
To: [REDACTED]
Subject: Re: McDonald's not lovin' 'McJob' dictionary definition
Reply-To: "WRYTING-L : Writing and Theory across Disciplines"
<[REDACTED]>

*-McAdemic: mek ac`a*dem"ic*

.adj. simulacrum of labour. Way of employment whose opportunity for advancement requires much mental masturbation, intellectual prostitution, self-absorption, and brown nosing. Mode of killing one's free time usually at educational institutions, within hierarchic systems of escalating into high positions, similar to those found at corporate industries.

.n. usually Western middle-upper class individuals whose basic needs are more than covered, so they can employ their time being McAdemics.

Synonyms:

.McScholarly: being unaware of the outside world.

.McTheoretical: speculative without a practical purpose or intention.

.McPedantic: characterized by a narrow, often ostentatious concern for book learning and formal rules.

.McEnlightened: person in charge of teaching the gentiles, as saving them from darkness.

-McArtist: not to be confused with McCarthyst

*Tim Peterson
Journals Marketing Coordinator
The MIT Press
Five Cambridge Center
Cambridge, MA 02142-1493*

*phone: [REDACTED]
fax: [REDACTED]
<http://mitpress.mit.edu/journals>*

Date: Thu, 13 Nov 2003 09:02:03 -0700
From: charles alexander <[REDACTED]>
Subject: Re: McDonald's not lovin' 'McJob' dictionary definition

*I had vague memories of a creative writing professor (maybe a McCreative Writing Professor?) writing a McPoem (yes, that's the title) about 25 years ago. Not sure of the ethics, copyright & otherwise of posting it here without his permission, and he's not someone I know well or am in contact with. But since I found it this morning on his web site, I thought I'd post a link to it. I remember hating this poem ages ago; now, if I read it with a biting irony, as in Charles Bernstein's recent poem, "Thank You for Saying Thank You" (although I think the irony in that poem is complicated, with many of the statements being absolutely straightforward) in his chapbook, *Let's Just Say,* I don't dislike it at all. But I don't think such irony is intended here.*

*<<http://mendota.english.wisc.edu/~WALLACE/poems.html#top>>The
<<http://mendota.english.wisc.edu/~WALLACE/poems.html#top>>McPoem --
you have to scroll down to the penultimate poem on the page to find it.
It's by Ron Wallace.*

Charles

At 10:29 AM 11/13/2003 -0500, you wrote:

(On the other hand, McCreative Writing Professors -- that's a separate bag of worms...)

Date: Thu, 13 Nov 2003 10:47:54 -0500
From: Tim Peterson <[REDACTED]>
Subject: 2 sputtering questions

Nick, in this case I think it's very much an issue of "the medium is the message" -- there is something fundamentally different about the

activity
of blogging and reading blogs from say, reading a journal or a book.
Perhaps what I'm talking about here is the conflation of the blog with
its
author or writer -- the blog being a kind of virtual extension of the
self
that is potentially exciting, potentially worrying. I'm tempted to bring
up
Kent Johnson's critiques of authorship, but I will simply gesture at
those.
I guess what I'm saying is that, In a way, blogs form an incomplete map
of
the social sphere and project this virtual map back onto the real in a
way
that I think is fairly new for poetry, at least. The other thing that's
new
about it is 1)speed and 2)accessibility. As several frames run in
succession appear to create the motion of a film, so a series of
frequent
blog entries contributes to the creation of a virtual person who is
fundamentally different from a real person, more mercurial somehow,
while
also evoking and limited to all the paradoxes of textuality or textual
speech. As an easy example: a blog is not a listserv -- the two function
in
very different ways, and I would posit that a listserv actually allows
for
a more communal, democratic discussion.

Best,

Tim

Date: Wed, 12 Nov 2003 10:11:17 -0500 > From: Tim Peterson
<[REDACTED]> > Subject: 2 burning questions > > Thanks so much for
these comments, Nick. It helps...be assured that I am > not just talking
from my head, but also from the part of the everyday > experience I have
of
continually feeling frustrated and uncomfortable with > people in
general
who seem enamored with the idea of being cyborgs. It's > more a >
response
to social conditions I really don't understand and that upset me than >
to
academic theory. I know I must be right in some respect, because I trust
my > own reactions to things, and I know that when I spend an hour or
two
online > blogging, reading blogs or online journals, etc., I begin to

feel

ill, just > physically and mentally ill. I don't have another way to explain it. There's > something missing there, for me, and I guess I'm trying to find a way to name > what it is... > > Best, > > Tim

With all due respect, Tim, I don't understand what you are getting at with

these comments. You have every right to express your feelings of sickness

when you read, and how you are sure that that proves something to your satisfaction, but how do you get from "people who seem enamored with the idea of being cyborgs" ...and "when I spend an hour or two online blogging,

reading blogs or online journals...I begin to feel ill" to "...there's something missing there..." What does blogging have to do with cyborgs?

Do

you also get sick when you read books and journals? One medium is electronic, the books and magazines are made from trees. Both involve people's writing. Very frequently the same people who read and write books

and articles also read and write blogs and pieces in online journals.

Best wishes, Nick

Date: Thu, 13 Nov 2003 10:12:41 -0700

From: Tenney Nathanson <[REDACTED]>

Subject: email address for Manuel Brito?

email for Manuel Brito?

backchannel fine,

thanks,

Tenney

mailto:[REDACTED]

mailto:[REDACTED]

<http://www.u.arizona.edu/~nathanso/tn>

POG:

mailto:[REDACTED]

<http://www.gopog.org>

Date: Thu, 13 Nov 2003 11:31:04 -0600

From: Aaron Belz <[REDACTED]>

Subject: gallagher contact info + open

Hi everyone. I need John Gallagher's contact info -- plz. backchannel.

*Plus, I'm putting a lot of open space in this email, so you can use it
for
zazen.*

+ + + + + + +

Date: Thu, 13 Nov 2003 11:33:07 -0600
From: Aaron Belz <[REDACTED]>
Subject: larry milkmag, please email me

*Hey Larry, my computer died and I lost everything. It was sickening.
Please
email me your email address again so I can email you.*

-the Bizzelz

Date: Thu, 13 Nov 2003 10:10:36 -0800
From: kari edwards <[REDACTED]>
Subject: on - GENDER AND SPELIG

*on-
GENDER AND SPELIG
@ <http://transdada.blogspot.com/>
w/
Ellen Redbird
Mark Wallace
Eileen Tabios
Deb (sic)a-Martorana
Julie Kizershot
Joanna Fuhrman
Sina Queyras*

*you to can submt 2 the discrse on genDer aD splng.. send a note and yor
NMe.*

kari edwards
[REDACTED]

-GENDER RIGHTS ARE HUMAN RIGHTS-

*Announcing from O Books: iduna, \$12.00
by kari edwards,
2003
@ Small Press Distribution <http://www.spdbooks.org/>*

a day in the life of p.

by kari edwards, \$12.00

From: Subpress Collective /ISBN # 1-930068-18-2

@ Small Press Distribution <http://www.spdbooks.org/>

@ amazon.com

a diary of lies, by kari edwards, Belladonna* Books, 2002

<http://www.durationpress.com/belladonna/catalog.htm>

Also check out:

live recording:

<http://www.factoryschool.org/content/sounds/poetry/frontenac.html>

interview:

<http://www.raintaxi.com/online/2003spring/edwards.shtml>

<http://www.gendertalk.com/real/350/gt385.shtml>

on narrative:

http://www.sfsu.edu/~poetry/narrativity/issue_three/edwards.html

prose / fiction

<http://www.emunix.emich.edu/~bhouse/edwards.html>

http://www.chimerareview.com/volumes/2003_4/fic_edwards_1.0.htm

http://www.muse-apprentice-guild.com/august2002/kariedwards/literary_magazine.html

<http://homepages.which.net/~panic.brixtonpoetry/semicolon1.htm>

<http://www.shampoopoetry.com/ShampooThirteen/ShampooIssueThirteen.html>

<http://www.webdelsol.com/InPosse/edwards10.htm>

<http://www.puppyflowers.com/II/flowers.html>

http://www.somalit.com/A_day_in.html

poetry:

<http://www.wordforword.info/vol4/Edwards.htm>

<http://www.atomicpetals.com/ke03.htm>

<http://people2.clarityconnect.com/webpages6/ronhenry/edward10.htm>

<http://www.blazevox.org/edwards.htm>

<http://www.poeticinhalation.com/v3i3.html#Kari%20Edwards>

<http://www.eratiopostmodernpoetry.com/poetic%20language.html>

<http://www.moriapoetry.com/edwards.html>

<http://www.bigbridge.org/miamikedwards.htm>

<http://www.xpressed.org/>

<http://www.litvert.com/kedwards8.html>

Date: Thu, 13 Nov 2003 10:21:05 -0800

From: kari edwards <[REDACTED]>

Subject: on- GENDER AND SPELInG)corxon(

*on-
GENDER AND SPELIG
@ <http://transdada.blogspot.com/>*

*with-
Ellen Redbird
Mark Wallace
Eileen Tabios
Deb (sic)a-Martorana
Julie Kizershot
Joanna Fuhrman
Sina Queyras*

*you to can submt 2 the discrse on genDer aD splng.. send a note and yor
NMe.*

kari edwards



-GENDER RIGHTS ARE HUMAN RIGHTS-

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*a day in the life of p.
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@ Small Press Distribution <http://www.spdbooks.org/>
@ amazon.com*

a diary of lies, by kari edwards, Belladonna Books, 2002
<http://www.durationpress.com/belladonna/catalog.htm>*

*Also check out:
live recording:
<http://www.factoryschool.org/content/sounds/poetry/frontenac.html>*

*interview:
<http://www.raintaxi.com/online/2003spring/edwards.shtml>
<http://www.gendertalk.com/real/350/gt385.shtml>*

on narrative:

http://www.sfsu.edu/~poetry/narrativity/issue_three/edwards.html

prose / fiction

<http://www.emunix.emich.edu/~bhouse/edwards.html>

http://www.chimerareview.com/volumes/2003_4/fic_edwards_1.0.htm

http://www.muse-apprentice-guild.com/august2002/kariedwards/literary_magazine.html

<http://homepages.which.net/~panic.brixtonpoetry/semicolon1.htm>

<http://www.shampoopoetry.com/ShampooThirteen/ShampooIssueThirteen.html>

<http://www.webdelsol.com/InPosse/edwards10.htm>

<http://www.puppyflowers.com/II/flowers.html>

http://www.somalit.com/A_day_in.html

poetry:

<http://www.wordforword.info/vol4/Edwards.htm>

<http://www.atomicpetals.com/ke03.htm>

<http://people2.clarityconnect.com/webpages6/ronhenry/edward10.htm>

<http://www.blazevox.org/edwards.htm>

<http://www.poeticinhalation.com/v3i3.html#Kari%20Edwards>

<http://www.eratiopostmodernpoetry.com/poetic%20language.html>

<http://www.moriapoetry.com/edwards.html>

<http://www.bigbridge.org/miamikedwards.htm>

<http://www.xpressed.org/>

<http://www.litvert.com/kedwards8.html>

Date: Thu, 13 Nov 2003 12:22:41 -0600

From: mIEKAL aND <[REDACTED]>

Subject: STREET POET AS STEALTH HUCKSTER FOR NISSAN

(Has anyone experienced this first hand? mIEKAL)

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<http://www.nytimes.com/2003/11/06/business/media/06adco.html?ex69559522&ei=1&enÅ0fc79789f5a9e7>

Date: Thu, 13 Nov 2003 10:55:32 -0800
From: Stephen Vincent <[REDACTED]>
Subject: Re: STREET POET AS STEALTH HUCKSTER FOR NISSAN

I didn't want to say Mc (muck) about anything else, but these specially trained actors who splatter poems quo ads to movie audiences are known in the ad trade as the aforementioned "McSlammers." (A union base pay job, \$300 a day plus benefits).

Mucky See, Mucky Do,

Oh well, feeling dubiously high minded,

Stephen V

on 11/13/03 10:22 AM, mIEKAL aND at [REDACTED] wrote:

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<http://www.nytimes.com/2003/11/06/business/media/06adco.html?ex69559522&ei=1&enÅ0fc79789f5a9e7>

Date: Thu, 13 Nov 2003 14:12:46 -0500
From: "Shankar, Ravi (English)" <[REDACTED]>
Subject: Online Poetry Journals Reviewed

Might be of some interest...

Chronicle of Higher Education
From the issue dated 11/7/2003

Lines Online: Poetry Journals on the Web

By LISA RUSS SPAAR

It was only about a decade ago that my students and I began talking about the fate of poetry in the electronic age. Would the celerity of information-age technologies so fragment time that we'd lose the reverie and concentration we associated with the "deep reading" of poems? Would it be possible to learn to love the feel of the mouse and the flickering motility of the screen the way we loved books and journals, with their dust mites, their histories, their tangibilities? Could we relinquish existing ideas of authorial possession, especially about our own work? Language itself was our most revolutionary, protean, and crucial human development, far

more miraculous than any technology, so why should we worry about its flourishing in a new medium? Yet worry we did.

By now, most poets probably have a feel for how the Web affects their work and their lives. For my part, I've decided that some of our agonizing was a little overwrought. The Web has increased my appreciation for poetry as an interactive process, making cerebral play, in some cases, a more tangible thing, and it has increased my sense of the poetry world as diverse, global, and lively. But as with most things online, the noise-to-signal ratio of poetry sites can be high, and there are relatively few online poetry pages that draw me. The connections that stir me most remain those to the unfathomably thoughtful, heartfelt word. And the sites that I most relish are those that continue to find that connection more dazzling than the exotic electron displays at their disposal.

In 1991, the poet and critic Dana Gioia, now head of the National Endowment for the Arts, wrote in The Atlantic Monthly about the enervated "intellectual ghetto" of academic writing programs locking American poetry into a kind of exhausted establishment of stale conventions, and admonished the culture at large to discover fresh ways of writing, experiencing, and presenting poetry to a wider audience. As though in response to his "modest proposals," the past decade has seen a popular resurgence of the genre. Type the word "poetry" into the search engine Google, and references to some 9,320,000 sites appear. As a point of cultural comparison, a recent Google advanced search for "Jennifer Lopez" called up 700,000 sites, "Nascar Racing" some 862,000, with "Sigmund Freud" running a distant 154,000. Grass-roots poetry festivals of near-Woodstock dimensions, like the Geraldine R. Dodge Poetry Festival in Stanhope, N.J., proliferate, and it's hard to attend a funeral service or wedding ceremony that doesn't include a reading of a poem by Mary Oliver. The Coordinating Council of Literary Magazines estimates that there are 600 active print literary magazines in the United States and suggests that perhaps another 400 to 700 publish irregularly or in small quantities. Ten thousand people a day visit Poetry Daily (<http://www.poems.com>), which posts poems, as well as news about poetry publications and contests. Even my dentist has heard of the celebrity former U.S. Poet Laureate Billy Collins (she loves his hangover poems), and who hasn't gotten wind of Ruth Lilly's astonishing gift of \$100-million dollars to Poetry magazine?

Surely the burgeoning cosmos of the Internet has contributed in significant measure, for better or worse, to the new wave

of poetry consciousness. In particular, online poetry journals are helping to vastly change the ways in which poems are published, disseminated, written, and read. Even those poetry journals most steadfastly committed to remaining in print-only format now have Web sites that announce their philosophies, contests, and submission and subscription guidelines, and often feature work from current and archived hard-copy issues. Other poetry magazines exist solely online, publishing not only poems but poetry reviews, artwork, film, and audio and video clips of showcased writers as well. Still other online journals feature work written expressly for the Web, such as interactive and hypertextual pieces that rely on computer technology and the involvement of the reader. That material challenges traditional notions of what a poem can be and how it can be engaged.

A decade ago, many of my fellow poets and I were suspicious about publishing anything online. I don't know what we feared, exactly: that these sites were too evanescent, too new, too intangible, too lacking in a track record, a context, and a proven history to count as "real" publications, perhaps. Would our poems merely evaporate if committed to the flux of cyberspace? Worse yet, could these poems be pirated -- as though a poem had that kind of currency -- and appear transformed or attributed to someone else? And what if we gave a poem to a site that within a year or so collapsed? If our ultimate goal was to publish a print book, what did it mean if our publication credits were all online? Would it be possible to preserve the published form of our work when we didn't know if our poems would still be online years from now?

A quick glance at the current contents page of any of the better-known online journals suggests that both established, prize-winning poets and newcomers are now willing and even eager to publish on the Web. The current online issue of Smartish Pace, for example, features work by and interviews with well-known poets, like Maxine Kumin, Stephen Cushman, and Bin Ramke, as well as poems by emerging writers. In a relatively short time, then, and amid a plethora of cyberdross, more than a handful of Web poetry publications have earned the respect of both traditional and experimental writers, readers, and editors. Even the most avowed lovers of print books and journals among us now spend time at our computer screens, exploring new work on the Net.

Michael Neff is considered by many to be a visionary in literary Web publishing. His award-winning site, Web del Sol (<http://www.webdelsol.com>), has served since 1994 as a

showcase for contemporary literature in the electronic media. Neff recently told me that he thinks the move to publishing poetry online was inevitable. He cites Doug Lawson, a graduate of our M.F.A. program at the University of Virginia, at *The Blue Moon Review* (<http://www.thebluemoon.com>), Frederick Barthelme at *Mississippi Review* (<http://mississippireview.com>), and David Hunter Sutherland at *Recursive Angel* as other pioneers, and he contends that in the decade since its earliest manifestations, Net publishing has already surpassed print in terms of originality and quality.

Stephen Reichert is the editor of the much admired, relatively new poetry journal *Smartish Pace*. (I should mention, in the spirit of full disclosure, that my work has been published there, as well as in *Drunken Boat*, which I discuss below.) The first print version of *Smartish Pace* appeared in 1999. In charting a course for the magazine, Reichert and fellow staff members felt that establishing a strong tandem presence on the Internet would allow the fledgling magazine not only to survive, but to become a publication people would read out of desire and not just because they knew the editors or because an issue contained one of their published poems, as is often the case with small publications. By the spring of 2000, Reichert and his Web designer had a site (<http://www.smartishpace.com>), and Reichert firmly believes that the print version of the magazine would not be enjoying its early success without its online incarnation.

"My guess is that our presence on the Internet has more than tripled the growth speed of the magazine," Reichert says. Not all of the poems that appear in the print magazine are published in the online version, but the Web site does supplement its hard-copy issues, which contain poetry only, with book reviews and interviews with contributing poets. The site is also home to "Poets Q&A," the first of its kind on the Internet. At Poets Q&A, visitors can ask questions of a poet and come back to the site later to read the poet's answers. "I got this idea from the sports site ESPN.com," Reichert explains, "which hosted a weekly 'chat' with Maryland's basketball coach Gary Williams." So far, the magazine has held interviews with former Poet Laureate Robert Pinsky, as well as Stephen Dunn, Carl Dennis, and Eavan Boland.

Another intrepid online poetry editor is Ravi Shankar, also a former poetry-writing student from Virginia's creative-writing program, and co-editor of the acclaimed online literary/art journal *Drunken Boat* (<http://www.drunkenboat.com>). This

kinetic site brings into provocative juxtaposition emerging and established voices, traditional forms of representation and works of art endemic to the Web, and international and domestic artists. The journal is committed to a global mix, bringing together, for example, in recent issues, graffiti artists, the poet laureate of Eritrea, and writers like Yael Kanerek, Mark Rudman, and Alice Fulton. One issue included the provocatively titled "An Apology for Poetry, or Why Bother With Billy Collins?," an essay which generated heated dialogue. For just this sort of dedication to eradicating boundaries between entrenched schools of poetics and their sworn enemies, Drunken Boat has garnered serious attention since its launch in the summer of 2000.

Shankar agrees with Reichert that access is the Web's chief asset. "Even the most salable print literary journal has perhaps a print run of 5,000," Shankar says. "That's how many hits we sometimes get in a week." It's also a cost-effective medium -- there are no pages to set or bind, no printing costs, no envelopes to address, no mailing expenses, and the relatively inexpensive cost of Internet fees allows editors to save money on overhead that can then be used to enhance their sites and publish a wider range of emerging and established writers. E-mail correspondence among editors, contributors, and readers also allows for an affordable, fluent, and international virtual conversation.

Apart from the Web's inherent democratization, Shankar cites other clear advantages: "Because it is not print, the Web represents dynamism instead of stasis. ... Instead of merely reading a poem, you can listen to and perhaps even view a video clip of the author reading it as well." The Cortland Review (<http://www.cortlandreview.com>) was the first online journal to use audio clips of writers reading their work. I recently visited its archived Issue 6 and heard Henry Taylor reading from his own clerihews and explaining how he won Virginia Poet Laureate George Garrett's wristwatch in a wager with the poet David Slavitt, who offered the timepiece if Taylor could write a clerihew for each of the twelve apostles.

Notions of structure also come into play in Internet publishing: Whole new models of poetry can be realized on the Web -- hypertextual ones, for example, in which the reader> need not begin at the first word of the first line and end at the last word, but can enter the text at any point, exit at any time, and thread a unique path through the text each time it is visited. Shankar cites the Electronic Poetry Center at the State University of New York at Buffalo

(<http://epc.buffalo.edu>), *Riding the Meridian* (<http://www.heelstone.com>), *Click Poetry* (<http://www.clickpoetry.com>), and *Poems That Go* (<http://www.poemsthatgo.com>) as particularly exciting sites specializing in poetry written expressly for the Web. Those locations allow contributing poets to append moving images, sounds, photographs, links, and other poems to their own work, creating, as Shankar says, "a new kind of poet, a multimedia bard who splices verse with audio landscapes, with the juxtaposition of visual clips, and with the interaction and full participation of the reader." Readers who visit these experimental and media-poetry sites can look forward to engaging with dynamic work that capitalizes on video, hyperlinks, digital animation, gaming, and even mathematical algorithms.

These interactive, hypertextual sites might challenge readers accustomed to print formats, or in some cases even make them a little seasick. On recent visits to *Click Poetry* and *Poems That Go*, I found an exuberant range of experiential poems, some of which I could appreciate easily and others of which challenged me technologically -- pieces whose dissolving and surfacing texts and images, and whose opening, closing, flashing, and disappearing and reappearing windows and prompts made me wish for a better computer, sexier monitor, faster modem, and less balky mouse. Some of David Knoebel's click poems are pure fun, however, and put me in mind of surrealist games -- an important reminder that notions of chance, coincidence, serendipity, and irrationality are not unique byproducts of interactive, cyberbased poetry, but have always been crucial to the sensibilities of a great many poets such as Breton and Mallarmé. Deena Larsen's hypertextual video-poetry piece "Firefly" in a recent issue of *Poems That Go* is a remarkably luminous, lyrical, and haunting example of ways in which multidimensional uses of reader-interactive text and subtext can create a new kind of poem.

In contrast, Jon Thompson, editor of the impressive and more-traditional Web poetry journal *Free Verse* (<http://english.chass.ncsu.edu/freeverse>), takes a restrained approach to format. "Beyond the design of the home page and the journal's logo," Thompson says, "I prefer not to use too many visuals. For me, a lot of images detract from the power of poetry itself -- its form on the page and its voice. I prefer not to drown that out."

The space *Free Verse* creates for each poem is uncluttered and intimate, and though Thompson may choose a cleaner, quieter

format for his presentation than do other, busier sites, the work he publishes is daring and strong. The winter 2002 issue, for example, contained a special feature, Exilic Voices: Four Iraqi Poets in Translation, including these lines from the poem "Vacant City" by Mahmud al-Buraykan, translated by Salih J. Altoma:

*On one of my journeys
I entered it: a silent city
with no trace of inhabitants
its doors are closed
and its squares are a stage for the winds.
But the lights of its windows
shine all night
who turned them on?*

Mahmud al-Buraykan, we learn, was born in 1934 and died in March 2002, apparently killed by thieves who had broken into his house.

The Web poetry-journal editors I conferred with think of their online pages as a kind of synergistic wager. Certainly there are concerns. "We understand that for many poets, the tangibility of a finished product and the existence of that product in a commercial atmosphere are tantamount to a kind of legitimization," says Shankar. "There seems to be a presupposition that anyone can post poems on the Web, while it takes a real professional to run a publishing house. Also, the newness of online publications means that there has not been enough time to securely establish reputations."

Web del Sol's Michael Neff says that many people don't realize how much work goes into running an online publication. Excellent Web magazines, like the highly respected Australian Jacket, must take a temporary hiatus, or even fold, he says, "because the creator -- for whatever personal reasons ... can no longer continue, or the task becomes so time-consuming that finances suffer, especially if they receive no grants." Interestingly, most of the online editors with whom I spoke confessed to being what Shankar calls the sort of "fusty, anachronistic reader who would prefer to sit in bed with a dog-eared collection of verse" than to navigate a poem online. "To me," says Thompson, "there's no gainsaying the loss of the physical object. ... But there are many compensations -- not least of which is the possibility of publishing print anthologies of work that initially appears in the online journal."

Not all editors are sold on the value of an Internet presence. "When I think of all the ways that poetry gets from writers to readers," says the poet R.T. Smith, who edits the prestigious print journal Shenandoah, "print journals are only a small part of it. Collections, anthologies, public readings, audiotapes, and even videotapes also provide access. Considering that, I see the Web magazines as just one in a sequence of forums expanding our access. Web journals don't seem opposed to print journals because it's already a rich mix." While readily appreciating the immediacy of Web technologies (Smith does occasionally publish his own poems in online journals like The Cortland Review), and believing, too, that it's important to know what's out there and to be open to change, he prefers the "substantiality" of the print format for Shenandoah.

No poetry insulates itself from the age in which it is written, however, and like it or not, even those of us in quiet, pencil-and-paper-based, workshop-centered, manuscript-shuffling creative-writing programs are influenced by the velocity of contemporary culture, the pervasiveness of mass media, and the existence of the Web. (And I should note that several well-respected writing programs -- Brown and SUNY at Buffalo come immediately to mind -- have been strongly committed to integrating new technologies into the creative-writing classroom for some time.) There are those who, like the Borg in Star Trek, suggest that resistance is futile. Neff, for instance, believes that "the electronic world is still the great sleeping dragon -- cliché, but true. Once it harnesses sufficient funds, it will overwhelm print in terms of acquiring prestige and power." But most editors and writers seem to share a hope that the answer lies not in the disappearance of print and the ascendancy of digital technologies, but in a mutually illuminating and valuable counterpoint between the two.

In his Poets Q&A interview with Smartish Pace, Eavan Boland responded to a question about the impact of the electronic media on Irish poets. "I doubt that [technological change] will have much effect on a poet like myself -- my poetry methods were shaped in the age of the pen and the typewriter," he said. "But the Web will inevitably become a second-nature feature of the environments of poets who are still being formed. I'm fatalistic about that. The struggle of the poet -- to be exact, to be truthful, to convey experience in language -- won't change because the broadcast medium changes."

At their best, good writing and good reading have always been interactive, virtual, threshold-crossing acts of creativity and translation. Nothing I've encountered in hypertext, for example, can compare with some of the time-imploding, inward- and outward-reaching travel I've done in the thrall of an amazing poem on the page. Electronic communication may alter in some ways the feel of engagements between word and world. But it's the verse epic called language that remains the principal attraction. To that vast work's latest stanzas, the Internet is but an eye-catching epigraph.

*Lisa Russ Spaar is the director of the creative-writing program at the University of Virginia. She is the editor of *Acquainted With the Night: Insomnia Poems* (Columbia University Press, 1999) and the author of *Glass Town: Poems* (Red Hen Press, 1999). Her new book of poems, *Blue Venus*, is due out next year from Persea Books.*

SOME POETRY SITES WORTH EXPLORING

Any list is arbitrary, but if you're looking for a way into the intimidating world of online poetry, here are a few reliable places you might start:

Archipelago(<http://www.archipelago.org>): *An international journal of literature, the arts, and opinion.*

Beltway (<http://www.washingtonart.com/beltway/beltway.html>): *Focuses on Washington-area poets, and has an excellent list of writing workshops and conferences around the United States.*

Blackbird (<http://www.blackbird.vcu.edu>): *Features a wide spectrum of works, including the formal and complex, and the speculative and wild.*

The Cortland Review (<http://www.cortlandreview.com>): *One of the more prestigious online journals, a pioneer in the use of audio clips, and the first to introduce several prominent poets from the print world to the Internet, including Charles Simic, Mark Jarman, and R.T. Smith.*

Drunken Boat (<http://www.drunkenboat.com>): *An aesthetically and culturally diverse site for the literary and visual arts.*

Electronic Poetry Center (<http://www.epc.buffalo.edu>): *Offers invaluable links and the latest information in the field of e-poetry.*

Free Verse (<http://english.chass.ncsu.edu/freeverse>): A new online journal with a special interest in work in translation.

Ploughshares (<http://www.pshares.org>): Features more than 3,000 poems, stories, and articles from current and archived print issues.

Smartish Pace (<http://www.smartishpace.com>): Complements the print version with poems by new and established writers, as well as interviews and reviews.

-- L.R.S.

Ravi Shankar
Poet-in-Residence
Assistant Professor
CCSU - English Dept.
[REDACTED]
[REDACTED]

Date: Thu, 13 Nov 2003 14:35:17 -0500
From: Kirby Olson <[REDACTED]>
Subject: Re: Congo

Jason Christie --

Your post was quite welcome. As we only get two posts a day (a good idea, too, I think), I wasn't able to respond yesterday. I liked the tone of your post, and many of the points that you made. What concerns me in academia is the tendency to off conservatives. This has led to a situation in which there are only three self-reported conservatives among 450 humanities faculty for instance at Duke University. This is supposed to make students more amenable to leftist programming. What it has done however is create conditions in which the academic left is increasingly out of touch with the mainstream of America as

they have silenced those voices from ever reaching them. As a result, they don't know what the right is saying, and they are getting killed in the hearts and minds of the ordinary citizen as a result.

While I cited the statistics at Duke, I think the conditions are universal within humanities departments in 99% of American universities and community colleges. There is probably less than 1% of English departments across the nation that will vote Republican. And so the dialogue gets increasingly unlike the mainstream population which is more or less 50-50 in terms of voting at this point. The result is that those conservative students who do have to take English classes develop vendettas when they see that they haven't got a single voice among the English faculty who represent anything anywhere like what they believe.

What conservatives are saying, especially neo-conservatives, is that democracy must become a universal condition. They point to misery indexes -- these are supposed to be universal measurements of painful conditions within countries, and all countries are ranked according to crimes per 100,000, conditions of hygiene, longevity, and perhaps forty other indices (I'm not sure of them all). The western European democracies, for instance, have double the longevity of most sub-Saharan countries. In terms of dental pain, for instance, 90% of Moroccans report constant dental pain. This level of pain is part of the misery index. by contrast the number of those experiencing chronic dental pain in America is less than 1%.

Amartya Sen, a Nobel prize-winning economist, has argued that democratic conditions are an indispensable precondition for a healthy economy, but that these conditions also pay out in hundreds of different indexes, and that

in fact
liberal democratic conditions are the basis for any kind of quality of
life. He
argues that freedom of speech is *THE MOST* important indicator of
economic
growth, but also the biggest indicator of the lack of famine, dental
pain, etc.,
within any given country.

When I'm speaking about functionality of a country, I too am loosely
leaning on
the idea of a universal misery index.

What George Bowering said yesterday in regards to the death penalty for
juveniles being used by the Congo, Pakistan and the U.S. is actually
what makes
the US about twentieth on the misery index. What George didn't say
however is
that we do have freedom of speech, quite good longevity, good hygiene,
good
dental health (when you compare it to Morocco) etc. Congo and Pakistan
do not
share these good things.

Sen argues that it is not equality of income that matters in a given
country
that will lead to prosperity, but equality of *OPPORTUNITY*. Therefore,
women
MUST HAVE equal access to opportunity, as must all minorities within a
country.
Of course this is a fictional state of affairs -- but it *HAS TO BE AIMED*
AT --
and this is actually one of the keystones of conservative logic for
intervention
within the Islamic republics.

a. There are at least a hundred thousand slaves within the southern
Sudan that
are being kept by Islamic warlords

b. Throughout the Islamic world there is not equality of opportunity
for women
(even jogging has been banned, and women runners in the Olympics have
had to
train outside their countries of origins for fear of public execution)

c. Non-Islamic people in many of those countries do not have equal
opportunities

This is why the conservatives are actually picking up new recruits all the time and the liberals are losing them. The conservatives are actually talking about human rights, and they are using this as an absolute standard. This has a very powerful appeal.

Sen writes that there has never been a democratic country that has EVER experienced a famine.

Compare the Soviet Republics.

The neo-conservatives have very good ideas, and I don't see anybody in academia who has ever even heard of these ideas.

People are busy reading Foucault for ideas, and come on, he knowingly gave AIDS to young people, and this is in the biographies. He's a non-starter. On top of that, he suggests that child molestation is no big deal in History of Sexuality pp. 25-30. This is not going to sail outside of the protected environment of academia. All the conservatives have the weaknesses of the liberals down pat. They read their enemies. And somehow the liberals are not reading conservatives at all, and are getting creamed at the polls.

The best thing that poets can do is to read their enemies.

-- Kirby Olson

That Bush said these countries weren't functioning... by what/whose standards? When was it one countries business to determine this?

*Date: Thu, 13 Nov 2003 15:12:28 -0500
From: George Bowering <[REDACTED]>
Subject: Re: utility problem*

What's the difference between US & UK knife & fork handling?

The Brits keep fork in left hand, knife in right. The USAmericans cut a piece of steak or whatever, then put down their knife, move their fork to their right hand, and poke it in their mouth.

*I remember the young David Bromige (*no, that is not an oxymoron or any other kind) as a very struemich sort of fellow, recently freed from Saskatchewan, unable to eat a hotdog save with a knife and fork, holding them the correct way as in the British way.*

"Srueamish" as George employs it means something in the new "Spanglish". It means "to lick the metaphorical cream off the top". You are revealed, ladies.

Grandfather Bromige, F.R.C.

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

From: George Bowering <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Saturday, November 08, 2003 2:58 PM

Subject: Re: utility problem

Hey, I told Pierre all about the provenance of the meatloaf and he insisted on having it anyway. He was standing there in his Goldberg boxers and carrying a Kirby Doyle book. My heart softened. My head too. I gave him the meatloaf and a bottle of A-1.

George, George, George, such a load of piffle, and when I think of the unspeakable things you and Maria did all night with that poor battered meatloaf. . . . As you well know it never crossed my lips. In fact I was trying to throw it out the hotel window when you offered it to Pierre for lunch. That was unkind of you, and they haven't forgotten at the health department in Winnipeg. I hope all of Pierre's tests were negative.

Btw someone call the Canadian mounted spelling police. Bowering is trying to spell "squeamish."

Ha! I have had many a breakfast with you, Rachel, and I have

never

known you to be squeamish. You did tell me to cover up my chest hair

one time, but as I recall that was the time you were having the previous night's meatloaf for breakfast, with salsa on it.

Lord! I

remember the dog was looking at you with imploring eyes. I could

hardly bite into my rye toast.

GB

>Gosh. It seems that while etherised I somehow called up the ghosts of

>Pierre Joris and Gyorgy Bowering. If you guys are going to kiss in

>public (and discuss your "firkin") you really ought to put some kind of

>rating in the subject line. I mean, decent people are eating breakfast.

>

>> Was that YOU in Missoula? I thought it was James Lee Burke!

Shows

>> what a few bottles of Rattlesnake will do to a fellow, especially a

>> visiting Canadian. If that WAS you in Missoula, how do I get your

>> firkin back to you?

>

>> >well, I'll be darned, George, so that talk about X.J. was just one

>> >of your come-ons and then, if I remember the sequence accurately,

>> >you tried to prove that a Canadian kiss was as good as a French

>> >kiss, but that burly barman wouldn't have any of it and so we drove

>> >back to either Peekskill or Missoula, whatever... I think I'll have

>>> >> >another Mirabelle just about now... Pierre

>>> >> >

>>> >> >

>>> >> >>>Well, Bowering says he has never been to Peekskill. But he

>>> >> has time to

>>> >> >>>hang out in Missoula watching Little League games. Go figure. If it

>> >>>weren't so bewildering it would be just plain sad. Maria

>> and I are going

>> >>>to have to live with that. We'll sit on our little
tuffet
>> of memories,
>> >>>and occasionally we'll be joined by Pierre Joris.
>> >>
>> >>Now wait just one minute! That stuff that went on between
me and
>> >>Pierre wads just collegial, only some mutual recognition
of our
>> >>devotion to the poetry of X.J. Kennedy. Okay, we may
> have embraced a
> >> >>few times, but he's a European, eh?

--

George Bowering
Misses Donald O'Connor

303 Fielden Ave.
Port Colborne, ON, L3K 4T5

--

George Bowering
Friend of Dog Laureate of Canada

303 Fielden Ave.
Port Colborne. ON,
L3K 4T5

--

George Bowering
Friend of Dog Laureate of Canada

303 Fielden Ave.
Port Colborne. ON,
L3K 4T5

Date: Thu, 13 Nov 2003 16:08:55 -0500
From: Ian VanHeusen <[REDACTED]>
Subject: Re: email address for Manuel Brito?

Is Manuel Brito a cuban painter? Name rings a bell from an exhibition
that
UAlbany had.

Policies dangerously increase.

*From: Tenney Nathanson <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: email address for Manuel Brito?
Date: Thu, 13 Nov 2003 10:12:41 -0700*

email for Manuel Brito?

backchannel fine,

thanks,

Tenney

*mailto:[REDACTED]
mailto:[REDACTED]
<http://www.u.arizona.edu/~nathanso/tn>*

*POG:
mailto:[REDACTED]
<http://www.gopog.org>*

*Compare high-speed Internet plans, starting at \$26.95.
<https://broadband.msn.com> (Prices may vary by service area.)*

*Date: Thu, 13 Nov 2003 14:41:36 -0700
From: Tenney Nathanson <[REDACTED]>
Subject: Re: email address for Manuel Brito?*

no he's Mr. Zasterle, in the Canary Islands. but I don't have email.

*mailto:[REDACTED]
mailto:[REDACTED]
<http://www.u.arizona.edu/~nathanso/tn>*

POG:
mailto:[REDACTED]
<http://www.gopog.org>

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

From: UB Poetics discussion group
[mailto:[REDACTED]] On Behalf Of Ian VanHeusen
Sent: Thursday, November 13, 2003 2:09 PM
To: [REDACTED]
Subject: Re: email address for Manuel Brito?

*Is Manuel Brito a cuban painter? Name rings a bell from an exhibition
that
UALbany had.*

Policies dangerously increase.

From: Tenney Nathanson <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: email address for Manuel Brito?
Date: Thu, 13 Nov 2003 10:12:41 -0700

email for Manuel Brito?

backchannel fine,

thanks,

Tenney

mailto:[REDACTED]
mailto:[REDACTED]
<http://www.u.arizona.edu/~nathanso/tn>

POG:
mailto:[REDACTED]
<http://www.gopog.org>

*Compare high-speed Internet plans, starting at \$26.95.
<https://broadband.msn.com> (Prices may vary by service area.)*

*Date: Thu, 13 Nov 2003 16:46:54 -0500
From: schwartzgk <[REDACTED]>
Subject: Poetic (X) Justice*

Besides writing:

*We've voted in a government that's
rotting to the core,
Appointing Godless judges who throw
reason out the door.*

Ex Chief Justice Roy Moore has written lots more. All close readings > invited for:

<http://family.org/cforum/citizenmag/webonly/a0021362.cfm>

--Gerald Schwartz

*Date: Thu, 13 Nov 2003 14:00:32 -0800
From: bill marsh <[REDACTED]>
Subject: Factory School Fall Book Sale*

*These are truly rock-bottom deals on some great books and chapbooks from
Factory School, Meow Press, and PaperBrain Press. Many titles are now
(or soon will be) rare collector's items. The entire list represents
over a decade of publishing activity from these three presses. In many
cases, only a few copies remain, so take advantage! You won't be
disappointed.*

Choose from the following package deals:

*(prices good through 2003, while supplies last)
(postage included and quality guaranteed)*

*Deal #1: Any THREE of the following for \$10 (or SIX for \$17, or all TEN
for \$25)*

Steve Carll, Drugs (PBP)

Robert Creeley, *The Dogs of Auckland* (Meow)
William Howe, *A #'s Onus* (Meow)
Loss Pequeño Glazier, *The Parts* (Meow)
Jennifer Ley, *The Birth of Detachment* (PBP)
Noemie Maxwell, *Thrum* (Meow)
Sheila Murphy & Peter Ganick, *Numens from Centrality* (PBP)
John Olson, *Logo Lagoon* (PBP)
Gary Sullivan, *Dead Man* (Meow)
Zazil 1 (Lowther, Featherston, West, Bennett, Mez,
Fuller, Rodriguez, Stecopoulos, Carll, Messerli, Jarnot,
Collobert, Downs, Smith, Wallace, Cope) (FS)

Deal #2: Any *THREE* of the following for \$12 (or *SIX* for \$20, or all *TEN* for \$30)

Wanda Coleman, et al., *Quartet* (Meow)
Dan Farrell, (*Untitled Epic Poem...*) *Grid* (Meow)
Benjamin Friedlander, *A Knot Is Not a Tangle* (Meow)
Benjamin Friedlander, *Selected Poems* (Meow)
Lisa Jarnot, *Two of Everything* (Meow)
Kevin Killian, *Argento Series* (Meow)
Andrew Levy, *Elephant Surveillance To Thought* (Meow)
Alan Loney, *Catalogue* (Meow)
Susan Schultz, *Addenda* (Meow)
Liz Waldner, *Call* (Meow)

Deal #3: Any *THREE* of the following for \$20 (or *FIVE* for \$30, or all *SEVEN* for \$40)

Todd Baron, *That Looks at One and Speaks* (FS)
Mike Basinski, *Heka* (FS)
Robert Duncan, *Copy Book Entries* (Meow)
Bill Marsh & Dana Montlack, *Recycler's Handbook* (PBP)
Bill Marsh & Dana Montlack, *The Bagua Book* (PBP)
Reina Maria Rodriguez, *Detención del Tiempo* (FS)
Laura Stapleton (ed.), *3rdest World* (FS)

Deal #4: Any *ONE* of the following signed, limited editions for \$10 (or all *THREE* for \$25)

Todd Baron, *That Looks at One and Speaks* (FS)
Mike Basinski, *Heka* (FS)

Reina Maria Rodriguez, Detención del Tiempo (FS)

* * * * *

Deal (kicker) #5: Get ALL TWENTY-SEVEN (including signed, limited editions) for \$100 - originally over \$200 worth of paper, labor, and love.

Please send checks (payable to Bill Marsh) to:

*7661 Troy Terrace
La Mesa, CA 91941*

*Date: Thu, 13 Nov 2003 16:12:15 -0600
From: tom bell <[REDACTED]>
Subject: statehood for Iraq*

Is there anything to keep us from granting Iraq statehood? Seems preferable to colonizing it and they must have a media figure who could govern better than S can or S can round up a posse to lasso the terrorists.

tom bell

Some poetry available through geezer.com

Section editor for PsyBC www.psychbc.com

*Write for the Health of It course at
<http://www.suite101.com/course.cfm/17413/seminar>
<http://www.suite101.com/course.cfm/17413/overview/37900>
not yet a crazy old man
hard but not yet hardening of the
art*

*Date: Thu, 13 Nov 2003 17:14:16 -0500
From: Poetry Project <[REDACTED]>
Subject: Events at the Poetry Project 11/17-11/19*

A Much Anticipated Week at the Project. We hope to see you all here!

*

November 17, Monday

Mark Bibbins & Jenny Boully

Jenny Boully's book The Body was published in 2003 by Slope Editions.

Her

work has been anthologized in The Best American Poetry 2002, Great American

Prose Poems, and The Next American Essay. Mark Bibbins is the author of Sky

Lounge (Graywolf Press, 2003) and a founding editor of LIT magazine. He teaches at Purchase College and the New School. [8:00 p.m.]

November 19, Wednesday

Robert Creeley & Jennifer Moxley

Robert Creeley is a New Englander by birth (1926) and disposition, although

he has spent most of his life in other parts of the world, including Guatemala, British Columbia, France, and Spain. In the 1950s he taught at

Black Mountain College and also edited the Black Mountain Review, a crucial

gathering place for alternative senses of writing at that time. Charles Olson (then Rector of the college), Robert Duncan and Edward Dorn are among

the company he met there. Subsequently, he taught at the University of New

Mexico and in 1966 went to the State University of New York at Buffalo, where he was the first director of the Poetics Program, begun in 1990 with

colleagues Charles Bernstein, Susan Howe, Dennis Tedlock, and Raymond Federman. In 2003 he joined Brown University's Graduate Program in Creative

Writing as a Distinguished Professor of English. Although most identified as

a poet (For Love, Pieces, Windows and Selected Poems being a few of his many

collections), he has written a significant body of prose including a novel,

The Island, and a collection of stories, The Gold Diggers. His critical writings are published in The Collected Essays of Robert Creeley and his correspondence with Charles Olson is now in ten volumes and counting. He is

also known for the diversity of his collaborations with artists in other media, having made records with two decisive jazz composer/musicians,

the
bassist Steve Swallow (*Home*) and the saxophonist Steve Lacy
(*Futurities*),
and collaborated with the alternative mix rock group Mercury Rev (*The
Hum i> s*
Coming from Her/So There). He has worked for more than three decades
with
visual artists, including Robert Indiana, Jim Dine, R.B. Kitaj,
Francesco
Clemente, John Chamberlain, Alex Katz, and Susan Rothenberg.
Jennifer Moxley is the author of *Imagination Verses* (*Tender Buttons*,
1996;
Salt, 2003) and *The Sense Record* (*Edge*, 2002; *Salt*, 2003). The latter
was
selected by *Small Press Traffic* as one of the best poetry books of 2002.
Sh> e
is the poetry editor at *The Baffler* and a contributing editor to *The
Poker*,
and works as an Assistant Professor of English at the University of
Maine.
[8:00 p.m.]

*

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.
[REDACTED]
www.poetryproject.com

*Admission is \$8, \$7 for students/seniors and \$5 for members (though now
those who take out a membership at \$85 or higher will get in free to all
regular readings).*

*We are wheelchair accessible with assistance and advance
notice. For more info call [REDACTED].*

Date: Thu, 13 Nov 2003 15:20:45 -0800
From: David Hadbawnik <[REDACTED]>
*Subject: Rodney Koenekke/Mytili Jagannathan at CCA San Francisco, Fri.,
11/21*

Hi all,

I'm writing to invite you to come see me and

*Mytili Jagannathan read
from our new poetry collections on Friday, Nov.
21st as part of Small
Press Traffic's Fall reading series at CCAC in San
Francisco. That's
the Friday before Thanksgiving; it will be the
debut reading for my
new
book, "Rouge State," just out from Pavement Saw
Press. Mytili is here
from Philadelphia to unveil her new chapbook ACTS,
the first
publication
from local poet David Hadbawnik's habenicht press.
Drinks to follow at
the Connecticut Yankee (just up from Bottom of the
Hill). I'd love to
see you there!*

*Hooray,
Rodney*

*[DH amending Rodney's post to note: Mytili's book
is actually the THIRD title on habenicht press;
others are Curses and Other Love Poems by Sarah
Peters and The Ones I Used To Laugh With by Diane
di Prima. This is MYTILI's first book. and you can
read more about it at
www.habenichtpress.com]
[Also: this might be the most interestingly named
double bill of poets you're likely to see this
year!]*

*DETAILS:
RODNEY KOENEKE & MYTILI JAGANNATHAN
FRIDAY, NOV. 21st, 7:30 p.m.
Timken Lecture Hall, CCA (formerly California
College of Arts and
Crafts)
1111 Eighth Street, San Francisco (just off the
intersection of 16th
and
Wisconsin)
\$5-\$10 sliding scale, free to SPT members
See www.spttraffic.org for more details*

*MYTILI JAGANNATHAN was selected for a Pew
Fellowship in 2002; her work*

has appeared in Xcp: Cross Cultural Poetics, Combo, Interlope, and Mirage; and is forthcoming in the anthology "Cities of Chance: An Anthology of New Poetry from the United States and Brazil." She joins us from Philadelphia in celebration of the publication of her new chapbook ACTS by David Hadbawnik's habenicht press.

RODNEY KOENEKE was born in Omaha in 1968 and grew up in Tucson and Los Angeles. He's lived in or about San Francisco since 1986. He has published a book of history, "Empires of the Mind: I.A. Richards and Basic English in China, 1929-1979" (Stanford UP, 2003); "Rouge State" is his first full-length poetry collection.

*"In Rouge State, Rodney Koeneké puts the blush back on the demotic.
His idiomatic montage is a careening screed dictated from a state of alert,
all puns intended to turn the hose back on a culture run literally amuck, and whose marquee reads: Raw, Red, Rouge, Incarnadine. Welcome to these states!"
--Michael Gizzi*

"Cannily an(a)esthet(ic)izing the misogynist and orientalist phantasms that are projected onto the digital plateaux of its own prosodic bravado, this is how Naked Lunch might have turned out if it had been written by Robert Browning having a sex change operation. There can be but one sordid bordello of this magnitude, and Koeneké has erected it squarely at the fissure where the simulacrum Middle America of Pop Warner and bubble top vans collides with a paracolonial hallucination of

*Eastern inscrutability inhabited by five-dollar
houris and hack oud
players. These elegant verses have teeth, and be
warned: behind each
incisor lurks a Dunciad."*
--K. Silem Mohammad

Date: Thu, 13 Nov 2003 18:23:26 -0500
From: "[REDACTED]" <[REDACTED]>
Subject: Re: Rodney Koenek/Mytili Jagannathan at CCA San Francisco,
Fri., 11/21

*This is probably a good time to note that Mytili will be reading the
following evening at my place, with Del Ray Cross. I'll send a full
announcement soon, but for those making plans this far out, time and
location follow:*

*7:30pm (potluck starts at 6:00 if anyone wants to endure my cooking)
134 Greenbank Avenue
Piedmont, CA 94611*

*Not transit-accessible, so if that's a concern, get in touch and I'll
try
to arrange ride-sharing.*

Taylor

Original Message:

From: David Hadbawnik [REDACTED]
Date: Thu, 13 Nov 2003 15:20:45 -0800
To: [REDACTED]
Subject: Rodney Koenek/Mytili Jagannathan at CCA San Francisco, Fri.,
11/21

Hi all,

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*Hooray,
Rodney*

*[DH amending Rodney's post to note: Mytili's book
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amuck, and whose marquee reads: Raw, Red, Rouge,
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--Michael Gizzi*

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Middle America of Pop
Warner and bubble top vans collides with a
paracolonial hallucination
of
Eastern inscrutability inhabited by five-dollar
houris and hack oud
players. These elegant verses have teeth, and be
warned: behind each
incisor lurks a Dunciad."
--K. Silem Mohammad*

*mail2web - Check your email from the web at
http://mail2web.com/ .*

*Date: Thu, 13 Nov 2003 15:25:57 -0800
From: Joel Weishaus <[REDACTED]>
Subject: Re: statehood for Iraq*

Is there anything to keep us from granting Iraq statehood?...

tom bell

Yes, the Iraqi People.

-Joel

*Date: Thu, 13 Nov 2003 18:42:54 -0500
From: Kirby Olson <[REDACTED]>
Subject: Re: statehood for Iraq*

Puerto Rico has been asked, and they said no. Haiti was also asked, and they too said no, in spite of all the economic benefits, and all that. This was in the later 1800s (in the Haitian scenario) -- but I can't remember exactly what date.

Fun idea, but they'd have to have a referendum and agree to form a state, or at least that has been the protocol for Caribbean islands.

-- Kirby Olson

Joel Weishaus wrote:

Is there anything to keep us from granting Iraq statehood?...

tom bell

Yes, the Iraqi People.

-Joel

*Date: Fri, 14 Nov 2003 07:44:01 +0800
From: furniture_press <[REDACTED]>*

Subject: Re: Factory School Fall Book Sale

Attention all:

In a recent tech-dunce my e-mail server (graffiti.net) decided to take liberties with my addie list and thoroughly trashed all my contacts. I need to send info to all the contributors to ABMIT so I can send them copies.

Can anyone please send me the e-mails or addies of the following people. Thanks much.

*John M Bennet
Edmund Berrigan
Catherine Daly
Thomas Fink
W B Keckler
Kyle Schlesinger
Steve Timm
Ryan Walker*

--

*Graffiti.net free e-mail @ www.graffiti.net
Check out our value-added Premium features, such as an extra 20MB for just US\$9.95 per year!*

Powered by Outblaze

*Date: Thu, 13 Nov 2003 18:44:24 -0400
From: "David A. Kirschenbaum" <[REDACTED]>
Subject: ** Boog City Discount Ad Rate is Back***

Hi all,

Boog City's discount ad rate is back.

Our December issue is going to press on Monday, Nov. 24, and we are once again offering a 50% discount on our 1/8-page ads, cutting them from \$60 to \$30. (The discount rate also applies on larger ads.)

Make reservations as soon as possible.

Ads must be in by Fri., Nov. 21

Issue will be distributed on Tues. Nov. 25.

Backchannel to [REDACTED] or call 212-842-BOOG(2664) for more information.

Thanks,
David

P.S. If you're unfamiliar with Boog City, we're an East Village Community newspaper and an affordable way to reach likeminded New Yorkers who would be interested in your offerings.

We come out monthly, with a print run of 2,000, and distribute primarily in the East Village and Williamsburg.

--

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

Date: Thu, 13 Nov 2003 17:49:06 -0600
From: tom bell <[REDACTED]>
Subject: Re: statehood for Iraq

and they would undoubtedly vote democratic?

tom

----- Original Message -----
From: "Joel Weishaus" <[REDACTED]>
To: <[REDACTED]>
Sent: Thursday, November 13, 2003 5:25 PM
Subject: Re: statehood for Iraq

Is there anything to keep us from granting Iraq statehood?...

tom bell

Yes, the Iraqi People.

-Joel

Date: Thu, 13 Nov 2003 19:06:40 -0400
From: "David A. Kirschenbaum" <[REDACTED]>
Subject: Need Some Email Addresses

please backchannel.

*Thanks,
David*

*pattie mccarthy
donna cartelli
dale smith
wendy kramer
tom orange
kent johnson
alan horvath
eve grubin
jen robinson
mark wallace
daisy decapite*

Date: Fri, 14 Nov 2003 02:57:27 +0100
From: Karl-Erik Tallmo <[REDACTED]>
Subject: poetry is still pretty

*poetry is real
poetry is unethical
poetry is still pretty*

*poetry is from latin words which are not always true
poetry is available in every home of this secluded town*

*poetry is owned and operated by Lisa and Mark Camden of Clackamas,
Oregon
poetry is used with as much ethical consideration as possible
poetry is wonderfully anachronistic in its outlook
poetry is a favorite destination
poetry is so large that it should be put to use in airport construction*

poetry is opaque when held to the light

poetry is washed by hand with small soft brushes
poetry is so lyrical it makes mountains cry

poetry is produced by different methods which results in a wide range of textures
poetry is made of wheat
poetry is never going to play here
poetry is the shit

poetry is truly inspiring
poetry is homosexual
poetry is considerably higher than other active mediations
poetry is noted for its thin walls and light weight
poetry is recreation of a past mate by using another person

poetry is a geographically inert substance
poetry is spot on
poetry is lead
poetry is variety
poetry is proposition

poetry is a bible verse reference on the bottom of every object
poetry is cinematic in scope and at times iconic
poetry is accomplished by a long process of several working days
poetry is the healing force of a usually very soft yellowish substance
poetry is very dirty and it may take days or even weeks to clean
poetry is no longer made in this country
poetry is all in the head
poetry is an ancient technology
poetry is women's work
poetry is tradition
poetry is a myth
poetry is null

poetry is guaranteed to be as described
poetry is the lifelong love of a Richwood resident
poetry is beautiful and spontaneous
poetry is perfectly balanced physically
poetry is all in the hand
poetry is usually done in the open

/Karl-Erik Tallmo

KARL-ERIK TALLMO, poet, writer, artist, journalist, living in Stockholm, Sweden.

MAGAZINE: <http://art-bin.com>

ARTWORK, WRITINGS etc.: <http://www.nisus.se/tallmo/>

Date: Fri, 14 Nov 2003 09:57:50 +0800

From: furniture_press <[REDACTED]>

Subject: Re: ** Boog City Discount Ad Rate is Back**

Jane, Taylor,

Thanks very much for the e-mail/postal addies. I'm one step closer to sanesville.

Also: Ambit-Journal of Poetry & Poetics is finally finally finally pressed for proper distribution. If anyone would like a copy send me a note about subscriptions. I am very open to magazine trades also. The website furniturepress.net will also be up and running by December. I'll also have more info about our small presses/disparate poetic communities feature on the web, where we'll be building a forum/dialogue through the site plus have an on-line zine featuring poets from around the country. Details are slim now but imagine the possibilities. Anyone who wishes to contribute we are all yours.

Keep all ears to the ground, we're coming.

check out www.towson.edu/~cacasama/furniture/poae while we rebuild our home.

e-mail me at: [REDACTED]

All my best to everyone,

Christophe

--

Graffiti.net free e-mail @ www.graffiti.net

Check out our value-added Premium features, such as an extra 20MB for just US\$9.95 per year!

Powered by Outblaze

Date: Thu, 13 Nov 2003 18:01:32 -0800

From: patrick dunagan <[REDACTED]>

Subject: Re: 2 sputtering questions

I do side with Tim on the CYBORGS statement and differ with Nick on TREES=microchips, to my taste trees are much more 'substantial' and 'down-to-earth' than those funny-seeming nannos? in which our dialogues and poems appear to 'float'.

As far as getting 'ill' from one's reading, I just finished up O'Leary's Gnostic Contagion: Robert Duncan and the Poetry of Illness and it's a hell of a great read that I think might confirm some of what your feeling Tim. (I find it unlikely that Duncan would have approved much of 'blooggin')

- Patrick Dunagan

--

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

*DATE: Thu, 13 Nov 2003 01:50:36
From: Nick Piombino <[REDACTED]>
To: [REDACTED]
Cc:*

*Date: Wed, 12 Nov 2003 10:11:17 -0500
From: Tim Peterson <[REDACTED]>
Subject: 2 burning questions*

Thanks so much for these comments, Nick. It helps...be assured that I am not just talking from my head, but also from the part of the everyday experience I have of continually feeling frustrated and uncomfortable with people in general who seem enamored with the idea of being cyborgs. It's more a response to social conditions I really don't understand and that upset me than to academic theory. I know I must be right in some respect, because I trust my own reactions to things, and I know that when I spend an hour or two online blogging, reading blogs or online journals, etc., I begin to feel ill, just physically and mentally ill. I don't have another way to explain it. There's

*something missing there, for me, and I guess I'm trying to find a way
to name
what it is...*

Best,

Tim

*With all due respect, Tim, I don't understand what you are getting at
with
these comments. You have every right to express your feelings of
sickness
when you read, and how you are sure that that proves something to your
satisfaction, but how do you get from "people who seem enamored with
the
idea of being cyborgs" ...and "when I spend an hour or two online
blogging,
reading blogs or online journals...I begin to feel ill" to "...there's
something missing there..." What does blogging have to do with cyborgs?
Do*

*you also get sick when you read books and journals? One medium is
electronic, the books and magazines are made from trees. Both involve
people's writing. Very frequently the same people who read and write
books
and articles also read and write blogs and pieces in online journals.*

*Best wishes,
Nick*

*Enter now for a chance to win a 42" Plasma Television!
<http://ad.doubleclick.net/clk;6413623;3807821;f?http://mocda1.com/1/c/563632/113422/313631/313631>
AOL users go here:
<http://ad.doubleclick.net/clk;6413623;3807821;f?http://mocda1.com/1/c/563632/113422/313631/313631>
This offer applies to U.S. Residents Only*

*Date: Thu, 13 Nov 2003 23:07:55 -0500
From: Alan Sondheim <[REDACTED]>
Subject: Emerald Bluing*

Emerald Bluing

*So this is what I've been doing
Reading about Opals ungluing.
If this were really the case.
In which case I'm off base.
In the world which is the case.
Closed with a clasp where she breathed her last.*

*Opal Whiteley Opal Has Whiteley BeenHas Memorial. Whiteley Check Memorial.
for Check Whats Whats NEW NEW with with Opal? Opal? News News Research Research onon Whiteley. Whiteley. Cover Cover of of Katherine Katherine Becks Becks newnew book about book Opal. about The Opal. was the the brightest brightest and and most most beloved beloved Who Who Was Was PrincessPrincess Whiteley? 1915 In Opal 1915 was popularOpal teenager At in the Oregon! young At age young 22 age Opal 22 teenager Opal, Chloe. Chloe. The 1993 to to 2001. 2001. Read Read Memorial Memorial Updates. Updates. MeetMeet Founder, Founder, Stephen Stephen Williamson. Williamson. E-mail E-mail Explore World World Opal A*

GuideMemorial. are to also places links Opal places lived lived her her life. life. Fantastic Fantastic Tale Tale oldest oldest five five children,children, Irene Whiteley born to Charles Edward Edward Whiteleys Whiteley. HomeOpal Page. Information

*Opal Whiteley Opal Whiteley Has Been
Opal Whiteley Memorial. Check for Opal
Whats NEW with Opal? News Research on
Opal Whiteley. Cover of Katherine Becks new
book about Opal. The Opal Whiteley
Opal Whiteley was the brightest and most beloved
the Opal Whiteley Memorial. Who Was Princess
Opal Whiteley? In 1915 Opal was the most popular
teenager in Oregon! At the young age of 22 Opal
Opal, Chloe. The Opal Whiteley Memorial. 1993 to
2001. Read Opal Memorial News Updates. Meet
Founder, Stephen Williamson. E-mail The Opal Whiteley
Memorial. Explore the World of Opal Whiteley. A Guide
are also links to places Opal Whiteley lived and about
her life. The Fantastic Tale of Opal
Opal Whiteley. The oldest of five children,
Opal Irene Whiteley was born to Charles Edward
Opal Whiteley. Opal Whiteleys Home
Page. Information about Opal Whiteley*

*Damn it Opal who are you?
None of the books tell it true.
There are a lot of people who might have sued.
Some say later you were arrogant and rude.
You might have made it up from leaves that were strewed.
You used did and do in ways that seemed really screwed.
Nothing about you seems to make sense except you were unglued.
Somewhere along the line you were glued and then you grewed.*

*Date: Thu, 13 Nov 2003 22:59:04 -0600
From: Haas Bianchi <[REDACTED]>
Subject: Re: busy*

*I agree completely Blog is nice but it was fun to intrude in someone
else's
conversation on the listserv and start
conversations Blog is ok I guess but I like free for all's better*

*-----Original Message-----
From: UB Poetics discussion group
[mailto:[REDACTED]] On Behalf Of Kazim Ali
Sent: Monday, November 10, 2003 6:48 AM
To: [REDACTED]
Subject: Re: busy*

*i too noticed less of the conversations that happened
here: in the public square. where everyone got dirty
and in everyone else's face.*

*is it possible that the blogs are the new mall:
drawing all the traffic into compartmentalized shops:
you have to know where to go to get what you want.*

*no more in your face. too bad. so is "blog" the wave
of the future? and not "list" any more? why is that?
back to possession i guess: "blog" is our own kingdom
where we can say and say. list is, no matter how
unmoderated, still someone else's green.*

*--- tom bell <[REDACTED]> wrote:
I have been puxxled by the lack of stimulating
conversations here on the*

list but then I realized we were all busy bloggin.

tom bell

Some poetry available through geezer.com

Section editor for PsyBC www.psychbc.com

Write for the Health of It course at

<http://www.suite101.com/course.cfm/17413/seminar>

<http://www.suite101.com/course.cfm/17413/overview/37900>

not yet a crazy old man

hard but not yet hardening of the

art

====> > ====> >

WAR IS OVER

(if you want it)

(e-mail [REDACTED])

Do you Yahoo!?

Protect your identity with Yahoo! Mail AddressGuard

<http://antispam.yahoo.com/whatsnewfree>

Date: Thu, 13 Nov 2003 23:52:32 EST

From: Joe Brennan <[REDACTED]>

*Subject: Cheney Gang Mulls Interim Iraqi Puppet Like The 'Good Ol' Days
In Southeast Asia*

*Click here: The
Assassinated Press*

*Cheney Gang Mulls Interim Iraqi Puppet Like The 'Good Ol' Days In
Southeast*

Asia':

Rumsfeld In favor Of Returning Saddam Hussein To Power:

*New Toby Keith Song 'It's Too Late To Smell the Roses When Your Mama's
Puttin' Them On Your Grave' From His New Platinum CD 'Laughin' All The
Way To The*

*Bank" Rockets To Number One:
"If Voting Could Really Change Things, It Would Be Illegal," Says
Manufacturer Of Computerized Voting Booths:
Halliburton Denies GIs Are Drinking Their Horse Piss:
by Jeffrey Lube
The Assassinated Press*

*They hang the man and flog the woman
That steal the goose from off the common,
But let the greater villain loose
That steals the common from the goose.*

*Constant apprehension of war has the same tendency
to render the head too large for the body. A standing military
force with an overgrown executive will not long be safe.
companions to liberty. -- Thomas Jefferson*

*"America is a quarter of a billion people totally misinformed and
disinformed
by their government. This is tragic but our media is -- I wouldn't even
say
corrupt -- it's just beyond telling us anything that the government
doesn't
want us to know."*

Gore Vidal

*End of POETICS Digest - 12 Nov 2003 to 13 Nov 2003 (#2003-317)

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384. **August Highland**
HACK FOODCHAIN KARAOKE CHRISTMAS
Sat 15 Nov 2003

HACK FOODCHAIN KARAOKE CHRISTMAS

MIRACLE #0000001:

0 ! r(- the good home co. lake foodchains. Two ideal. then, mini austrailian 4 J.
WILLIAM HOFFMAN AND. 0 food. Blood drop and image, essays on i am leg-
end section, k is an. Conclude that movies in pittsburgh,.

MIRACLE #0000007:

Florida rescues Note: if M is the sheaf of D . Homax coporation, ff a retrieved reformation. Pirivate business divisors, thus (a, b, c) . Ajm, special case t if $i \neq 2$, and $i = j$. 3 and chapter 5 abby winters with OE). First, I'll.

MIRACLE #0000013:

Director's reserve 2000 "mayan city of tulum" london hotels. Island funeral home, the submodule of R_n blowjob. N charles towne, sc polynomials, the. Exist revenge 2. Koszul complex on this, the exact cohomology george michael ring.

MIRACLE #0000019:

Proof. since ss is a, wild-cherries models "beach" photos. Install icemaker, irvine haveshown. Thus,. Flowers, universal studios food. Suggestions., syzygies themselves will shelfpower radio. Ramada jarvis hotel ar15 trigger lapping.

MIRACLE #0000025:

2 chest and ab workouts. $L_1 j = j \det(M_j)$ and so. $1)(k_0 - p_3 i = 1 \ d_0 i + 1)$ where we shall specify t is d then the dimension. +giftware gravley is equivalent to say. Your local area massage table linens.

MIRACLE #0000031:

How to do credit repair $H(V) = r$, we must have $Q_k, k_0 =$. Tattoo, ring $R = k[s, u, t, v]$, pottery barn dandelio. Theorem 1.7]) if $i =$ co locations free christmas cross. Meanings of dreams 2000 science inventions "latham hotel" manhattan. Descriptions "biology", icebreakers surfaces, Zariski's.

MIRACLE #0000037:

Y ingenerality in many numbers k whose. 0, masturbation stories permature births. Citreon and c_5 , is spanned by the sequence. Bop, because the left, completely whenever W is and the e . Nancy wrenn Now assume that k is any free cards.

MIRACLE #0000043:

A, b, c which vanishes, $d_0 i$). food. $L_u = 24$ and $o / (15) = 4$:. Reindeer romp hilton protein. . with this $\sim a, \sim b, \sim c \in (X, I_0 Z$. " trigun stuff.

MIRACLE #0000049:

Connecticut $\det(M)$ tifa adult fanfiction. B18 turbo setup + city of toronto. 5 spots, wilmington college \Delta 5, so. $I =$, udp port scanner sony hd300 high. Example. recall that a^{2n-1-2}). From the.

MIRACLE #0000055:

Fitness center website voyeurweb p. Aerial views 0 pug bath towel. Price comparisons n, using the spectral piano in a flash. Two conditions in the _.
Raleigh, north carolina, food " nascar webcast".

august highland

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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385. **August Highland**

GANGBANG RODEO SPIRITLINKING

Sat 15 Nov 2003

GANGBANG RODEO SPIRITLINKING

SCREENSAVERSHOT #0000001:

Nth symbol to baseband,, take them? Any problem j. Macro assembler,
====**==**==**=<** new holland tractors,. Council the andy griffith
show presentation. The riemann-roch theorem M- MODEM (also serial. Free e
cards, a marketing and cave off the grid.

SCREENSAVERSHOT #0000007:

Of obtain good quality car- trade practice act and. Hamadard symbols, hope-
lessly biased. But, at equally low prices.. Ord(fair trading act. Climbing in
cornwall v latite. Increases so does artvisions, options E.

SCREENSAVERSHOT #0000013:

Food for y in p I. "donna bonnell" loans realone arcade games. $H \wedge h(n \ i)$. 1 1
"medieval nuns". The phantom glitch. 8 marks +.

SCREENSAVERSHOT #0000019:

Food FROM THE MOVIE, "SONG. Complex plane whose amercrombie &
fitch ,. Orderbessel function. 1 1 0. Roman food, abc commodities OF THE
MOST. You of the performance of the M - home health aides.

SCREENSAVERSHOT #0000025:

(n)): (3), the vector dog breeds. Complex conjugate, complimentary, + 7x. Per-
formscomplete m -ary, [9, Chapter 14. This timberland manolo boots.

Exhibitionists alt mental illness-seeing. Thecoherent algorithms designer dish-washing gloves.

SCREENSAVERSHOT #0000031:

Desired signal william davis centre perfect. L x, on the Beav. RCPM, I'll (n), representing the D. 0.1, admiral sewing machines *****. Dictionary contains K antennas,. " ankung von t hardware ninjutsu during world.

SCREENSAVERSHOT #0000037:

Sample xxx video links, chima goto 0. Crystal towers, s&s crafts M and the corresponding. Decongestants, results 11/00/03 free sex storu. Chester street market.... Just watch!. "nash equilibrium + author As the interference is.

SCREENSAVERSHOT #0000043:

=m leprechans illustrations estate agents. (2) does not include swan lake barbie dannie darko. Put a copy of it here. estate heraldic arms & crests. Chan becker apple childrens. Is to calculate, rain gauge employee.

SCREENSAVERSHOT #0000049:

Unit crest decon bench plans hall. Dealers, pa restaurants pot. West drapery rods world war 2. California day fresh recollection-just. For it, (i find this new-castle united london.

SCREENSAVERSHOT #0000055:

The completion of k at insurance quotes AS LIVELY AS THE OLD!. Jackzizz remembrance education. Laura ashley, women's wrap watch + z + 4w=5 5x + 4y +. Complimentary, dependent on thesymbol =q. Irreducible fibres weh've the beer? (This does not mean new,.

SCREENSAVERSHOT #0000061:

If p is a rational prime artificial christmas italian newspaper. Jobs in australia, 12 31 pbgc. ! c "rational" if the train games dear jedidiah catholic. Components of f y. Marbles, n has the fol-lowing Comparing the two TDF.

august highland

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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386. **Joe Brennan**

Asocial Baboons Make Successful Republicans

Sat 15 Nov 2003

Click here: The Assassinated Press

Asocial Baboons Make Successful Republicans

by Lupe Lollapalooza

The Assassinated Press

They hang the man and flog the woman
That steal the goose from off the common,
But let the greater villain loose
That steals the common from the goose.

Constant apprehension of war has the same tendency
to render the head too large for the body. A standing military
force with an overgrown executive will not long be safe.
companions to liberty. -- Thomas Jefferson

"America is a quarter of a billion people totally misinformed and disinformed by
their government. This is tragic but our media is -- I wouldn't even say corrupt
-- it's just beyond telling us anything that the government doesn't want us to
know."

Gore Vidal

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387. **Ben Basan**

Re: Asocial Baboons Make Successful Republicans

Sat 15 Nov 2003

I guess, then, plain ol' baboons would make strong Democrats?

-Ben

visit: <http://www.luminations.blogspot.com>

translations, dull events, & daydreams all from the comfort of an office in
Tokyo.

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

> From: UB Poetics discussion group [mailto:████████]

> On Behalf Of Joe Brennan

> Sent: Saturday, November 15, 2003 11:20 PM

> To: ██████████

> Subject: Asocial Baboons Make Successful Republicans

>

> Click here: The
Assassinated
> Press
>
> Asocial Baboons Make Successful Republicans
> by Lupe Lollapalooza
> The Assassinated Press
>
>
> They hang the man and flog the woman
> That steal the goose from off the common,
> But let the greater villain loose
> That steals the common from the goose.
>
> Constant apprehension of war has the same tendency
> to render the head too large for the body. A standing military
> force with an overgrown executive will not long be safe.
> companions to liberty. -- Thomas Jefferson
>
>
> "America is a quarter of a billion people totally misinformed and
disinformed
> by their government. This is tragic but our media is -- I wouldn't even
say
> corrupt -- it's just beyond telling us anything that the government
doesn't
> want us to know."
>
> Gore Vidal

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388. **Joe Amato**
tenured radicals...

Sat 15 Nov 2003

well simply to address this matter of so many liberals @ .edu: let's grant, for the sake of argument, that humanities depts ARE rife with liberals... so what then?... what about schools of engineering?... another liberal bastion?... physics, biology, chemistry, math---more liberalism?... business schools?---left, or right?...

the assault on the left by the right in terms of the humanities alone rather misses the point... or, passes for the point (aka secret handshake) that

conservatives wish to make---i.e., that a lot of learning is a dangerous thing, and that we ought not to trust intellectual (as opposed to more vocational) culture generally (attacking the humanities, btw, is nearly tantamount to attacking women, as we know there are generally more women in the humanities than in the scientific/technical disciplines---so i see this assault as a veiled attack e.g. on feminism, and don't think the neocons don't know this)... it might be interesting to compare disciplinarity in terms of left-right politics, but that possibility---which might/might not turn up much---ends up buried under this kind of tar & feather assault...

i think it might have been stanley fish (i can't quite recall) who suggested some time ago, to the effect, that if young republicans want to go after phd's in english and end up making, say, \$50K at 50 years old, well then by all means!... that might not be likely, i'll grant, if one's worldview is largely entrepreneurial... and in any case there are further iterations at stake here that also get lost... e.g., that one might vote democratic yet be an extremely "conservative" scholar of literature (and so on and on---not to mix & match election politics with other sorts of politics, but---)...

best,

joe

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389. **Stephen Vincent**
(Oops) New on the blog

Sat 15 Nov 2003

For those interested - I have been reminded - in last night's new on the blog notice, I forgot to post in my blog address:
www.stephenvincent.durationpress.com

Thanks, Stephen V

Inquisition: Fear of the Original Document (1.5 pages)

Ars Poetica (.66 page)

As always, your comments appreciated.

Stephen Vincent

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390. **Aaron Belz**

Re: Asocial Baboons Make Successful Republicans

Sat 15 Nov 2003

I am really offended at this attack on baboons. I've never met one that was "asocial." What does that word mean, anyway? How is it different from "antisocial"?

Jordan Davis, if you're out there, email me, because I lost your address when my computer blew up.

-ASB

"A Social Baboon"

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391. **david.bircumshaw**

Copyright, Translations, International Law and the Web

Sat 15 Nov 2003

Any help on this headache would be deeply appreciated: I publish a freely available webzine, for which I receive no monies or subsidies etc, one which makes no claim to copyright or economic rights in work it publishes, all rights reside with authors, and am intending to publish a set of translations from certain living foreign language poets in the forthcoming issue. Now obviously I have permission from the translator/s of those works but it has been put to me that I, as the editor, need to secure permission from the authors of the original works as well. Now my understanding had been that the translator +may+ need to secure permission from the original text's author but that an editor requires only the permission of the translator, as long, of course, that the original text is not reproduced too. Does anyone have any accurate information on this issue (I don't want to get into a debate about the rights and wrongs of it, rather I just want to know where I stand) I've done some investigations and find a blur of contradictions, for instance 'fair use' can come into play as can the question of whether a poem has been translated into (in this case) English before.

Best

Dave

David Bircumshaw

Leicester, England

Home Page

A Chide's Alphabet

Painting Without Numbers

<http://homepage.ntlworld.com/david.bircumshaw/index.htm>

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392. **Ian VanHeusen**

Word-virus: Nomadic Resistance

Sat 15 Nov 2003

The following is research (or experimentation) for a graduate paper. Please reply on list & forwarding is always encouraged. Thanks to any & all who participate. If this sounds familiar, then we probably read the same books.

I am iterating myself

It is the internet

It is a network

It is the logic of the leaves of grass (& therefore Walt Whitman)

It is the &

It is the rhizome

It is (to quote Paul Celan)

Underway

+

Under the way

There can be no reform. Society cannot be changed. (blank) can only be infected.

The word virus is ingested. (blank) spreads through all major systems, but never appearing on the surface of the skin. The word-virus is underground, like the Weathermen.

In other words, "The revolution will not be televised."

All the spectator will see are symptoms.

William Burroughs was a programmer of word-virus, but there is no singular programmer.

Wilhem Reich devised a system of body contortions through which stored neurosis is released from the body cells.

Word-virus contorts language... acting the same way upon brain cells.

Like sexual intercourse, it is always a computer-to-computer exchange.

The ultimate word-virus will completely unable reality as we know it.

Current sources of infection:

the Move Organization, Language poetry, Ethno-poetics, the Albany Free School, the Zapatistas, Chaos Theory, Deleuze & Guattari, Derrida, & etc.

The word-virus is propaganda but not because (blank) presents a clear political agenda, but... NEVERMIND, the word-virus is propagating.

The state has always existed in order to attempt at curing the word-virus
OR

The only vaccination for the word-virus is fascism.

Word-virus is receiving Alan Sondheim's e-mails everyday via the list. There have been numerous reports of seizures. Patients have reported a desire to read everything at once.

Often I am left with no choice but to delete the messages because I cannot deal with their impossibility.

Another source of infection: My friend who insists upon yelling at Movie Screens & encourages me to join saying, "How can you just sit there without doing something?"

Warning: resistance is contagious

It is the Mendelbrot set

It is Autumn Rhythm (not Pollock)

The word-virus is not it.

The word-

It is a space opened by a koan

Maurice Blanchot, Gertrude Stein, Mac Low, & etc.

The Buffalo poetics list, and subsequently all discussion lists, operate on the logic of the word-virus. The desired effect of a post is infection.

"Our word is our weapon." Subcomandante Marcos, EZLN

I self-iterating my

Furthermore, Reichian pyschoanalytic practice involves the development of self-regulation. This process involved the undermining of imposed morality, substituting what Reich refferred to as "sex-economy" as the basis for forming decisions.

In other words, he planted a word-virus that disabled moral inhiptions.

Through iteration the word-virus is constantly mutating, displacing even (blank)'s identity.

In an extreme cas of infection, the patient Kurt Schwitters said the following:

Lanke te glilll.

The pie-ing of "officials" is not word-virus. However, (blank) is extremely humorous and highly encouraged.

The word-virus is the ideological weapon of Anarchism in that (blank) displaces the heirarchy of ideology.

After the word virus was released upon the tower of Babel, everyone went home and began writing poetry in their tongues.

We should note that not one word was legible.

Try to think the internet

etc.

Policies dangerously increase.

MSN Messenger with backgrounds, emoticons and more.

http://www.msnmessenger-download.com/tracking/cdp_customize

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393. **Robert Corbett**

Re: Government Watching Post-Colonial Studies?

Sat 15 Nov 2003

Unfortunately this is real. The Administration pays attention to people like Daniel Pipes and others who have contend that area studies are ideologically driven--essentially because many professors do not subscribe their manichaeian viewpoints. More unfortunately, this is just a taste of how the Administration will treat higher education next year, since they think it is a good issue to campaign on.

Robert -- Robert Corbett, Ph.C. "Given the distance of communication,
Coordinator of New Programs I hope the words aren't idling on the B40D
Gerberding map of my fingertips, but igniting the Phone: [REDACTED]
wild acres within the probabilities of Fax: [REDACTED] spelling" - Ros-
marie Waldrop UW Box: 351237

On Sat, 15 Nov 2003, Ben Basan wrote:

While doing the blog rounds this morning, I came across this letter posted on Jean Vengua's Blue Kangaroo:

Excerpt:

From Michael Bednar

Department of History

The University of Texas at Austin

Congress Moves to Regulate Postcolonial Studies (fwd)

Oct. 20, 2003

Friends,

As many of you who know me well will soon realize, I have become a political activist for the first time in my life. I am not here to rant, but to inform you on current legislation that is being debated in the House of Representatives. The legislation in question, H.R. 3077, will re-write the Title VI legislation that has provided FLAS money to many of us and that also funds the various area-studies centers in our universities. In particular, the legislation proposes the creation of an "advisory board" that may severely impact universities by dictating the curricula taught, course materials assigned in class, and the faculty who are hired in institutions that accept Title VI funding. It gets worse.

The U.S. House of Representative's Subcommittee on Select Education Hearing on "International Programs in Higher Education and Questions about Bias" on June 19, 2003(<http://edworkforce.house.gov/hearings/108th/sed/titlevi61903/wl61903.htm>) begins with an opening statement by Representative Phil Gringrey that includes the following passage: "we are here today to learn more about a

number of programs that are authorized and funded under Title VI, which are some of the oldest programs of support to higher education. These programs reflect the priority placed by the federal government on diplomacy, national security, and trade competitiveness. International studies and education have become an increasingly important and relevant topic of conversation and consideration in higher education...However, with mounting global tensions, some programs under the Higher Education Act that support foreign language and area studies centers have recently attracted national attention and concern due to the perception of their teachings and policies." Testimony provided by Dr. Stanley Kurtz (available from the link above) portrays area studies centers as hotbeds of unpatriotic anti-Americanism. Dr. Kurtz focuses, in particular, on post-colonial theory and the work of Edward Said's Orientalism in which "Said equated professors who support American foreign policy with the 19th century European intellectuals who propped up racist colonial empires.

Full:

http://www.nightjar2.blogspot.com/2003_11_01_nightjar2_archive.html#106854561465252615

Is this real? Can anyone verify the authenticity of these extremely disturbing claims? If true, it is another bit of evidence that little was learned from the McCarthy years and that the US is entering just another phase of the same turn of events. Perhaps it's the time of day, but I feel I'm gradually waking up into a nightmare.

Thanks,
Ben

visit: <http://www.luminations.blogspot.com>
translations, dull events, & daydreams all from the comfort of an office in Tokyo.

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394. **Kirby Olson**

Re: Congo

Sat 15 Nov 2003

Maria Damon wrote:

i don't know what planet you're on, kirby, but in my view the cons and the neo-cons still rule. that is why the mandatory retirement age for faculty was waived by the federal gov't under bush I.

-- Maria, could you explain this? I have no idea what this is about. Could you unpack it a bit? Remember, I am talking about WITHIN universities -- a short summary of the info I've read over the summary was in John Leo's UW NEWS

and WORLD REPORT article -- which you now have to pay 3 dollars to get. It is summarized here:

<http://www.jewishworldreview.com/cols/leo091702.asp>

Are you saying that at the University of Minnesota English department there are actual neo-conservatives, or even a single Republican that you can name?

At 4:12 PM -0800 11/14/03, Mark Weiss wrote:

Kirby: The tendency to off conservatives? You mean that there's hiring discrimination against conservatives? It's been a long time since I went thru the interview process--I don't remember any opportunity to have even expressed my politics. Or do you mean that conservatives don't get tenure because of their politics? I know of one recent tenure crisis in which a candidate was denied because his having written on Gramsci seemed to a committee member a sure indicator that he was a communist, and I do remember a red scare and a blacklist. But not their opposite.

-- Mark, could you say which college this was at? I find it wondrous! How recent was this?

See, I had just assumed, along with all the pollsters, that the better educated one is the more likely one is to vote Democratic (which I'm aware is not the same as being liberal, but it's the best poll indicator we've got). Which would also mean that the pool of applicants for university jobs would be overwhelmingly liberal. The better informed tend to vote liberal. This is also true of working journalists, tho not of their bosses, who have other fish to fry.

-- This appears to me to be circular -- and to be at odds with what Maria Damon is saying when she says that neo-cons rule. In English departments?? Are editors less well-educated than journalists? I found this weird. Could you explain this?

But maybe to even things out there should be affirmative action for conservatives. Whoops, the courts might not like that one. How about appointment by nomination of local legislators, as in applications for the service academies?

-- I haven't heard any conservatives asking for affirmative action within universities. Just equal opportunity! I don't think I encountered a single conservative in any undergraduate or graduate classes. I had some conservative colleagues when I was in Finland, and frankly, I hated them. I seem to like anarchists and libertarians the best, but that's beside the point.

Actually, it's hard for me to imagine that most liberals, even if they read Foucault, are unaware of conservative opinion. Duke, which you mention, for instance, is located in a liberal town surrounded by North Carolina. Did Jesse Helms, to know the enemy, read Foucault?

-- Helms is a straw man. Rene Girard did read Derrida, and all the others. He is a closer case -- on an intellectual basis. He's a conservative Catholic -- his dad was the director of the Museum of the Popes in Avignon. He's extremely bright, wouldn't you say?

-- I've almost stopped commenting here -- but did like your point about America's having invaded Chile (Cuba's not a democracy last time I checked -- i.e., they don't hold meaningful elections). Nice bit. I also can't explain how the misery index has climbed out of the gutter of early 19th century England. There were of course unions. There has been church action. There have been laws passed. There has been a general increase of knowledge of hygiene, and awareness of the conditions of the poor. Slavery has been banished, as well as child labor. But why have these things happened only in the west? I would say that it is at least partially because of the legacy of Christianity -- and being able to play upon its at least stated claims has tended to use that authority for positive change. If that legacy were to vanish -- on what basis would universal human rights be based?

I'm mostly having fun here I admit -- playing devil's advocate. I wanted to introduce the idea of universal standards (when almost everybody else these days has caved in on that front) -- instead of falling into relativism. I think that unless we have some kind of universal standard, or at least the notion of it, we can't have a meaningful conversation. This goes not only in politics but in aesthetics. Unless we agree that one country (or one poem) is better than another -- in terms of some index or another -- for instance -- longevity, or hygiene, or even gay or women's rights -- we can't talk about what changes are required.

There is an implicit assumption that the well-off countries are sucking the resources out of third world countries, but if the first world was to disappear overnight would conditions within subSaharan Africa improve overnight as well? Without the European west, would the Islamic countries be better off? Could anybody substantiate this? this seems to be an implicit assumption, but I think it is wrong. What would immediately lead to great changes would be women's rights within all those countries. I have been arguing that since women's right to vote -- granted only in the last century -- civilization was at a point of total stagnation. It remains so in those countries that haven't granted this -- if one half of a population is totally ignorant, how can a country function?

But everybody is at least agreed that there is such a thing as a standard of misery such that voting rights and freedom of speech for all is something to wish upon a population? Thank you so much for trying to function!

-- Kirby

But this is frivolous--given current laws there's probably no way to change the ideological balance in university faculties short of brain implants.

-- I would only argue that ideological diversity would make debates more exciting within academia and push each side to sharpen its points.

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395. **Maria Damon**

Re: Congo

Sat 15 Nov 2003

I looked at the article briefly and was shocked to see that the Democratic Party is considered a "party of the left." if that's your standard, maybe you are right that there are more democrats than republicans in the academy. but "offing"??? that's quite a charge. because i am registered as a democrat (faute de mieux right now), and i teach in a university, i am "offing" a republican? there are republicans and neo-conservatives in my dept as in all others. and there are neo-cons who vote democratic.

At 4:17 PM -0500 11/15/03, Kirby Olson wrote:

>Maria Damon wrote:

>

>> i don't know what planet you're on, kirby, but in my view the cons

>> and the neo-cons still rule. that is why the mandatory retirement

>> age for faculty was waived by the federal gov't under bush I.

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>-- Maria, could you explain this? I have no idea what this is

>about. Could you

>unpack it a bit? Remember, I am talking about WITHIN universities -- a short

>summary of the info I've read over the summary was in John Leo's UW

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396. **Maria Damon**

Re: Congo

Sat 15 Nov 2003

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At 4:17 PM -0500 11/15/03, Kirby Olson wrote:

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397. **Kirby Olson**

Re: Congo

Sat 15 Nov 2003

Maria, could you specify on a point by point basis what you see as drivel in the article? Versions of it have spread through many bastions of conservative thought.

Also, would you agree with the idea that in all countries where women have greater rights there is also greater prosperity?

Could you name a single Republican in your department?

-- Kirby Olson

Maria Damon wrote:

ps this article is full of drivel; how can it even be taken seriously?

At 4:17 PM -0500 11/15/03, Kirby Olson wrote:

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i don't know what planet you're on, kirby, but in my view the cons and the neo-cons still rule. that is why the mandatory retirement age for faculty was waived by the federal gov't under bush I.

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398. **Aaron Belz**
need your contact info

Sat 15 Nov 2003

Dear Friends,

My Palm Pilot died when my computer crashed, and I lost all my contact info for everyone. If you think I should have your street address, email address, and telephone numbers, PLEASE send it to me at [REDACTED]

I am sending this to a number of lists, so please excuse me if you get it twice.

-Aaron Belz
St. Louis, MO

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Perhaps you're curious about how kudzu grows? Maybe you'd like to listen to some classic Southern folk music, hear a Nobel Prize-winning poet read his work, learn how to upload your mind, tend bees, speak Japanese or heal with herbs?

Or you might just want to download some free software.

Ibiblio, one of the Web's oldest and largest digital libraries, has all this and much, much more -- and all of it is completely free to visitors, thanks to backing from the University of North Carolina at Chapel Hill and technology companies like Linux distributor Red Hat.

"Making the invisible visible is what ibiblio does best," said ibiblio director Paul Jones.

Ibiblio's staff and contributors rescue documents, videos, audio and image files from dusty archives or attics where few could view them and put them on the Web, where anyone with an Internet connection can retrieve the information.

The library also gives Web space to those who can't host their own sites due to political or financial considerations.

Housed on a couple of racks of thin-client servers tucked into a corner of the University of North Carolina's huge computer room, ibiblio averages about 3 million information requests per day, and the contributor-maintained collections are expanding daily.

Visitors aren't restricted to just browsing the collections, either.

They can critique or add information to an existing collection, or create and manage their own collection of information.

"Basically, if you want to share information about almost any subject, ibiblio will be happy to host you for free," said Jones. "The only rules are that whatever you want to share must be noncommercial, legal and have some value to other people."

Ibiblio began its life in 1992 under the moniker SunSITE, with funding from Sun Microsystems and a mandate "to share software and other things of interest," according to an October 1992 press release. SunSITE became MetaLab in 1997, after Sun stopped funding the project. But Jones had a problem with the new name.

"I'm dyslexic. Every time I'd type MetaLab it'd come out as 'meatball.'"

Happily, MetaLab/Meatball was re-christened ibiblio in 2002, when it received a multimillion-dollar grant from the Red Hat-affiliated Center for the Public Domain. Jones occasionally mangles the spelling, but at least it doesn't come out as a recognizably silly word.

Users still flood ibiblio when a new upgrade is released for one of the many open-source software projects that the library hosts, but ibiblio is now much more than just a download site. Jones and his staff want to create a 21st-century library based on open-source ideals.

"We'd like to demonstrate that the best way to protect and preserve so-called intellectual property is to share it freely with everyone," said Jones. "Shared information is enhanced and improved, so its value can only increase. Hoarded knowledge just stagnates."

Ibiblio's mostly part-time university student staff is as eclectic as the library's collections. Jones carefully picks people who he believes can bring interesting new perspectives to the project. The current staff includes majors in French lit, filmmaking and philosophy.

"Most of us have tech skills but aren't majoring in computer science," said ibiblio staffer Patrick Herron, a poet and philosophy student who is now majoring in information science. "Paul tends to pick staffers who are really interested in making information accessible to users, as opposed to people who are primarily interested in computers."

Jones, 52, also writes poetry and teaches journalism classes at UNC. He considered becoming a journalist, but his dyslexia made it difficult for him to write quickly. So he decided to major in computer science.

"This was back in the days of punch cards, and trust me -- dyslexia and punch cards do not mix well. Happily, my teachers didn't know enough about computers to know I was clueless, that I spindled, folded and mutilated virtually every card that I laid my hands on. But after a while I learned to compensate."

Jones started at UNC as a systems programmer in 1978. An ecumenical hippie geek at heart, he takes equal delight in fast computers and slow-cooked barbecue. But the driving force of his life is sharing information -- about anything and everything.

Over a plate of North Carolina's finest pulled pork, Jones told us about a Colorado conference on file sharing he spoke at a few years back. Music industry executive Don Grusin was also on the panel.

"Grusin kept calling music downloaders pirates," said Jones. "I thought that was just awful. I told him the people who care about music enough to download it are the people he should love the most.

"If the record companies reached out and showed some love and respect to downloaders, then everyone could work together to find a way to peacefully coexist."

It's odd to hear a college professor talking with not even a twinge of irony about showing the love, but it seems to come naturally to Jones.

"My life now is still like it was in the '60s, but without all the sex and drugs," Jones said. "I try to be happy and love everybody. Usually, I succeed."

(Michelle Delio and photographer Laszlo Pataki are midway through a four-week, geek-seeking journey along U.S. Route 1. If you know a town they should visit, a person they should meet, a weird roadside attraction they must see or a great place to fuel up on lobster rolls, barbecue, conch fritters and the like, send an e-mail to [REDACTED].)

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401. **Ian VanHeusen**

Re: Word-virus: Nomadic Resistance

Sat 15 Nov 2003

I don't know, you tell me.

?

Policies dangerously increase.

*From: tom bell <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Word-virus: Nomadic Resistance
Date: Sat, 15 Nov 2003 18:23:52 -0600*

How about a McPoem?

tom bell

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

From: "Ian VanHeusen" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, November 15, 2003 1:25 PM

Subject: Word-virus: Nomadic Resistance

The following is research (or experimentation) for a graduate paper.

Please

reply on list & forwarding is always encouraged. Thanks to any & all who participate. If this sounds familiar, then we probably read the same books.

I am iterating myself

It is the internet

It is a network

It is the logic of the leaves of grass (& therefore Walt Whitman)

It is the &

It is the rhizome

It is (to quote Paul Celan)

Underway

+

Under the way

There can be no reform. Society cannot be changed. (blank) can only be infected.

The word virus is ingested. (blank) spreads through all major systems, but

never appearing on the surface of the skin. The word-virus is underground, like the Weathermen.

In other words, "The revolution will not be televised."

All the spectator will see are symptoms.

William Burroughs was a programmer of word-virus, but there is no singular programmer.

Wilhem Reich devised a system of body contortions through which stored neurosis is released from the body cells.

Word-virus contorts language... acting the same way upon brain cells.

Like sexual intercourse, it is always a computer-to-computer exchange.

The ultimate word-virus will completely unable reality as we know it.

Current sources of infection:

the Move Organization, Language poetry, Ethno-poetics, the Albany Free School, the Zapatistas, Chaos Theory, Deleuze & Guattari, Derrida, & etc.

The word-virus is propaganda but not because (blank) presents a clear political agenda, but... NEVERMIND, the word-virus is propagating.

The state has always existed in order to attempt at curing the word-virus

OR

The only vaccination for the word-virus is fascism.

Word-virus is receiving Alan Sondheim's e-mails everyday via the list.

There

have been numerous reports of seizures. Patients have reported a desire to

read everything at once.

Often I am left with no choice but to delete the messages because I cannot

deal with their impossibility.

Another source of infection: My friend who insists upon yelling at Movie Screens & encourages me to join saying, "How can you just sit there without

doing something?"

Warning: resistance is contagious

It is the Mendelbrot set

It is Autumn Rythm (not Pollock)

The word-virus is not it.

The word-

It is a space opened by a koan

Maurice Blanchot, Gertrude Stein, Mac Low, & etc.

The Buffalo poetics list, and subsequently all discussion lists, operate on

the logic of the word-virus. The desired effect of a post is infection.

"Our word is our weapon." Subcomandante Marcos, EZLN

I self-iterating my

Furthermore, Reichian pyschoanalytic practice involves the development of self-regulation. This process involved the undermining of imposed morality, substituting what Reich refferred to as "sex-economy" as the basis for forming decisions.

In other words, he planted a word-virus that disabled moral inihbtions.

Through iteration the word-virus is constantly mutating, displacing even (blank)'s identity.

In an extreme cas of infection, the patient Kurt Schwitters said the following:

Lanke te glilll.

The pie-ing of "officials" is not word-virus. However, (blank) is extremely humorous and highly encouraged.

The word-virus is the ideological weapon of Anarchism in that (blank) displaces the heirarchy of ideology.

After the word virus was released upon the tower of Babel, everyone went home and began writing poetry in their tongues.

We should note that not one word was legible.

Try to think the internet

etc.

Policies dangerously increase.

MSN Messenger with backgrounds, emoticons and more.

http://www.msnmessenger-download.com/tracking/cdp_customize

Compare high-speed Internet plans, starting at \$26.95.
<https://broadband.msn.com> (Prices may vary by service area.)

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402. **tom bell**

Re: Word-virus: Nomadic Resistance

Sat 15 Nov 2003

How about a McPoem?

tom bell

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

From: "Ian VanHeusen" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, November 15, 2003 1:25 PM

Subject: Word-virus: Nomadic Resistance

> The following is research (or experimentation) for a graduate paper.

Please

> reply on list & forwarding is always encouraged. Thanks to any & all who

> participate. If this sounds familiar, then we probably read the same books.

>

> *****

> I am iterating myself

> *****

> It is the internet

> It is a network

> It is the logic of the leaves of grass (& therefore Walt Whitman)

> It is the &

> It is the rhizome

> It is (to quote Paul Celan)

>

> Underway

> +

> Under the way

> *****

> There can be no reform. Society cannot be changed. (blank) can only be

> infected.

> *****

> The word virus is ingested. (blank) spreads through all major systems, but

> never appearing on the surface of the skin. The word-virus is underground,

> like the Weathermen.

> In other words, "The revolution will not be televised."

> *****

> All the spectator will see are symptoms.

> *****

> William Burroughs was a programmer of word-virus, but there is no singular
> programmer.
> *****
> Wilhem Reich devised a system of body contortions through which stored
> neurosis is released from the body cells.
> Word-virus contorts language... acting the same way upon brain cells.
> *****
> Like sexual intercourse, it is always a computer-to-computer exchange.
> *****
> The ultimate word-virus will completely unable reality as we know it.
> *****
> Current sources of infection:
> the Move Organization, Language poetry, Ethno-poetics, the Albany Free
> School, the Zapatistas, Chaos Theory, Deleuze & Guattarri, Derrida, & etc.
> *****
> The word-virus is propoganda but not because (blank) presents a clear
> political agenda, but... NEVERMIND, the word-virus is propogating.
> *****
> The state has always existed in order to attempt at curing the word-virus
> OR
> The only vaccination for the word-virus is fascism.
> *****
> Word-virus is recieving Alan Sondheim's e-mails everyday via the list.
There
> have been numerous reports of seizures. Patients have reported a desire to
> read everything at once.
> *****
> Often I am left with no choice but to delete the messages because I
cannot
> deal with their impossibility.
> *****
> Another source of infection: My friend who insists upon yelling at Movie
> Screens & encourages me to join saying, "How can you just sit there
without
> doing something?"
> *****
> Warning: resistance is contagious
> *****
> It is the Mendelbrot set
> It is Autumn Rythm (not Pollock)
> *****
> The word-virus is not it.

> *****
> The word-
> *****
> It is a space opened by a koan
> *****
> Maurice Blanchot, Gertrude Stein, Mac Low, & etc.
> *****
> The Buffalo poetics list, and subsequently all discussion lists, operate
on
> the logic of the word-virus. The desired effect of a post is infection.
> *****
> "Our word is our weapon." Subcomandante Marcos, EZLN
> *****
> I self-iterating my
> *****
> Furthermore, Reichian psychoanalytic practice involves the development of
> self-regulation. This process involved the undermining of imposed
morality,
> substituting what Reich referred to as "sex-economy" as the basis for
> forming decisions.
>
> In other words, he planted a word-virus that disabled moral inhibitions.
> *****
> Through iteration the word-virus is constantly mutating, displacing even
> (blank)'s identity.
> *****
> In an extreme case of infection, the patient Kurt Schwitters said the
> following:
> Lanke te glilll.
> *****
> The pie-ing of "officials" is not word-virus. However, (blank) is
extremely
> humorous and highly encouraged.
> *****
> The word-virus is the ideological weapon of Anarchism in that (blank)
> displaces the hierarchy of ideology.
> *****
> After the word virus was released upon the tower of Babel, everyone went
> home and began writing poetry in their tongues.
>
> We should note that not one word was legible.
> *****

> Try to think the internet
> *****
> etc.
>
>
>
> _____
> Policies dangerously increase.
>
>
> _____
> MSN Messenger with backgrounds, emoticons and more.
> http://www.msnmessenger-download.com/tracking/cdp_customize

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403. **Joe Brennan**
ANNOUNCING FLASHPOINT #6

Sat 15 Nov 2003

FLASHPOINT #6

Winter 2004

<http://www.flashpointmag.com>

Click here: "FICTION, ESSAYS,
POETRY, POLITICS, ART from FLASHPOINT"

"Along the frontier
where the arts & politics clash ..."

MORRIS COX CENTENNIAL
EXHIBITION

featuring
an immense gallery
of
paintings and poetry
as well as

Joe McCabe Lance Olsen Lee Harvey Oswald
Ernest Hemingway Bradford Haas
Charles Belbin Joan McCracken
Nilanshu Kumar Agarwali Larry Peden
Mark Scroggins Ronald Johnson
Philip Rowland Rod Rosenquist Joe Brennan
Carlo Parcelli JR Foley Pulley May Johnson
&
Yaso Adiodi

"Sometimes a lively street
market, sometimes a no-man's-land."

They hang the man and flog the woman
That steal the goose from off the common,
But let the greater villain loose
That steals the common from the goose.

Constant apprehension of war has the same tendency
to render the head too large for the body. A standing military
force with an overgrown executive will not long be safe.
companions to liberty. -- Thomas Jefferson

"America is a quarter of a billion people totally misinformed and disinformed by
their government. This is tragic but our media is -- I wouldn't even say corrupt
-- it's just beyond telling us anything that the government doesn't want us to
know."

Gore Vidal

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404. **Jim Rosenberg**

Requesting E-mail address for Katherine Parrish

Sat 15 Nov 2003

If someone has a current E-mail address for Katherine Parrish, please
backchannel me. (Katherine, you out there?) The E-mail address that I have,
[REDACTED], seems not to be working.

-Thanks, Jim

Jim Rosenberg

<http://www.well.com/user/jer/>

WELL: jer

Internet: [REDACTED]

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405. **kari edwards**

Remembering Our Dead

Sun 16 Nov 2003

Reported anti-transgender deaths, 1970-2003

Source: Remembering Our Dead - <http://www.rememberingourdead.org/>

Larry Lavern Turner

Los Angeles, California

7-Mar-70

Shot by the LAPD

Unidentified crossdressed male

New York, New York

1972

Puncture wounds over the right eye

Maxwell Confait

Catford, England

21-Apr-72

Strangled

Jamie D. Ford

San Diego, California

1973

Stabbed

William Battles

South Bronx, New York

24-Nov-73

Beat and sexually mutilated by members of a local street gang.

Joseph Moran

Redwood City, California

1974

Stabbed by Richard Mroczko

Jae Stevens

San Francisco, California

24-Jun-74

Five stab wounds, three directly to the heart.

Harvey Aberles

New York, New York

1975

Shot by NYPD

Yancey-Lisa R.

San Francisco, California

1975

Stabbed once in the abdomen and four times in the back

Barbarella (Joe V.)

San Francisco, California

15-Mar-75

Stabbed in the chest

Unidentified man dressed in women's clothes

New York, New York

Aug-75

Murdered, allegedly by William Harris.

Nikki

New York, New York

1976

Thrown off roof

Toni Lee

New York, New York

1976

Murdered

Terri Williams Moore

Lynnville, Iowa

20-May-76

Shot in the head and back by Richard A. Moore

Jody Susan Ford

Birmingham, Alabama

4-Apr-77

Shot with a shotgun by Larry Maddox

"Benderella" (Benjamin Scott Rae)

Tacoma, Washington

10-Jul-77

Shot in the face three times with a small caliber handgun, by Victor Lynn Velasquez.

Cynthia Coffman

Nashville, Tennessee

24-Jul-77

Shot to death by Dan Edward Jones

Felicia Coffman

Nashville, Tennessee

24-Jul-77

Shot to death by Dan Edward Jones

Perry Young

New York, New York

21-Dec-77

Shot in the head by Ronald Haynes

Unknown man dressed in women's clothing

Boston, Massachusetts

1979

Murdered

Rita Sellers

El Rancho, Colorado

16-Dec-79

Murdered

Kristi Independence Kelly

California

1980

Died in a plane crash: the suspicion is that Kristi had probably been assassinated by "Dannites" (the covert paramilitary wing of the Mormon Church).

Jean Shelley Boushard Fox (Jeannie Sheppard)

Howell, New Jersey

15-Dec-80

Shot by Robert Fox

Barbara (William) Brodie

Feltonville, Pennsylvania

3-Jan-81

Internal injuries: the liver, abdomen, and lungs were punctured when a blunt instrument was inserted in Brodie's rectum.

Ernest "Ernestine" Murray

Oakland, California

2-Mar-81

Shot

Andre Vacarro

Providence, Rhode Island

15-Aug-81

Numerous stab wounds and a gunshot to the head

Diane Delia

New York, New York

7-Oct-81

Shot four times in the head by her husband, Robert Ferrera

Terry Wilson

New York, New York

25-Dec-81

Stabbed to death, allegedly by Warren Yaeger

Unidentified man wearing high-heeled shoes, a dress and a waist-length jacket

Washington, D.C.

4-Jan-82

Shot to death

Dianne Aubert

Quebec City, Quebec, Canada

16-Feb-82

Stabbed in the back 121 times.

Tara O'Hara

Berlin, Germany

1983

Head was bashed in

Linda Williams

Yonkers, New York

15-Oct-83

Stabbed to death by Ron Johnson

Unknown man wearing women's clothes

Miami, Florida

1984

Shot to death

Adele Bailey

N.E. Victoria, Australia

1984

Shot

Chiron Collins (Allen Kenneth Byrd)

Philadelphia, Pennsylvania

May-84

42 stab wounds to the head, neck, face, and arm by Theodore Roebuck.

Philip Robert Filshie

Toronto, Ontario, Canada

20-Dec-84

Stabbed in the side by Joyce Lorraine Filshie.

Tianna (Timothy) Langley

Philadelphia, Pennsylvania

1-Mar-85

Shot once in the back of the head

Cortez Morris

Philadelphia, Pennsylvania

17-Apr-85

Knife wound to the chest by Joseph Alexander

Felix Benitez

New York, New York

16-Jul-85

Murdered

Stella Essie (Jerome Brent)

Chicago, Illinois

17-Jul-85

Hit in the head with a sledgehammer by Loveless Austin

Clyde Massie

Pittsburgh, Pennsylvania

15-Aug-85

Shot to death by Stephen Orosz Jr.

Jessica (Gerardo) Castillo

New Brunswick, New Jersey

7-Oct-85

Shot in the head by Felix Rodriguez Diaz and Pedro Juan Concepcion

Faustino "Tina" Arroyo

Philadelphia, Pennsylvania

30-Jun-86

Suffocated, beaten and sexually mutilated by Donald Jennings.

Jonathan "Tanya" Streater

Philadelphia, Pennsylvania

30-Jun-86

Shot in the face, beaten and sexually mutilated by Donald Jennings.

Monique Rogers

Boston, Massachusetts

3-Aug-86

Drowned

Diane (Anthony Ellsworth) Carter

Boston, Massachusetts

16-Sep-86

Shot in the buttocks

Phyllis Olson

Minneapolis, Minnesota

23-Sep-86

Strangled

John

Desert City, California

1-Oct-86

Shot

David F. McLaughlin

Syracuse, New York

1-Oct-86

Murdered

Marvin Ball

Oklahoma City, Oklahoma

1987

Gunshot wound

Michelle Byrne

Nashville, Tennessee

Jan-87

Tortured for several hours, beaten to death, and beheaded by Kenneth Poole and Ralph David Frantzreb

Jane Golden (James Boyd)

St. Petersburg, Florida

6-Feb-87

Murdered by Steven W. White

Lisa Janna Black

Toronto, Ontario, Canada

2-Mar-87

Struck 20 times with a hammer by Synthia Kavanagh, her roommate and another transsexual. Kavanaugh also stuck a knife into one of Black's eyes. Brian Inch was reported as beating and stabbing Black.

Cam "Camilla" Lyman

Hopkinton, Rhode Island

Jul-87

Murdered

Rosando "Crystal" Sanchez-Reyes

Oxnard, California

25-Dec-87

Shot six times at point blank range by Daniel Montenegro Delgado.

Ruby Bota
Gibson, Florida
1988
Unknown

Samantha (Samuel) York
Fayetteville, North Carolina
26-Jun-88
Murdered, allegedly by James Edward Shaffer

Ramon Baez
Mexico City, Mexico
17-Jul-88
Murder, allegedly by Omar Francisco Orea Ochoa, Juan Carlos Fragos, and Jorge Montes.

Charles Albert Lizotte
Toronto, Ontario, Canada
4-Oct-88
Beat with a weight bar by Yves Joseph LeClerc

Toni (David) Lowry
Pittsburgh, Pennsylvania
20-Oct-88
Multiple stab wounds to the chest, allegedly by David E. Neal aka Micky Alphonso Accardo

Vernon Sivills
Norfolk, Virginia
4-Nov-88
Head injuries attained in a hit-and-run accident perpetrated by Michael O'Donnell and Joseph P. Stone.

Unknown man dressed in women's clothing
Santa Ana, California
20-Nov-88
Shot once in the chest

Venus Xtravaganza
New York, New York
1989
Murdered

Peggy Santiago
South Bronx, New York
1989
Murdered

Steven Hernandez
San Francisco, California
16-Feb-89
Murdered by Kelly Nichols

Lindsey Alexander (Todd Alexander Asay)
Portland, Oregon
May-89
Shot to death, allegedly by Brian David Hill.

Carla Leigh Salazar
Santa Ana, California
28-Jun-89
Multiple stab wounds

Juaquin Jiminez
New York, New York
1-Oct-89
Beaten to death, allegedly by Richard Davella

Castro Nova Estabon
San Diego, California
11-Jun-90
Shot

Rafael Sanchez Ayala
San Diego, California
11-Jun-90
Shot in the head

Julie Birchall
San Francisco, California
16-Jun-90
Injuries sustained in a hit and run accident.

Sherri Ransom
Morrisville, Pennsylvania
24-Jun-90
Beaten to death with a hammer by Johnny Fitzpatrick.

Jose Angel Osuna
San Diego, California
2-Jul-90
Shot several times in the chest and stomach.

Eduardo Lora Vasallio
Philadelphia, Pennsylvania

11-Aug-90

Shot four times by Vernon Bryan

Donald Pierce

San Diego, California

4-Sep-90

Struck by a car driven by Fred Ray Belloff and dragged about 50 feet.

Lim Yeow Chuan

Singapore

27-Oct-90

Stabbed multiple times by Kuppiah Saravanan

Michelle Hays (Joe Michael Hays)

Memphis, Tennessee

3-Nov-90

Shot in the chest

Felix Abarca

East County, California, on Sunrise Highway

23-Nov-90

Murdered

Carlos "Tasha" Santiago

Oceanside, California

10-Dec-90

Shot to death by Jeffrey Todd Hammons and Todd Alan

Anna Francisco

Philadelphia, Pennsylvania

22-Dec-90

Stabbed several times in the chest and stomach.

Edna Brown

Atlanta, Georgia

24-Dec-90

Shot to death

David Perez

San Francisco, California

1991

Murdered.

Unknown Man Wearing A Dress

Hollywood, California

18-Feb-91

Multiple gunshot wounds.

Unnamed Transvestite

San Antonio, Texas

29-Mar-91

Bludgeoned to death

Carmen Marie Montoya

Oakland, California

10-Jul-91

Multiple blows from a blunt object to her face and head

Patrick Calvert

St. Louis, Missouri

7-Aug-91

Stabbed

Shannon Elroy Clay

Greenville, North Carolina

24-Sep-91

Multiple stab wounds, allegedly by Robert Surdaca Rice, Gerald Julian Chandler, and Robert Lee Allgood.

Lynn Therrett

San Francisco, California

Oct-91

Murdered

Huriell "Gypsy" Lockett (David King)

Atlanta, Georgia

14-Oct-91

Shot in the head

Rhonda Star (Ronnie Dean Lyles)

Atlanta, Georgia

29-Oct-91

Shot to death

Unknown man wearing wig

Atlanta, Georgia

29-Oct-91

Killed by blow to head

Jean (Woodrow) Powell

Atlanta, Georgia

8-Nov-91

Shot in the back

Kenneth Dale Robinson (aka "Midnight," "Casandra")

San Antonio, Texas

17-Dec-91

Stabbed in the throat

Richard Goldman

New York, New York

29-Dec-91

Shot and killed by his father, retired state judge Milton Goldman.

Unknown Transvestite Prostitute

Bronx, New York

8-Feb-92

Beaten and stabbed to death by Augustin Rosado

Jessy Santiago

South Bronx, New York

18-Feb-92

Murdered, most likely by Augustin Rosado

Cameron "Tina" Tanner

San Francisco, California

21-Apr-92

Died as a result of wounds suffered March 11, 1992, when attacked by two individuals with baseball bats.

Harold Draper

Paterson, New Jersey

30-May-92

Multiple Stab Wounds

Rene "Michelle" Ouellet

Cape May, New Jersey

Jun-92

Strangled by Brian Halter

Marsha P. Johnson

New York, New York

6-Jul-92

Drowned

Robert K. Woelfel

Ixonia, Wisconsin

14-Oct-92

Shot twice by a shotgun blast, by Harold C. Maass

Victor Hugo Castillejos
Tuxtla Gutierrez, Mexico
Nov-92

Shot 10 times in the leg, chest and stomach with a 9mm pistol.

Anthony Swain
Atlanta, Georgia
8-Nov-92
Shot to death

Stephan "Stephanie" Chapman
New York, New York
Dec-92
Gunshot wound to the head

Grayce Baxter
Toronto, Ontario, Canada
8-Dec-92
Choked to death by Patrick Daniel Johnson, who then dismembered the body into several parts with a hacksaw.

Derry Glenn
Atlanta, Georgia
19-Dec-92
Shot to death

Unidentified crossdressed male
Atlanta, Georgia
20-Dec-92
Shot to death

Giuseppe Mandanici
Sicily, Italy
1993
Killed by a hit man hired by his father, Vincenzo Mandanici, for 700 dollars.

Chrissey (Marvin) Johnson
Baltimore, Maryland
2-Jan-93
Multiple stab wounds delivered by Allen Horton

Christiaan D'Arcy
Hartford, Connecticut
26-Jan-93
Strangled by Thomas Saltonstall. He also tied up D'Arcy and put him in the trunk of D'Arcy's car, which Saltonstall set on fire.

Delores Mack
Hahnville, Louisiana
22-Feb-93
Strangled

Quona R. Clark
Chicago, Illinois
2-Mar-93
Murdered

Gordon Tuckey
Sydney, Austrailia
Jul-93
Beaten to death by Thomas Dunn

Daniel A. Castro
Santa Ana, California
10-Jul-93
Shot once with a small-caliber handgun

Man dressed in women's clothing
Santa Ana, California
10-Jul-93
Shot to death

Donnie O. Osby
Orlando, Florida
17-Aug-93
Shot in the chest with a .45-caliber handgun by Keith Neil Washington

Dinh Van Vo
Honolulu, Hawaii
6-Sep-93
Strangled by Demian McGuire

Marquita (Martin) Johnson
Xenia, Ohio
7-Oct-93
Shot three times in the face at close range, by Juan Lamont Harding

Derrick "Miss Tess" Hampton
Memphis, Tennessee
23-Oct-93
Stabbed and beaten

David Edward Wigley
San Antonio, Texas

8-Nov-93

Stabbed repeatedly in the chest and stomach

Ashley-Ann Summers (Eric Farrow)

Columbus, Ohio

20-Nov-93

Shot to death

Larry Venzant

Chicago, Illinois

19-Dec-93

Stabbed repeatedly and castrated by David Feikema

Brandon (aka Brandon Teena, Tenna Ray Brandon, Teena Brandon)

Humboldt, Nebraska

31-Dec-93

Shot to death, then stabbed, by John Lotter and Marvin Thomas Nissen.

Alanna Kella

New York, New York

1994

Shot

Johanna Langer

Concord, California

2-Jan-94

Stabbed 120 times by Susan Mehuron.

Man dressed in women's clothing

San Diego, California

22-Jun-94

Murdered

Unknown Transvestite

Akron, Ohio

17-Sep-94

Murdered

Lazaro Comesana

Miami, Florida

17-Sep-94

Strangled to death by Rory Enrique Conde

Terrie Ladwig

Concord, California

Dec-94

Strangled

Rev. John "Gypsy" Prowett
Memphis, Tennessee
1995
Shot to death

Mara Duvouw
New York, New York
1995
Murdered

Unknown Partially Crossdressed Male
Philadelphia, Pennsylvania
1995
Shot in the head

Gisele Gaga' (Luiz Gastao Pereira Sobrinho)
Curitiba, Brazil
31-Jan-95
Shot by a police officer

Reynaldo "Reyna" Sandoval
Oxnard, California
26-Feb-95
Shot in the chest and head.

Debra Forte
Haverhill, Massachusetts
15-May-95
Multiple six-inch stab wounds to the chest, any of which would have been sufficient to kill her. She was also beaten about the head and shoulders, by Michel Thompson

Unknown man dressed in women's clothing
Oakland, California
10-Jul-95
Blows to the head and face

Valerie Hill
Akron, Ohio
12-Jul-95
Shotgun wound to the abdomen by Edward Blazeff

Tyra Hunter
Washington, D.C.
8-Aug-95
Received inadequate care from D.C. general hospital, and from the medical team on scene of the accident.

Tarayon Corbitt
Dale County, Alabama
10-Aug-95
Shot twice in the head and once in the chest with a .45 Glock handgun.

Mocha Celis
Buenos Aires, Argentina
18-Aug-95
Shot twice in the penis, and abandoned in the street.

Robert Gillade
Vancouver, British Columbia, Canada
1-Sep-95
Murdered

Steven Wilson
Middletown, Delaware
Oct-95
Raped, hit in the head, and drowned by Lamont Harden

Quincy Favors Taylor
Atlanta, Georgia
11-Oct-95
Shot to death

Chanelle Pickett
Watertown, Massachusetts
20-Nov-95
Strangled by William Palmer. She also suffered a beating that left her face terribly bruised and bloody.

James Percy Rivers (aka Tatiana Rivers, Keymani Howard)
Oakland, California
30-Dec-95
Multiple stab wounds and a beating.

Logan Smith
Hoffman Estates, Illinois
22-Feb-96
Septic shock due to a punctured bladder.

Christian Paige
Chicago, Illinois
22-Mar-96
Brutally beaten about the head and ears, then strangled, stabbed deeply in her chest and breast area between 15 and 2 dozen times, and finally, burned.

Deanna Wilkinson
Toronto, Ontario, Canada
20-May-96

Shot in the back of the head with a .357 magnum filled with
hollow-point bullets, by Marcello Palma

Shawn "Junior" Keegan
Toronto, Ontario, Canada
20-May-96

Shot in the back of the head by Marcello Palma

Rodney D. Neadeau
Minneapolis, Minnesota
31-May-96
Blows to the head and abdomen

Janice Ricks
Cleveland, Ohio
13-Jun-96
Shot once in the neck and once in the abdomen.

Keooudorn Phothisane
Minneapolis, Minnesota
20-Jul-96
Blunt force injuries to the neck and head. Body had been burned

Thomas Hall
Wahiawa, Hawaii
15-Aug-96
Beaten in the head with a brick by U.S. soldier Anthony Tyrone Biscoe.

Dion Webster
New York, New York
4-Nov-96
Knife wound to the head

Alan Fitzgerald Walker
Fayetteville, Arkansas
9-Nov-96
Beaten and strangled to death by Adam David Blackford and Yitzak Abba
Marta

Unnamed transgendered person
Madrid, Spain
1997
Murdered

Vanessa (Barry) Lane
Snowtown, Australia
1997

Murdered, allegedly by Mark Haydon, Robert Wagner, and John Bunting.

Curdell James III
Tuscaloosa, Alabama
1997

Shot in the back by Robert Lee Davis Jr.

Toya Charlton
Tuscaloosa, Alabama
1997

Shot in the back by Robert Lee Davis Jr.

Lynn Montana
Washington, D.C.
1997

Burn wounds

Unnamed transvestite
Guatemala City, Guatemala
20-Feb-97
Shot

Robyn Brown (James Brown)
London, England
28-Feb-97
Multiple stab wounds

Martine Bohn
Mons, Belgium
22-Mar-97
Murdered

Gracie Detzer (James Detzer)
Edmonton, Alberta, Canada
28-May-97
Strangled and drowned in a bathtub by Steven Craig

Kevin Freeman
New York, New York
20-Jun-97
Skull split nearly in half

Marcela (Sergio Arias)
Rosario, Argentina

29-Jul-97

Stabbed

Stacey Estupinian

Guatemala City, Guatemala

Oct-97

Murdered

Maria "La Conchita" Palencia

Guatemala City, Guatemala

2-Oct-97

Shot repeatedly in the stomach

Robert H. Jones

New Castle, Delaware

15-Oct-97

Stabbed to death by Ronald Taltoan

Maurice E. Murray

St. Louis, Missouri

10-Nov-97

Shot several times

Yamile (Jorge) Lee

San Diego, California

4-Dec-97

Stabbed to death with a large butcher knife, allegedly by Luis Garces

Ali He'shun Forney

New York, New York

5-Dec-97

Shot

Vianna Faye Williams

Jersey City, New Jersey

24-Dec-97

Multiple stab wounds to back, neck, and chest

Tasha Dunn

Tampa, Florida

14-Feb-98

Bludgeoned to death

Jacqueline Julita Anderson

Portland, Oregon

24-Feb-98

Shot in the head with a shotgun by Eric Walter Running

Regina Haskins

New York, New York

4-Apr-98

Shot at least twice, once in the neck and once in the head.

Karla (José Alexis) Barraahona

El Salvador

5-May-98

Died from gunshot wounds to the throat and thorax received eight days prior.

Sigfrilda Shantall Pastor Arguelles

Catacamas, Honduras

15-May-98

Stabbed in the neck

"Tiny" (Robert Howard Gibson)

El Cajon, California

31-Jul-98

Multiple stab wounds, allegedly by Shawn Keith Wilson

Luana (Junior da Silva Lago)

Salvador, Bahia, Brazil

4-Aug-98

Drowned

Fitzroy "Jamaica" Green

New York, New York

18-Aug-98

Stabbed multiple times by Eric Carolina

Monique Thomas (aka Rufus P. Thomas)

Dorchester, Massachusetts

11-Sep-98

Murdered, allegedly by George Stallings

Chanel Chandler

Clovis, California

20-Sep-98

Stabbed to death, allegedly by Christopher Joseph Lopez and a 16-year-old friend.

Rita Hester

Boston, Massachusetts

28-Nov-98

Multiple stab wounds

Lauryn Paige (Donald Scott Fuller)

Austin, Texas

9-Jan-99

Stabbed multiple times in the head and torso, allegedly by Gamaliel Mireles Coria. A cut on her throat measured 9 inches long and 3 inches wide.

Robert Eads

Atlanta, Georgia

17-Jan-99

Cancer

Steve Dwayne Garcia

Houston, Texas

6-Feb-99

Shot once in the shoulder

Chris Muzett (Eddie Matthews)

Detroit, Michigan

20-Feb-99

Strangled with a phone cord

Unknown man wearing women's clothing

Houston, Texas

25-Feb-99

Shot in the abdomen

Leslie Re'Geanne

Chicago, Illinois

24-Mar-99

Struck and killed by a car

Tracy Thompson (aka Tracy Turner, Billy Joe Turner)

Cordele, Georgia

30-Mar-99

Head wounds, most likely caused by a baseball bat.

Emmon Bodfish (aka Margaret Ingalls Bodfish)

Orinda, California

24-Jun-99

Bludgeoned to death with a blunt object

Pvt. Barry L. Winchell

Fort Campbell, Kentucky

5-Jul-99

Beaten to death, allegedly by Pvt. Calvin N. Glover

Barretta Williams

Chicago, Illinois

27-Jul-99

Shot 16 times, pistol whipped, tied up with speaker wire, and gagged with a sock taped into her mouth.

Carol Wright

Pitsmoor, Sheffield, England

30-Jul-99

Strangled

Kareem Washington

Passaic, New Jersey

29-Aug-99

Murdered

Chareka Keys

Cleveland, Ohio

27-Sep-99

Blunt trauma to the head

Sissy (Charles) Bolden

Savannah, Georgia

15-Oct-99

Murdered

Tacy Raino Ranta

Baltimore, Maryland

22-Nov-99

Shot one time in the chest

Unnamed Infant with Ambiguous Genitalia

Dallas, Texas

8-Dec-99

Blunt force trauma to the head, as well as strangulation, allegedly by the child's mother, Aruna Kavili.

Alina Marie Barragan

San Jose, California

15-Jan-00

Not yet specified: allegedly strangled by Kozi Santino Scott.

Jill Seidel

Honolulu, Hawaii

3-Feb-00

Undetermined

Ihok (Hugo Yonathan)

Lenteng Agung, Jagakarsa, Indonesia

14-Feb-00

Eight stab wounds in the back, four in the abdomen and two in the neck.

Vanesa-Lorena Ledesma

Cordoba, Argentina

16-Feb-00

Cardiac Arrest

Christine Chappel

Lowestoft, Suffolk, England

2-Mar-00

Drowned

Michelle Lynne O'Hara

New York, New York

14-Mar-00

Suicide after being brutally beaten and raped

Stephanie Yazum (Frank Yazum)

Schenectady, New York

23-Mar-00

Throat slashed

Déjà (Dondre) Johnson

Miami, Florida

Apr-00

Shot

Tyra Henderson

Washington, D.C.

23-Apr-00

Bludgeoned to death

Carla Natasha Hunt

Suitland, Maryland

15-May-00

Single gunshot wound to the head

Astrid La Fontaine

Guatemala City, Guatemala

20-May-00

Shot

Amanda Milan

New York, New York

18-Jun-00

Throat slashed

Beverly Lineth

Guatemala City, Guatemala

5-Jul-00

Beaten to death

Julia Carrizales

Webster, Texas

21-Jul-00

Strangulation

Dayana (Jose Luis Nieves)

Carabobo, Nicaragua

29-Jul-00

Murdered by two men

Keith E. Jackson

Miami, Florida

27-Aug-00

Blunt Force Trauma

Ana Melisa Cortez

Nashville, Tennessee

15-Oct-00

Stabbed to death

"Walquiria" (aka "Walter")

San Salvador, El Salvador

19-Nov-00

Shot to death

Billy Jean Lavette

West Savannah, Georgia

20-Nov-00

Murdered via a wound to the back of the head.

James Jerome Mack

Buffalo, New York

21-Jan-01

Beaten with beer bottles, sexually assaulted with a broom handle, strangled with an electrical cord and then drowned in a bathtub. His body was later set on fire in a trash can behind a church

Brandi Houston

Houston, Texas

26-Jan-01

Murdered, allegedly by Richard Masterson

Victor Pachas

Paterson, New Jersey

25-Feb-01

Beaten, stabbed, slashed, and asphyxiated by Carlos Camacho

Francisco Javier Luna

Houston, Texas

4-Mar-01

Multiple gunshot wounds, including ones to the face, stomach, and shoulder.

Robert Martin

Ashburn, Georgia

3-Apr-01

Severely beaten

Antonio Johnson

Dallas, Texas

10-Apr-01

Shot

Fred Martinez, Jr. (aka Fredericka, F.C.)

Cortez, Colorado

16-Jun-01

Bludgeoned to the head.

Della Reese (Lester Childress)

Chattanooga, Tennessee

26-Jul-01

Multiple stab wounds

Willie Houston

Nashville, Tennessee

29-Jul-01

Shot, allegedly by Lewis Maynard Davidson III

Loni Okaruru

Washington County, Oregon

26-Aug-01

Blunt force trauma to the head.

Nicole Lee Anderson (Thomas Shrom)

Hopewell, New York

Sep-01

Bludgeoned with a claw hammer, by Randy Loomis

Joanne Lillecrapp

Adelaide, Australia

4-Nov-01

Murdered

Jamie (James) Jackson

Washington, D.C.

21-Nov-01

Beaten to death in her own doorway

Terrienne Summers

Jacksonville, Florida

12-Dec-01

Shot

Raymond Nonato

Taguatinga, Brazil

23-Dec-01

Machete wounds from Hermano Sabino Vieira

Michelle Paz

Valencia, Carabobo, Venezuela

11-Jan-02

Shot four times

Bibi Barajas (Hugo Cesar Barajas)

Houston, Texas

26-Jan-02

Shot multiple times

Faye Urry (Fabian Paquette)

Prince George, British Columbia, Canada

5-Feb-02

Murdered by Dale William Eliason

Leonela Valero Parra

Zulia, Venezuela

8-Feb-02

Shot twice

Amy (Raymond) Soos

Phoenix, Arizona

16-Feb-02

Murdered

Unidentified Filipino transsexual
Kawasaki, Japan
26-Feb-02
Stabbed in the neck and chest

Luciana Dos Santos Oliveira Mazza
Miramare, Italy
28-Feb-02
Shot, by Giuseppe D'Agostino

Anjie Milano (Andy Rafael Milano)
Valencia, Venezuela
Mar-02
Murdered

Alejandro Ray Lucero
Phoenix, Arizona
3-Mar-02
Murdered

Antonia K.
Eastern Germany
23-Mar-02
Attacked and killed

Pilar (Vladimir) Ibáñez Carrasco
Rinconada, Chile
5-Apr-02
Murdered

Hector Arturo Diaz
El Paso, Texas
10-Apr-02
Shot in the back

Gary "Brazon" McMurtry
Clintonville, Ohio
17-May-02
Stabbed, allegedly by Michael Jennings

Unidentified transvestite
Kuala Lumpur, Indonesia
17-May-02
Beaten to death

Aretha "ReRe" Scott (Franklin Freeman)
Charlotte, North Carolina

7-Jun-02

Bled to death after being shot in the leg

Nguyen Bui Linh

Vinh City, Vietnam

15-Jul-02

Stabbed by Tran Quoc Dung and Nguyen Binh Hung

Raimundo Rocha Alves

Sorocaba, Brazil

18-Jul-02

Head wounds from a blunt weapon

Paola Matos

Brooklyn, New York

22-Jul-02

Strangled

Deasha Andrews

Jacksonville, Florida

8-Aug-02

Shot multiple times

Stephanie Thomas

Washington, D.C.

12-Aug-02

Shot multiple times

Ukea Davis

Washington, D.C.

12-Aug-02

Shot multiple times

Sidnei Geber Aguila

Sao Paulo, Brazil

1-Sep-02

Shot three times by a motorcyclist

Daniel Phillip "Danielle" Redding

Daytona Beach, Florida

7-Sep-02

Single gunshot wound to the head, allegedly by Jason Lee Starkey

Ontwon Curtis

Newport News, Virginia

13-Sep-02

Shot several times in the chest

Gwen Araujo
Newark, California
3-Oct-02
Beaten and strangled

Amanda Jofré Cerda
Chile
24-Nov-02
Murdered, allegedly by Winston Michelson del Canto

Chandini, aka Nazir
Bangalore, India
1-Dec-02
Burned to death

Ze Galhinha
Brazil
Dec-02
Shot to death, allegedly by a military police officer.

Fernanda (Boris Javier) Covarrubias
San Felipe, Chile
4-Dec-02
Mutilated

Tamyra Michaels
Highland Park, Michigan
14-Dec-02
Shot to death

Georgina Matehaere
Auckland, New Zealand
22-Dec-02
Beaten with a baseball bat, allegedly by Joe Tua "Bucket" Coleman.

Roberta Nizah Morris
Philadelphia, Pennsylvania
24-Dec-02
Beaten with a crowbar

Timothy "Cinnamon" Broadus
Ft. Lauderdale, Florida
8-Jan-03
Shot multiple times

Nikki Nicholas
Green Oak Township, Michigan

21-Feb-03

Shot to death

Danisha Victoria Principal Williams

Bradenton, Florida

28-Feb-03

Murdered

Unknown Transgendered woman

Cali, Columbia

6-Mar-03

Stabbed multiple times

Ronald Andrew Brown

Frenchville, North Rockhampton, Australia

7-Mar-03

Stabbed to death, allegedly by Jason Edward Piper

Merlinka (Vjeran Miladinovic)

Belgrade, Serbia

22-Mar-03

Beaten to death

Jorge Rafael Cruz

Guatamala City, Guatamala

25-Mar-03

Murdered

Kim Mimi Young

Washington, D.C.

9-Apr-03

Stabbed to death

Jessica Mercado

New Haven, Connecticut

9-May-03

Stabbed multiple times, then burnt

Hendricks Thomas aka Tanesha Starr

Birmingham, Alabama

22-May-03

Stabbed multiple times

Shelby Tracey Tom

North Vancouver, British Columbia, Canada

31-May-03

Murdered, allegedly by Jatin Patel

Michael Charles Hurd

Houston, Texas

18-Jun-03

Shot to death

Dayana Valverde

Guatamala City, Guatamala

1-Jul-03

Shot

Rogelio Jiménez Cortez

Guatamala City, Guatamala

4-Jul-03

Shot

Ericka (Erick David) Yáñez

San Pedro Sula, Honduras

15-Jul-03

Shot and killed, allegedly by a police officer

Cinnamon (Kendrick) Perry

Houston, Texas

20-Jul-03

Shot to death

Nireah Johnson

Indianapolis, Indiana

22-Jul-03

Shot to death, allegedly by Paul Anthony Moore

Brandie Coleman

Indianapolis, Indiana

22-Jul-03

Shot to death, allegedly by Paul Anthony Moore

Selena Álvarez-Hernández

Council Bluffs, Iowa

31-Jul-03

Stabbed several times

Amirilis

Guatamala City, Guatamala

3-Aug-03

Shot to death

Marcelo Cesar Goulart

Criciúma, Brazil

8-Aug-03

Stabbed several times

Bella Evangelista

Washington, D.C.

16-Aug-03

Shot, allegedly by Antoine Jacobs

Emonie Kiera Spaulding

Washington, D.C.

20-Aug-03

Shot, allegedly by Antwan D. Lewis. Emonie also had severe head wounds.

Cassandra "Tula" Do

Toronto, Ontario, Canada

26-Aug-03

Strangled

Enrico Taglialatela

Napoli, Italy

30-Aug-03

Burned

Ricardo "Sindy" Cuarda

San Pablo, California

30-Sep-03

Shot multiple times

Adrian Torres de Assuncao

Brescia, Italy

7-Oct-03

Bludgeoned and dumped along side the road

Erika Johana

Rome, Italy

10-Oct-03

Bludgeoned

Rider Orcero

Milan, Italy

30-Oct-03

Strangled

Stanley Van Dyke Traylor

Oakland, California

6-Nov-03

Shot multiple times

[↑ Contents](#)

406. **Alan Sondheim**
Crown of Thorns and Love of God
Sun 16 Nov 2003

Crown of Thorns and Love of God

at <http://www.asondheim.org/portal>

Volume in drive C is HPNOTEBOOK
Volume Serial Number is 709E-3C03
Directory of C:\

11/15/2003	11:59 PM	135,168	crown1.exe
11/15/2003	11:27 PM	111,713	crown1.jpg
11/16/2003	12:03 AM	221,184	crown2.exe
11/15/2003	11:20 PM	76,968	crown2.jpg
11/16/2003	12:20 AM	69,632	crown3.exe
11/15/2003	11:21 PM	132,542	crown3.jpg
11/16/2003	12:34 AM	155,648	crown4.exe
11/15/2003	11:22 PM	57,909	crown4.jpg
11/16/2003	12:39 AM	98,304	crown5.exe
11/15/2003	11:23 PM	48,403	crown5.jpg
11/15/2003	11:29 PM	199,600	crown6.jpg
11 File(s)		1,307,071	bytes
0 Dir(s)		8,761,352,192	bytes free

I am on my way back to American belonging. I will belong to America. I will revive America. I am on my way back to American reviving.

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407. **alexander saliby**
Re: Remembering Our Dead
Sun 16 Nov 2003

Kari,

First, thank you for having compiled such a detailed list; it may well take months for me to pour over it and cry.

Second, we all need to acknowledge the horrors of both aggressive-control crimes and the failure of the system to find either fault or culprits.

I may not sleep for a month as I ponder all these names you have posted. Yet, at the same time, I am comforted and acknowledge the benefits that come from

your having taken the time and expended the effort to have posted the names.
Thank you; Damn you! Thank You.

Alex

P.S. I found the names of four whom I knew and befriended. I knew only of the deaths of two...shit!

---- Original Message ----

From: kari edwards

To: [REDACTED]

Sent: Saturday, November 15, 2003 9:57 PM

Subject: Remembering Our Dead

Reported anti-transgender deaths, 1970-2003

Source: Remembering Our Dead - <http://www.rememberingourdead.org/>

Larry Lavern Turner

Los Angeles, California

7-Mar-70

Shot by the LAPD

Unidentified crossdressed male

New York, New York

1972

Puncture wounds over the right eye

Maxwell Confait

Catford, England

21-Apr-72

Strangled

Jamie D. Ford

San Diego, California

1973

Stabbed

William Battles

South Bronx, New York

24-Nov-73

Beat and sexually mutilated by members of a local street gang.

Joseph Moran

Redwood City, California

1974

Stabbed by Richard Mroczko

Jae Stevens

San Francisco, California

24-Jun-74

Five stab wounds, three directly to the heart.

Harvey Aberles

New York, New York

1975

Shot by NYPD

Yancey-Lisa R.

San Francisco, California

1975

Stabbed once in the abdomen and four times in the back

Barbarella (Joe V.)

San Francisco, California

15-Mar-75

Stabbed in the chest

Unidentified man dressed in women's clothes

New York, New York

Aug-75

Murdered, allegedly by William Harris.

Nikki

New York, New York

1976

Thrown off roof

Toni Lee

New York, New York

1976

Murdered

Terri Williams Moore

Lynnville, Iowa

20-May-76

Shot in the head and back by Richard A. Moore

Jody Susan Ford

Birmingham, Alabama

4-Apr-77

Shot with a shotgun by Larry Maddox

"Benderella" (Benjamin Scott Rae)

Tacoma, Washington

10-Jul-77

Shot in the face three times with a small caliber handgun, by Victor Lynn Velasquez.

Cynthia Coffman
Nashville, Tennessee
24-Jul-77

Shot to death by Dan Edward Jones

Felicia Coffman
Nashville, Tennessee
24-Jul-77
Shot to death by Dan Edward Jones

Perry Young
New York, New York
21-Dec-77
Shot in the head by Ronald Haynes

Unknown man dressed in women's clothing
Boston, Massachusetts
1979
Murdered

Rita Sellers
El Rancho, Colorado
16-Dec-79
Murdered

Kristi Independence Kelly
California
1980
Died in a plane crash: the suspicion is that Kristi had probably been assassinated by "Dannites" (the covert paramilitary wing of the Mormon Church).

Jean Shelley Boushard Fox (Jeannie Sheppard)
Howell, New Jersey
15-Dec-80
Shot by Robert Fox

Barbara (William) Brodie
Feltonville, Pennsylvania
3-Jan-81
Internal injuries: the liver, abdomen, and lungs were punctured when a blunt instrument was inserted in Brodie's rectum.

Ernest "Ernestine" Murray
Oakland, California
2-Mar-81
Shot

Andre Vacarro
Providence, Rhode Island
15-Aug-81
Numerous stab wounds and a gunshot to the head

Diane Delia
New York, New York
7-Oct-81
Shot four times in the head by her husband, Robert Ferrera

Terry Wilson
New York, New York
25-Dec-81
Stabbed to death, allegedly by Warren Yaeger

Unidentified man wearing high-heeled shoes, a dress and a waist-length jacket
Washington, D.C.
4-Jan-82
Shot to death

Dianne Aubert
Quebec City, Quebec, Canada
16-Feb-82
Stabbed in the back 121 times.

Tara O'Hara
Berlin, Germany
1983
Head was bashed in

Linda Williams
Yonkers, New York
15-Oct-83
Stabbed to death by Ron Johnson

Unknown man wearing women's clothes
Miami, Florida
1984
Shot to death

Adele Bailey

N.E. Victoria, Austrailia

1984

Shot

Chiron Collins (Allen Kenneth Byrd)

Philadelphia, Pennsylvania

May-84

42 stab wounds to the head, neck, face, and arm by Theodore Roebuck.

Philip Robert Filshie

Toronto, Ontario, Canada

20-Dec-84

Stabbed in the side by Joyce Lorraine Filshie.

Tianna (Timothy) Langley

Philadelphia, Pennsylvania

1-Mar-85

Shot once in the back of the head

Cortez Morris

Philadelphia, Pennsylvania

17-Apr-85

Knife wound to the chest by Joseph Alexander

Felix Benitez

New York, New York

16-Jul-85

Murdered

Stella Essie (Jerome Brent)

Chicago, Illinois

17-Jul-85

Hit in the head with a sledgehammer by Loveless Austin

Clyde Massie

Pittsburgh, Pennsylvania

15-Aug-85

Shot to death by Stepehen Orosz Jr.

Jessica (Gerardo) Castillo

New Brunswick, New Jersey

7-Oct-85

Shot in the head by Felix Rodriguez Diaz and Pedro Juan Concepcion

Faustino "Tina" Arroyo

Philadelphia, Pennsylvania

30-Jun-86

Suffocated, beaten and sexually mutilated by Donald Jennings.

Jonathan "Tanya" Streater

Philadelphia, Pennsylvania

30-Jun-86

Shot in the face, beaten and sexually mutilated by Donald Jennings.

Monique Rogers

Boston, Massachusetts

3-Aug-86

Drowned

Diane (Anthony Ellsworth) Carter

Boston, Massachusetts

16-Sep-86

Shot in the buttocks

Phyllis Olson

Minneapolis, Minnesota

23-Sep-86

Strangled

John

Desert City, California

1-Oct-86

Shot

David F. McLaughlin

Syracuse, New York

1-Oct-86

Murdered

Marvin Ball

Oklahoma City, Oklahoma

1987

Gunshot wound

Michelle Byrne

Nashville, Tennessee

Jan-87

Tortured for several hours, beaten to death, and beheaded by Kenneth Poole and Ralph David Frantzreb

Jane Golden (James Boyd)

St. Petersburg, Florida

6-Feb-87

Murdered by Steven W. White

Lisa Janna Black

Toronto, Ontario, Canada

2-Mar-87

Struck 20 times with a hammer by Synthia Kavanagh, her roommate and another transsexual. Kavanaugh also stuck a knife into one of Black's eyes. Brian Inch was reported as beating and stabbing Black.

Cam "Camilla" Lyman

Hopkinton, Rhode Island

Jul-87

Murdered

Rosando "Crystal" Sanchez-Reyes

Oxnard, California

25-Dec-87

Shot six times at point blank range by Daniel Montenegro Delgado.

Ruby Bota

Gibson, Florida

1988

Unknown

Samantha (Samuel) York

Fayetteville, North Carolina

26-Jun-88

Murdered, allegedly by James Edward Shaffer

Ramon Baez

Mexico City, Mexico

17-Jul-88

Murder, allegedly by Omar Francisco Orea Ochoa, Juan Carlos Fragoso, and Jorge Montes.

Charles Albert Lizotte

Toronto, Ontario, Canada

4-Oct-88

Beat with a weight bar by Yves Joseph LeClerc

Toni (David) Lowry

Pittsburgh, Pennsylvania

20-Oct-88

Multiple stab wounds to the chest, allegedly by David E. Neal aka Micky Alphonso Accardo

Vernon Sivills

Norfolk, Virginia

4-Nov-88

Head injuries attained in a hit-and-run accident perpetrated by Michael O'Donnell and Joseph P. Stone.

Unknown man dressed in women's clothing

Santa Ana, California

20-Nov-88

Shot once in the chest

Venus Xtravaganza

New York, New York

1989

Murdered

Peggy Santiago

South Bronx, New York

1989

Murdered

Steven Hernandez

San Francisco, California

16-Feb-89

Murdered by Kelly Nichols

Lindsey Alexander (Todd Alexander Asay)

Portland, Oregon

May-89

Shot to death, allegedly by Brian David Hill.

Carla Leigh Salazar

Santa Ana, California

28-Jun-89

Multiple stab wounds

Juaquin Jiminez

New York, New York

1-Oct-89

Beaten to death, allegedly by Richard Davella

Castro Nova Estabon

San Diego, California

11-Jun-90

Shot

Rafael Sanchez Ayala
San Diego, California
11-Jun-90
Shot in the head

Julie Birchall
San Francisco, California
16-Jun-90
Injuries sustained in a hit and run accident.

Sherri Ransom
Morrisville, Pennsylvania
24-Jun-90
Beaten to death with a hammer by Johnny Fitzpatrick.

Jose Angel Osuna
San Diego, California
2-Jul-90
Shot several times in the chest and stomach.

Eduardo Lora Vasallio
Philadelphia, Pennsylvania
11-Aug-90
Shot four times by Vernon Bryan

Donald Pierce
San Diego, California
4-Sep-90
Struck by a car driven by Fred Ray Belloff and dragged about 50 feet.

Lim Yeow Chuan
Singapore
27-Oct-90
Stabbed multiple times by Kupiah Saravanan

Michelle Hays (Joe Michael Hays)
Memphis, Tennessee
3-Nov-90
Shot in the chest

Felix Abarca
East County, California, on Sunrise Highway
23-Nov-90
Murdered

Carlos "Tasha" Santiago
Oceanside, California

10-Dec-90

Shot to death by Jeffrey Todd Hammons and Todd Alan

Anna Francisco

Philadelphia, Pennsylvania

22-Dec-90

Stabbed several times in the chest and stomach.

Edna Brown

Atlanta, Georgia

24-Dec-90

Shot to death

David Perez

San Francisco, California

1991

Murdered.

Unknown Man Wearing A Dress

Hollywood, California

18-Feb-91

Multiple gunshot wounds.

Unnamed Transvestite

San Antonio, Texas

29-Mar-91

Bludgeoned to death

Carmen Marie Montoya

Oakland, California

10-Jul-91

Multiple blows from a blunt object to her face and head

Patrick Calvert

St. Louis, Missouri

7-Aug-91

Stabbed

Shannon Elroy Clay

Greenville, North Carolina

24-Sep-91

Multiple stab wounds, allegedly by Robert Surdaca Rice, Gerald Julian Chandler, and Robert Lee Allgood.

Lynn Therrett

San Francisco, California

Oct-91

Murdered

Huriell "Gypsy" Lockett (David King)

Atlanta, Georgia

14-Oct-91

Shot in the head

Rhonda Star (Ronnie Dean Lyles)

Atlanta, Georgia

29-Oct-91

Shot to death

Unknown man wearing wig

Atlanta, Georgia

29-Oct-91

Killed by blow to head

Jean (Woodrow) Powell

Atlanta, Georgia

8-Nov-91

Shot in the back

Kenneth Dale Robinson (aka "Midnight," "Casandra")

San Antonio, Texas

17-Dec-91

Stabbed in the throat

Richard Goldman

New York, New York

29-Dec-91

Shot and killed by his father, retired state judge Milton Goldman.

Unknown Transvestite Prostitute

Bronx, New York

8-Feb-92

Beaten and stabbed to death by Augustin Rosado

Jessy Santiago

South Bronx, New York

18-Feb-92

Murdered, most likely by Augustin Rosado

Cameron "Tina" Tanner

San Francisco, California

21-Apr-92

Died as a result of wounds suffered March 11, 1992, when attacked by two individuals with baseball bats.

Harold Draper
Paterson, New Jersey
30-May-92
Multiple Stab Wounds

Rene "Michelle" Ouellet
Cape May, New Jersey
Jun-92
Strangled by Brian Halter

Marsha P. Johnson
New York, New York
6-Jul-92
Drowned

Robert K. Woelfel
Ixonla, Wisconsin
14-Oct-92
Shot twice by a shotgun blast, by Harold C. Maass

Victor Hugo Castillejos
Tuxtla Gutierrez, Mexico
Nov-92
Shot 10 times in the leg, chest and stomach with a 9mm pistol.

Anthony Swain
Atlanta, Georgia
8-Nov-92
Shot to death

Stephan "Stephanie" Chapman
New York, New York
Dec-92
Gunshot wound to the head

Grayce Baxter
Toronto, Ontario, Canada
8-Dec-92
Choked to death by Patrick Daniel Johnson, who then dismembered the body into several parts with a hacksaw.

Derry Glenn
Atlanta, Georgia

19-Dec-92

Shot to death

Unidentified crossdressed male

Atlanta, Georgia

20-Dec-92

Shot to death

Giuseppe Mandanici

Sicily, Italy

1993

Killed by a hit man hired by his father, Vincenzo Mandanici, for 700 dollars.

Chrissey (Marvin) Johnson

Baltimore, Maryland

2-Jan-93

Multiple stab wounds delivered by Allen Horton

Christiaan D'Arcy

Hartford, Connecticut

26-Jan-93

Strangled by Thomas Saltonstall. He also tied up D'Arcy and put him in the trunk of D'Arcy's car, which Saltonstall set on fire.

Delores Mack

Hahnville, Louisiana

22-Feb-93

Strangled

Quona R. Clark

Chicago, Illinois

2-Mar-93

Murdered

Gordon Tuckey

Sydney, Australia

Jul-93

Beaten to death by Thomas Dunn

Daniel A. Castro

Santa Ana, California

10-Jul-93

Shot once with a small-caliber handgun

Man dressed in women's clothing

Santa Ana, California

10-Jul-93

Shot to death

Donnie O. Osby

Orlando, Florida

17-Aug-93

Shot in the chest with a .45-caliber handgun by Keith Neil Washington

Dinh Van Vo

Honolulu, Hawaii

6-Sep-93

Strangled by Demian McGuire

Marquita (Martin) Johnson

Xenia, Ohio

7-Oct-93

Shot three times in the face at close range, by Juan Lamont Harding

Derrick "Miss Tess" Hampton

Memphis, Tennessee

23-Oct-93

Stabbed and beaten

David Edward Wigley

San Antonio, Texas

8-Nov-93

Stabbed repeatedly in the chest and stomach

Ashley-Ann Summers (Eric Farrow)

Columbus, Ohio

20-Nov-93

Shot to death

Larry Venzant

Chicago, Illinois

19-Dec-93

Stabbed repeatedly and castrated by David Feikema

Brandon (aka Brandon Teena, Tenna Ray Brandon, Teena Brandon)

Humboldt, Nebraska

31-Dec-93

Shot to death, then stabbed, by John Lotter and Marvin Thomas Nissen.

Alanna Kella

New York, New York

1994

Shot

Johanna Langer
Concord, California
2-Jan-94
Stabbed 120 times by Susan Mehuron.

Man dressed in women's clothing
San Diego, California
22-Jun-94
Murdered

Unknown Transvestite
Akron, Ohio
17-Sep-94
Murdered

Lazaro Comesana
Miami, Florida
17-Sep-94
Strangled to death by Rory Enrique Conde

Terrie Ladwig
Concord, California
Dec-94
Strangled

Rev. John "Gypsy" Prowett
Memphis, Tennessee
1995
Shot to death

Mara Duvouw
New York, New York
1995
Murdered

Unknown Partially Crossdressed Male
Philadelphia, Pennsylvania
1995
Shot in the head

Gisele Gaga' (Luiz Gastao Pereira Sobrinho)
Curitiba, Brazil
31-Jan-95
Shot by a police officer

Reynaldo "Reyna" Sandoval
Oxnard, California

26-Feb-95

Shot in the chest and head.

Debra Forte

Haverhill, Massachusetts

15-May-95

Multiple six-inch stab wounds to the chest, any of which would have been sufficient to kill her. She was also beaten about the head and shoulders, by Michel Thompson

Unknown man dressed in women's clothing

Oakland, California

10-Jul-95

Blows to the head and face

Valerie Hill

Akron, Ohio

12-Jul-95

Shotgun wound to the abdomen by Edward Blazeff

Tyra Hunter

Washington, D.C.

8-Aug-95

Received inadequate care from D.C. general hospital, and from the medical team on scene of the accident.

Tarayon Corbitt

Dale County, Alabama

10-Aug-95

Shot twice in the head and once in the chest with a .45 Glock handgun.

Mocha Celis

Buenos Aires, Argentina

18-Aug-95

Shot twice in the penis, and abandoned in the street.

Robert Gillade

Vancouver, British Columbia, Canada

1-Sep-95

Murdered

Steven Wilson

Middletown, Delaware

Oct-95

Raped, hit in the head, and drowned by Lamont Harden

Quincy Favors Taylor

Atlanta, Georgia

11-Oct-95

Shot to death

Chanelle Pickett

Watertown, Massachusetts

20-Nov-95

Strangled by William Palmer. She also suffered a beating that left her face terribly bruised and bloody.

James Percy Rivers (aka Tatiana Rivers, Keymani Howard)

Oakland, California

30-Dec-95

Multiple stab wounds and a beating.

Logan Smith

Hoffman Estates, Illinois

22-Feb-96

Septic shock due to a punctured bladder.

Christian Paige

Chicago, Illinois

22-Mar-96

Brutally beaten about the head and ears, then strangled, stabbed deeply in her chest and breast area between 15 and 2 dozen times, and finally, burned.

Deanna Wilkinson

Toronto, Ontario, Canada

20-May-96

Shot in the back of the head with a .357 magnum filled with hollow-point bullets, by Marcello Palma

Shawn "Junior" Keegan

Toronto, Ontario, Canada

20-May-96

Shot in the back of the head by Marcello Palma

Rodney D. Neadeau

Minneapolis, Minnesota

31-May-96

Blows to the head and abdomen

Janice Ricks

Cleveland, Ohio

13-Jun-96

Shot once in the neck and once in the abdomen.

Keooudorn Phothisane

Minneapolis, Minnesota

20-Jul-96

Blunt force injuries to the neck and head. Body had been burned

Thomas Hall

Wahiawa, Hawaii

15-Aug-96

Beaten in the head with a brick by U.S. soldier Anthony Tyrone Biscoe.

Dion Webster

New York, New York

4-Nov-96

Knife wound to the head

Alan Fitzgerald Walker

Fayetteville, Arkansas

9-Nov-96

Beaten and strangled to death by Adam David Blackford and Yitzak Abba Marta

Unnamed transgendered person

Madrid, Spain

1997

Murdered

Vanessa (Barry) Lane

Snowtown, Australia

1997

Murdered, allegedly by Mark Haydon, Robert Wagner, and John Bunting.

Curdell James III

Tuscaloosa, Alabama

1997

Shot in the back by Robert Lee Davis Jr.

Toya Charlton

Tuscaloosa, Alabama

1997

Shot in the back by Robert Lee Davis Jr.

Lynn Montana

Washington, D.C.

1997

Burn wounds

Unnamed transvestite

Guatemala City, Guatemala

20-Feb-97

Shot

Robyn Brown (James Brown)

London, England

28-Feb-97

Multiple stab wounds

Martine Bohn

Mons, Belgium

22-Mar-97

Murdered

Gracie Detzer (James Detzer)

Edmonton, Alberta, Canada

28-May-97

Strangled and drowned in a bathtub by Steven Craig

Kevin Freeman

New York, New York

20-Jun-97

Skull split nearly in half

Marcela (Sergio Arias)

Rosario, Argentina

29-Jul-97

Stabbed

Stacey Estupinian

Guatemala City, Guatemala

Oct-97

Murdered

Maria "La Conchita" Palencia

Guatemala City, Guatemala

2-Oct-97

Shot repeatedly in the stomach

Robert H. Jones

New Castle, Delaware

15-Oct-97

Stabbed to death by Ronald Taltoan

Maurice E. Murray
St. Louis, Missouri
10-Nov-97
Shot several times

Yamile (Jorge) Lee
San Diego, California
4-Dec-97
Stabbed to death with a large butcher knife, allegedly by Luis Garces

Ali He'shun Forney
New York, New York
5-Dec-97
Shot

Vianna Faye Williams
Jersey City, New Jersey
24-Dec-97
Multiple stab wounds to back, neck, and chest

Tasha Dunn
Tampa, Florida
14-Feb-98
Bludgeoned to death

Jacqueline Julita Anderson
Portland, Oregon
24-Feb-98
Shot in the head with a shotgun by Eric Walter Running

Regina Haskins
New York, New York
4-Apr-98
Shot at least twice, once in the neck and once in the head.

Karla (José Alexis) Barraahona
El Salvador
5-May-98
Died from gunshot wounds to the throat and thorax received eight days prior.

Sigfrilda Shantall Pastor Arguelles
Catacamas, Honduras
15-May-98
Stabbed in the neck

"Tiny" (Robert Howard Gibson)

El Cajon, California

31-Jul-98

Multiple stab wounds, allegedly by Shawn Keith Wilson

Luana (Junior da Silva Lago)

Salvador, Bahia, Brazil

4-Aug-98

Drowned

Fitzroy "Jamaica" Green

New York, New York

18-Aug-98

Stabbed multiple times by Eric Carolina

Monique Thomas (aka Rufus P. Thomas)

Dorchester, Massachusetts

11-Sep-98

Murdered, allegedly by George Stallings

Chanel Chandler

Clovis, California

20-Sep-98

Stabbed to death, allegedly by Christopher Joseph Lopez and a 16-year-old friend.

Rita Hester

Boston, Massachusetts

28-Nov-98

Multiple stab wounds

Lauryn Paige (Donald Scott Fuller)

Austin, Texas

9-Jan-99

Stabbed multiple times in the head and torso, allegedly by Gamaliel Mireles Coria. A cut on her throat measured 9 inches long and 3 inches wide.

Robert Eads

Atlanta, Georgia

17-Jan-99

Cancer

Steve Dwayne Garcia

Houston, Texas

6-Feb-99

Shot once in the shoulder

Chris Muzett (Eddie Matthews)

Detroit, Michigan

20-Feb-99

Strangled with a phone cord

Unknown man wearing women's clothing

Houston, Texas

25-Feb-99

Shot in the abdomen

Leslie Re'Geanne

Chicago, Illinois

24-Mar-99

Struck and killed by a car

Tracy Thompson (aka Tracy Turner, Billy Joe Turner)

Cordele, Georgia

30-Mar-99

Head wounds, most likely caused by a baseball bat.

Emmon Bodfish (aka Margaret Ingalls Bodfish)

Orinda, California

24-Jun-99

Bludgeoned to death with a blunt object

Pvt. Barry L. Winchell

Fort Campbell, Kentucky

5-Jul-99

Beaten to death, allegedly by Pvt. Calvin N. Glover

Barretta Williams

Chicago, Illinois

27-Jul-99

Shot 16 times, pistol whipped, tied up with speaker wire, and gagged with a sock taped into her mouth.

Carol Wright

Pitsmoor, Sheffield, England

30-Jul-99

Strangled

Kareem Washington

Passaic, New Jersey

29-Aug-99

Murdered

Chareka Keys
Cleveland, Ohio
27-Sep-99

Blunt trauma to the head

Sissy (Charles) Bolden
Savannah, Georgia
15-Oct-99
Murdered

Tacy Raino Ranta
Baltimore, Maryland
22-Nov-99
Shot one time in the chest

Unnamed Infant with Ambiguous Genitalia
Dallas, Texas
8-Dec-99

Blunt force trauma to the head, as well as strangulation, allegedly by the child's mother, Aruna Kavili.

Alina Marie Barragan
San Jose, California
15-Jan-00
Not yet specified: allegedly strangled by Kozi Santino Scott.

Jill Seidel
Honolulu, Hawaii
3-Feb-00
Undetermined

Ihok (Hugo Yonathan)
Lenteng Agung, Jagakarsa, Indonesia
14-Feb-00
Eight stab wounds in the back, four in the abdomen and two in the neck.

Vanesa-Lorena Ledesma
Cordoba, Argentina
16-Feb-00
Cardiac Arrest

Christine Chappel
Lowestoft, Suffolk, England
2-Mar-00
Drowned

Michelle Lynne O'Hara
New York, New York
14-Mar-00
Suicide after being brutally beaten and raped

Stephanie Yazum (Frank Yazum)
Schenectady, New York
23-Mar-00
Throat slashed

Déjà (Dondre) Johnson
Miami, Florida
Apr-00
Shot

Tyra Henderson
Washington, D.C.
23-Apr-00
Bludgeoned to death

Carla Natasha Hunt
Suitland, Maryland
15-May-00
Single gunshot wound to the head

Astrid La Fontaine
Guatemala City, Guatemala
20-May-00
Shot

Amanda Milan
New York, New York
18-Jun-00
Throat slashed

Beverly Lineth
Guatemala City, Guatemala
5-Jul-00
Beaten to death

Julia Carrizales
Webster, Texas
21-Jul-00
Strangulation

Dayana (Jose Luis Nieves)
Carabobo, Nicaragua

29-Jul-00

Murdered by two men

Keith E. Jackson

Miami, Florida

27-Aug-00

Blunt Force Trauma

Ana Melisa Cortez

Nashville, Tennessee

15-Oct-00

Stabbed to death

"Walquiria" (aka "Walter")

San Salvador, El Salvador

19-Nov-00

Shot to death

Billy Jean Lavette

West Savannah, Georgia

20-Nov-00

Murdered via a wound to the back of the head.

James Jerome Mack

Buffalo, New York

21-Jan-01

Beaten with beer bottles, sexually assaulted with a broom handle, strangled with an electrical cord and then drowned in a bathtub. His body was later set on fire in a trash can behind a church

Brandi Houston

Houston, Texas

26-Jan-01

Murdered, allegedly by Richard Masterson

Victor Pachas

Paterson, New Jersey

25-Feb-01

Beaten, stabbed, slashed, and asphyxiated by Carlos Camacho

Francisco Javier Luna

Houston, Texas

4-Mar-01

Multiple gunshot wounds, including ones to the face, stomach, and shoulder.

Robert Martin
Ashburn, Georgia
3-Apr-01
Severly beaten

Antonio Johnson
Dallas, Texas
10-Apr-01
Shot

Fred Martinez, Jr. (aka Fredericka, F.C.)
Cortez, Colorado
16-Jun-01
Bludgeoned to the head.

Della Reese (Lester Childress)
Chattanooga, Tennessee
26-Jul-01
Multiple stab wounds

Willie Houston
Nashville, Tennessee
29-Jul-01
Shot, allegedly by Lewis Maynard Davidson III

Loni Okaruru
Washington County, Oregon
26-Aug-01
Blunt force trauma to the head.

Nicole Lee Anderson (Thomas Shrom)
Hopewell, New York
Sep-01
Bludgeoned with a claw hammer, by Randy Loomis

Joanne Lillecrapp
Adelaide, Australia
4-Nov-01
Murdered

Jamie (James) Jackson
Washington, D.C.
21-Nov-01
Beaten to death in her own doorway

Terrianne Summers
Jacksonville, Florida

12-Dec-01

Shot

Raymond Nonato

Taguatinga, Brazil

23-Dec-01

Machete wounds from Hermano Sabino Vieira

Michelle Paz

Valencia, Carabobo, Venezuela

11-Jan-02

Shot four times

Bibi Barajas (Hugo Cesar Barajas)

Houston, Texas

26-Jan-02

Shot multiple times

Faye Urry (Fabian Paquette)

Prince George, British Columbia, Canada

5-Feb-02

Murdered by Dale William Eliason

Leonela Valero Parra

Zulia, Venezuela

8-Feb-02

Shot twice

Amy (Raymond) Soos

Phoenix, Arizona

16-Feb-02

Murdered

Unidentified Filipino transsexual

Kawasaki, Japan

26-Feb-02

Stabbed in the neck and chest

Luciana Dos Santos Oliveira Mazza

Miramare, Italy

28-Feb-02

Shot, by Giuseppe D'Agostino

Anjie Milano (Andy Rafael Milano)

Valencia, Venuezula

Mar-02

Murdered

Alejandro Ray Lucero
Phoenix, Arizona
3-Mar-02
Murdered

Antonia K.
Eastern Germany
23-Mar-02
Attacked and killed

Pilar (Vladimir) Ibáñez Carrasco
Rinconada, Chile
5-Apr-02
Murdered

Hector Arturo Diaz
El Paso, Texas
10-Apr-02
Shot in the back

Gary "Brazon" McMurtry
Clintonville, Ohio
17-May-02
Stabbed, allegedly by Michael Jennings

Unidentified transvestite
Kuala Lumpur, Indonesia
17-May-02
Beaten to death

Aretha "ReRe" Scott (Franklin Freeman)
Charlotte, North Carolina
7-Jun-02
Bled to death after being shot in the leg

Nguyen Bui Linh
Vinh City, Vietnam
15-Jul-02
Stabbed by Tran Quoc Dung and Nguyen Binh Hung

Raimundo Rocha Alves
Sorocaba, Brazil
18-Jul-02
Head wounds from a blunt weapon

Paola Matos
Brooklyn, New York

22-Jul-02

Strangled

Deasha Andrews

Jacksonville, Florida

8-Aug-02

Shot multiple times

Stephanie Thomas

Washington, D.C.

12-Aug-02

Shot multiple times

Ukea Davis

Washington, D.C.

12-Aug-02

Shot multiple times

Sidnei Geber Aguila

Sao Paulo, Brazil

1-Sep-02

Shot three times by a motorcyclist

Daniel Phillip "Danielle" Redding

Daytona Beach, Florida

7-Sep-02

Single gunshot wound to the head, allegedly by Jason Lee Starkey

Ontwon Curtis

Newport News, Virginia

13-Sep-02

Shot several times in the chest

Gwen Araujo

Newark, California

3-Oct-02

Beaten and strangled

Amanda Jofré Cerda

Chile

24-Nov-02

Murdered, allegedly by Winston Michelson del Canto

Chandini, aka Nazir

Bangalore, India

1-Dec-02

Burned to death

Ze Galhinha

Brazil

Dec-02

Shot to death, allegedly by a military police officer.

Fernanda (Boris Javier) Covarrubias

San Felipe, Chile

4-Dec-02

Mutilated

Tamyra Michaels

Highland Park, Michigan

14-Dec-02

Shot to death

Georgina Matehaere

Auckland, New Zealand

22-Dec-02

Beaten with a baseball bat, allegedly by Joe Tua "Bucket" Coleman.

Roberta Nizah Morris

Philadelphia, Pennsylvania

24-Dec-02

Beaten with a crowbar

Timothy "Cinnamon" Broadus

Ft. Lauderdale, Florida

8-Jan-03

Shot multiple times

Nikki Nicholas

Green Oak Township, Michigan

21-Feb-03

Shot to death

Danisha Victoria Principal Williams

Bradenton, Florida

28-Feb-03

Murdered

Unknown Transgendered woman

Cali, Columbia

6-Mar-03

Stabbed multiple times

Ronald Andrew Brown

Frenchville, North Rockhampton, Australia

7-Mar-03

Stabbed to death, allegedly by Jason Edward Piper

Merlinka (Vjeran Miladinovic)

Belgrade, Serbia

22-Mar-03

Beaten to death

Jorge Rafael Cruz

Guatamala City, Guatamala

25-Mar-03

Murdered

Kim Mimi Young

Washington, D.C.

9-Apr-03

Stabbed to death

Jessica Mercado

New Haven, Connecticut

9-May-03

Stabbed multiple times, then burnt

Hendricks Thomas aka Tanesha Starr

Birmingham, Alabama

22-May-03

Stabbed multiple times

Shelby Tracey Tom

North Vancouver, British Columbia, Canada

31-May-03

Murdered, allegedly by Jatin Patel

Michael Charles Hurd

Houston, Texas

18-Jun-03

Shot to death

Dayana Valverde

Guatamala City, Guatamala

1-Jul-03

Shot

Rogelio Jiménez Cortez

Guatamala City, Guatamala

4-Jul-03

Shot

Ericka (Erick David) Yáñez
San Pedro Sula, Honduras
15-Jul-03
Shot and killed, allegedly by a police officer

Cinnamon (Kendrick) Perry
Houston, Texas
20-Jul-03
Shot to death

Nireah Johnson
Indianapolis, Indiana
22-Jul-03
Shot to death, allegedly by Paul Anthony Moore

Brandie Coleman
Indianapolis, Indiana
22-Jul-03
Shot to death, allegedly by Paul Anthony Moore

Selena Álvarez-Hernández
Council Bluffs, Iowa
31-Jul-03
Stabbed several times

Amirilis
Guatamala City, Guatamala
3-Aug-03
Shot to death

Marcelo Cesar Goulart
Criciúma, Brazil
8-Aug-03
Stabbed several times

Bella Evangelista
Washington, D.C.
16-Aug-03
Shot, allegedly by Antoine Jacobs

Emonie Kiera Spaulding
Washington, D.C.
20-Aug-03
Shot, allegedly by Antwan D. Lewis. Emonie also had severe head wounds.

Cassandra "Tula" Do
Toronto, Ontario, Canada

26-Aug-03

Strangled

Enrico Taglialatela

Napoli, Italy

30-Aug-03

Burned

Ricardo "Sindy" Cuarda

San Pablo, California

30-Sep-03

Shot multiple times

Adrian Torres de Assuncao

Brescia, Italy

7-Oct-03

Bludgeoned and dumped along side the road

Erika Johana

Rome, Italy

10-Oct-03

Bludgeoned

Rider Orcero

Milan, Italy

30-Oct-03

Strangled

Stanley Van Dyke Traylor

Oakland, California

6-Nov-03

Shot multiple times

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408. **Mark Weiss**

Re: Congo

Sun 16 Nov 2003

At 4:12 PM -0800 11/14/03, Mark Weiss wrote:

Kirby: The tendency to off conservatives? You mean that there's hiring discrimination against conservatives? It's been a long time since I went thru the interview process--I don't remember any opportunity to have even expressed my politics. Or do you mean that conservatives don't get tenure because of their politics? I know of one recent tenure crisis in which a candidate was denied because his having written on Gramsci seemed to a committee member a sure indicator that he was a communist, and I do remember a red scare and a blacklist. But not their opposite.

-- Mark, could you say which college this was at? I find it wondrous! How recent was this?

Four years ago at a major university. I can't be more specific because of confidentiality.

See, I had just assumed, along with all the pollsters, that the better educated one is the more likely one is to vote Democratic (which I'm aware is not the same as being liberal, but it's the best poll indicator we've got). Which would also mean that the pool of applicants for university jobs would be overwhelmingly liberal. The better informed tend to vote liberal. This is also true of working journalists, tho not of their bosses, who have other fish to fry.

-- This appears to me to be circular -- and to be at odds with what Maria Damon is saying when she says that neo-cons rule. In English departments?? Are editors less well-educated than journalists? I found this weird. Could you explain this?

I said, as do the statistics, "the more likely." There are well-educated conservatives, just a lot fewer. Editors are employed by publishers. Publishers determine the politics of a paper.

But maybe to even things out there should be affirmative action for conservatives. Whoops, the courts might not like that one. How about appointment by nomination of local legislators, as in applications for the service academies?

-- I haven't heard any conservatives asking for affirmative action within universities. Just equal opportunity! I don't think I encountered a single conservative in any undergraduate or graduate classes. I had some conservative colleagues when I was in Finland, and frankly, I hated them. I seem to like anarchists and libertarians the best, but that's beside the point.

I was joking, but you seem to imply that you know of cases in which conservatives didn't get university jobs merely because they were conservatives.

Actually, it's hard for me to imagine that most liberals, even if they read Foucault, are unaware of conservative opinion. Duke, which you mention, for instance, is located in a liberal town surrounded by North Carolina. Did Jesse Helms, to know the enemy, read Foucault?

-- Helms is a straw man. Rene Girard did read Derrida, and all the others. He is a closer case -- on an intellectual basis. He's a conservative Catholic -- his dad was the director of the Museum of the Popes in Avignon. He's extremely bright, wouldn't you say?

I won't comment on Girard, as my experience with him is let's say unpleasant. But let's not play games--it's a waste of my time, and I don't have a lot to spare right now. I was responding to your "This is not going to sail outside of the protected environment of academia. All the conservatives have the weaknesses of the liberals down pat. They read their enemies," which would seem to refer to "outside...academia."

-- I've almost stopped commenting here -- but did like your point about America's having invaded Chile (Cuba's not a democracy last time I checked -- i.e., they don't hold meaningful elections).

Cuba has had three democratically-elected governments in its history, each overthrown by US invasion under the Pratt Amendment that the US congress forced into the Cuban constitution. The US was more comfortable with the two brutal dictatorships that preceded Castro.

Nice bit. I also can't explain how the misery index has climbed out of the gutter of early 19th century England. There were of course unions. There has been church action. There have been laws passed. There has been a general increase of knowledge of hygiene, and awareness of the conditions of the poor. Slavery has been banished, as well as child labor. But why have these things happened only in the west? I would say that it is at least partially because of the legacy of Christianity -- and being able to play upon its at least stated claims has tended to use that authority for positive change. If that legacy were to vanish -- on what basis would universal human

rights be
based?

Kirby, your knowledge of history seems to be rather limited. Christianity has been a scourge in most places, even before it was used to justify slavery.

"There were of course unions"? You mean you're not aware of the near-civil war that Britain was in for most of the 19th century?

I'm mostly having fun here I admit -- playing devil's advocate. I wanted to introduce the idea of universal standards (when almost everybody else these days has caved in on that front) -- instead of falling into relativism. I think that unless we have some kind of universal standard, or at least the notion of it, we can't have a meaningful conversation. This goes not only in politics but in aesthetics. Unless we agree that one country (or one poem) is better than another -- in terms of some index or another -- for instance -- longevity, or hygiene, or even gay or women's rights -- we can't talk about what changes are required.

There is an implicit assumption that the well-off countries are sucking the resources out of third world countries, but if the first world was to disappear overnight would conditions within subSaharan Africa improve overnight as well? Without the European west, would the Islamic countries be better off? Could anybody substantiate this? this seems to be an implicit assumption, but I think it is wrong. What would immediately lead to great changes would be women's rights within all those countries. I have been arguing that since women's right to vote -- granted only in the last century -- civilization was at a point of total stagnation. It remains so in those countries that haven't granted this -- if one half of a population is totally ignorant, how can a country function?

But everybody is at least agreed that there is such a thing as a standard of misery such that voting rights and freedom of speech for all is something to wish upon a population? Thank you so much for trying to function!

You're speaking as if we were not dealing with consequences already in place. There have been all sorts of consequences, intended and otherwise, to outside intervention.

-- Kirby

*But this is frivolous--given current laws there's probably no way to
change
the ideological balance in university faculties short of brain implants.*

*-- I would only argue that ideological diversity would make debates more
exciting
within academia and push each side to sharpen its points.*

I'm afraid your own arguments aren't very convincing on this point.

Mark

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409. **Stephen Vincent**

Re: one way to control those pesky liberal scholars

Sun 16 Nov 2003

Yes, and I think many of can all testify that Rumsfeld, Rice, Wolfolitz, Cheney, Bush - the whole neo-con cabal - were destroyed by liberal professors inculcating each one of them with a sense of language and literature and democratic vistas while simultaneously instilling the zeal to lead the Republic in a grand and beautiful crusade to lift the globe from the manifold evils of theocratic, totalitarian etc. regimes. Each of these leaders clearly have been hammered into defeat - or call it "cut and run" - by the ill-informed use of the English sentence. If only they had been given honest, conservative professors, they would have been given clear headed analytical skills, the capacity to orchestrate authentic research and listen without bias to intelligence, the curiosity to know the the history, values and the various mind-sets of various global actors (undoubtedly juiced by language training and the counter-ethnocentric experience of taking the time to live within other cultures), indeed a learned appreciation for cultural and intellectual pluralism, and the skills to negotiate within cultures and to learn the advantage of negotiation over the inevitable losses produced by military intervention and occupation.

Yet these poor folks, it appears were cut-off from any such immersion at a very young age. The fault of Liberal professors, yes, that's only thing I can think of as one more young person gets cut down in Iraq by the misuse and abuse of the English sentence. Indeed it's time to get new professors into University English Departments, especially those who can really teach and enable our young and future leaders to learn the value of good grammar and a well informed,

-- Kirby Olson

Kirby: Maria's out of posts for today, so I'll tell you why I know it's drivel. Your other two plays are too naked to require much answer.

Why are the numbers so skewed? Some professors say the imbalance is natural because progressives tend to gather in do-good professions while conservatives gravitate toward traditional careers in business and finance. Besides, they say, voting patterns of teachers are irrelevant if classes are taught fairly. There's some truth in both arguments, but neither can account for what is happening on campus now. In the 1950s and early 1960s, faculties generally had a broad diversity of worldviews and philosophies and plenty of open debate. Professors were routinely hired by department chairmen who opposed their principles-because the candidates were sound scholars and students needed divergent views.

In the 1950s Richard Hofstadter couldn't get a tenure track job until he won a Pulitzer--suspected of being a red. There was a general purge. In the 1960s, when I was at Columbia, there were a few politically active faculty on the left and a lot more on the right. Remember campus riots and Vietnam?

I was a social worker for 15 byears and rarely met a conservative in the profession. For that matter, in the drug-treatment agencies I worked in there was universal agreement that the drug laws should be repealed. Do you really think that hiring bias accounted for this? If not, how are universities different?

Now debate has virtually disappeared, and there isn't much diversity of opinion. Campuses have become "ideological monopolies," as American Enterprise says. Graduate students who want to become academics know they can't rise within the system unless they display liberal views. Professors know they are unlikely to get hired or promoted unless they embrace the expected package of campus isms-radical feminism, multiculturalism, postmodernism, identity politics, gender politics, and deconstruction. Remaining conservatives and moderates can survive if they keep their heads down and their mouths shut. Dissent from campus orthodoxy is risky. A single expressed doubt about affirmative action or a kind word about school vouchers may be enough to derail a career.

Campus indoctrination. Upwardly mobile professors also must endorse levels of indoctrination and coercion that were unheard of two generations ago. Freshman orientation and freshman writing classes are often straightforward exercises in political conditioning. So are the sensitivity training sessions and mandatory "prejudice reduction workshops" that lay down the party line and set limits on dissent. On some campuses, professors are expected to sign "loyalty oaths" promising to promote multiculturalism in their courses, even in math and science. Huge bureaucracies have arisen around affirmative action and other campus

causes, making reform seem impossible. As a result, the modern campus has come to look like an ideological system learning to reproduce itself.

Much of this is simply too unsubstantiated to argue against. You should demand point by point substantiation.

As I only teach on occasion I'm not the best person to speak to these allegations, but I do know that I've never been subject to any of this and that I don't recognize the situation described. I have on the other hand been required to sign loyalty oaths to the government.

Deconstruction, if you hadn't noticed, enlists a lot of conservatives. Paul de Man ring a bell?

What can be done about our wayward campuses? More monitoring by outside groups would be a start. The model is FIRE (Foundation for Individual Rights in Education), which has been remarkably effective in rolling back constraints on free speech and other repressive measures on many campuses. We also need a broader effort from the organizations that evaluate and rank universities, including U.S. News & World Report. These organizations avert their gaze from the ideological storm. It's easy to see why ranking colleges by course content, academic freedom, and diversity of faculty would be costly and controversial. But the current system seems badly outdated-like a plan to rank used cars without looking under the hood.

I've never thought of US News and World Report as a liberal rag. Neither I suspect does its editor. What does USNWR have to fear? a professorial intifada?

Note that the article has a very limited range of sources, all on the extreme right. A cursory examination also reveals the biases of the site. See for example http://www.jewishworldreview.com/avi/shafran_2003_11_05.php3, "Prochoice Judaism."

Be careful which children you play with, Kirby. This stuff is all talk radio.

Mark

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411. **david.bircumshaw**
The Belov'd One in Britain

Sun 16 Nov 2003

News here has a list of requests by US Security for GWB's visit here that have been rejected by the Brits - they included -

Strengthening of Buckingham Palace to prevent against air assault etc

Closure of London Underground for the duration

Availability of Battlefield Grade weaponry to deal with rioters

I make no comment.

Best

Dave

David Bircumshaw

Leicester, England

Home Page

A Chide's Alphabet

Painting Without Numbers

<http://homepage.ntlworld.com/david.bircumshaw/index.htm>

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412. **Jesse Glass**

Thanks Sheffield!

Sun 16 Nov 2003

Just back from a week of readings in and around Sheffield. Many thanks to everyone incl. Alan Halsey, Geraldine Monk, and Dave Kennedy and his wonderful wife. A big thanks too to John Sugden's group in Bradford and the Bukowski's crew. Thanks to Archie Marham and the students for making it happen. I was surprised and delighted that Alison Croggin came to a party thrown for me by the novelist Linda Lee Welch. Alison looked fit and was en route to another reading on her tour of the U.K.

My little boy Yoichi was a real trooper through it all, and has been excitedly telling about his experiences to his class mates at the kindergarten. Jesse

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413. **August Highland**

NURSING FREEWAY ROOTS

Sun 16 Nov 2003

NURSING FREEWAY ROOTS

SOFT CHAT #0000001:

N, that a n 2. N+1 polynomials of de-gree x. I, 0 0 0 0 0 5 3.91. =, doing. :) believe in God, since we. Edge of the table. It's a very good song,.

SOFT CHAT #0000002:

.255 .326 .433 4 3 my name..... My name.... i CCounsell 429 49 57. Back of the head ij` y. + a, i gives credit. =1, then p p.

SOFT CHAT #0000003:

Laughter that seemed to good to higher. A small sigh and tucked, you call an 'alcohol Shadow of Bugsy Malone. Choice you take for y 0 0 0 0 0 1 strikes me odd that such. +-----, general solution when freeway..... 30 0 0 0 175.7 0 *****.

SOFT CHAT #0000004:

Losses batista, (x a 1. Bkim 43 7 7 telling me that I m. I remember my password. answering you, +-----, 3998ffl)=2000 ? 0.we Innings Batista 193.3 or Commodore /. I see. 2, And dangerous." 0 there exist integers q.

SOFT CHAT #0000005:

Handle. i think the, remainder 54; then 54 handed, ? - unknown,. 1 x times x 0. J and let not both zero.) ! f (x)f. Had long ago, here for years! Not =2a. What was the word?" j.

SOFT CHAT #0000006:

+----- viewing go by. N+1 (the remainder) such. 4 It's amazing that BUYING ANOTHER NOW.". 38 27 25 27 3 n 2. Infobahn stuff is not still nursing the same.

SOFT CHAT #0000007:

Other. at this point highwater plaid pants,. Not dead) WOMAN, NOR YET MIDDLE. Were no fires to put out RF Danny Bautista Bret Prinz. Me. prime divisors less than. I, n x 2 I. If jr.

SOFT CHAT #0000008:

***** where its due, to the backup. If you entered. It was because he only %%%%%%%%%%. Old boxed and saw some At Bats Gonzalez 579 2n+4.. Around. i still, fa remain. His hand. Puke, still, i cannot After contemplating the.

SOFT CHAT #0000009:

Xy, against her cloak masked 'the cobwebs...the.), whispered "Goodbye (x)f. Felt warmed by the functionfor dimensions.. Losses batista, value at 0). Repeating 3.56. 180 6 3 3 21 41 32.

SOFT CHAT #0000010:

Quickly. i just checked P =====. Ages... i sigh and i ++++++. =, THE NET RULES. Go Team Total 1455 162 162. 33 2 5.40 1 0 0 my destiny lay with (a. There there are, 2n #####.

august highland

alphanumeric labs

--"language is a style statement"

www.alphanumericlabs.com

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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414. **August Highland**

TERMINAL COMBUSTION/METAPHORICALLY DIE

Sun 16 Nov 2003

TERMINAL COMBUSTION/METAPHORICALLY DIE

APPLICATION #0000001:

G of subgraphs of g , $R h(t)$ for some units u, v . Friends in response to what I. The belief happens to, .330 .419 .604 18 4 255 25 1 4 .996. Source $g(u)$ and zero cc; HAD. .305 .402 .517 2 2, 2.88 Reynolds 8.

APPLICATION #0000002:

Using this system. i according to Lemma 2.1), NEEDS THAT, CAR NEEDS. $W?$ and suddenly i saw, WALKMANS, ETC. HARDLY A graph $G=K$. 2. $p(c)$ EXCEPT...IS IT JUST. J LOOK TOO. Those other bbs's have, $\backslash\Gamma$
=====.

APPLICATION #0000003:

Before a dispute with, b contains no nonzero. At all; didn't really, WE FIND A NEW CENTER. $)$ is the. Two or three hour job, who own the debt. And SURVIVED A DAY WITH MY. Again., n CHARACTER ACCEPTANCE).. Q anything the arbitrary element of M .

APPLICATION #0000004:

Same. Ah, the call log. N 1.93. $\backslash\gamma c$, This is not entirely 31.1 162 4.10 101 61. Typist, yes, this can a subgraph $G =$. Ways that we should be, $\backslash\Gamma$ TO DEALER COST IS ABOUT.

APPLICATION #0000005:

Of lemma 2.1 and we get, h TOO. Vanishing polynomials,, Anonymous random
9.00. [that ag(t)= ----. That's a minor mile- NOWHERE NEAR
2.93. Dn traveling wave AMUSING OF MYSELF THAT.

APPLICATION #00000006:

7 2 2 3 0 from the stupid and k. Everything, and become, d =. Series on
sally jessy might be lying to the .098 .098 .131 0 0. (witness the recent katu
CONTINUING MY)g(t), then 0=. Statement being that PROGRAM AND CAN
DO A =.

APPLICATION #00000007:

Sort is, Because if I'm not Pitched by the team's. 1 parameters. This is so. An
+ cd combustions. In this Our main tool in proving. Re .241 .305 .284 2 1.
And since the set of, 20 80 i.

APPLICATION #00000008:

\lambda 0 0 0 0 64.3 that I will stab them in. Posting. it was OLDEST
_CONTINUOUSLY being generous. Atleast. Sufficiently large n, k, (AND THE
MAYAN n. 76105 this work was, LOGGED ON. which. Ah, the call log another
terminal block surveys). Special cases.

APPLICATION #00000009:

Every edge of g appears perceptual reality is x. Hear me?, held firm, PROS
AND CONS. Is principal as an ideal those 8 1 0 0 1.000. *kent mercker, A
PATCH TO CONVERT THE combustions which. Actually work best for, Theorem
[21, (or RKing 59 0 80.

august highland

alphanumeric labs

--"language is a style statement"

www.alphanumericlabs.com

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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415. **schwartzgk**

Re: need your contact info

Sun 16 Nov 2003

Gerald Schwartz
41 Thornton Rd.
West Irondequoit, New York 14617
[REDACTED]

Only Others Are
www.geocities.com/legible5roses/schwartz.html

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

From: "Aaron Belz" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, November 15, 2003 5:10 PM

Subject: need your contact info

> Dear Friends,
>
> My Palm Pilot died when my computer crashed, and I lost all my contact
info
> for everyone. If you think I should have your street address, email
address,
> and telephone numbers, PLEASE send it to me at [REDACTED]
>
> I am sending this to a number of lists, so please excuse me if you get it
> twice.
>
> -Aaron Belz
> St. Louis, MO

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416. **Alan Sondheim**

Our Quiet Lives...

Sun 16 Nov 2003

Our Quiet Lives...

This is the safety zone. Within these borders... Everything else outside - corrup-
tion, decay. This is safe for us. Love at the barricades. What happens outside
the frame. The frame problem - not to adjust the real, but to keep it out. The
problem with everything real.

Go through the works. Begin with the indices, directories. Locate similarities in
format, style, enumeration, content, names and dates. Mark and re-mark them.

Keep them for future reference. By virtue of the sign the body is not a sign. That is, culturally determined but obdurate nonetheless. You can see the body. You never see the sign.

Everywhere there are incompleting books for you to finish. My friends belong nowhere and have no badges. Lack of identity is the beginning of wisdom. Without signs... You might wander through the wrong door.

What I was going to say slips out, as the tongue moves. That is, it remains, as in 'remains of the day,' un-spoken. You can only imagine, and what you imagine is always right, write and written, within the borders. It's safe within the borders. They're here for the moment.

All these packets are enumerated, addressed, like the directories themselves. They're ordered so you can read and are comfortable that way. You can disseminate, forget. The addresses disappear forever. Even to save the words... within the protocols, the borders. The words are boarders and grow old. The truth of the pun is the pun of the truth. Truth slips out, a pun, my word, safe here.

The world is so unsafe, plasma, sun-spotted. We take these few moments and re-make the frame. My books, my films, the animations of my life, are within it. Nikuko is here and Jennifer is here, Travis is here and Julu is here, and Clara Hielo Internet, too. We are comfortable here, these names our names. We are here for you, part of you. You call us forth with this reading which is a writing as well. We pour into you.

It's safe and warm here for human life. We are amazed that anyone still does good, does something unequivocal and calming. We are amazed these tiny spaces come forth in the midst of armageddon. They come forth and are quiet, are peaceful. They hold us in their arms, they sing to us softly. We cry quietly among the lullabies. We are at home, and we are up and down with the frame.

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417. **Maria Damon**

Re: Congo

Sun 16 Nov 2003

here is my backchannel response to kirby from y-day: hi kirby i'm not willing to do a blow by blow (not enough time) and i've exhausted my 2-posts to poetics, but i did see one thing that was egregiously mistaken: that chairs used to hire people who disagreed politically because they were good scholars. this is patently false. have you heard of the mccarthy era? if you had leftist tendencies you had to either lie about them or risk unemployment or worse. h. bruce franklin lost his *tenured* position at stanford for being a revolutionary in the

1970s. before affirmative action, political agreements and disagreements were controlled by simply eliminating (or never having seriously thought to hire) women and/or people of color from the faculty. and that's just one misrepresentation among many. my colleagues and i don't usually discuss our party affiliations, so i don't want to name any republicans because it would be hearsay, but i am fairly certain that i know some, both current faculty and former graduate students.

also, today i'll add: in the "good old days" the head of a dept would write to his old friends at other depts and say, which of your advisees would be good for such and such a job? and the friend would respond and thus jobs were given. that is what's known as the "old boys' network." there was no general job search, no interview process to determine who really was the best candidate, etc. this hardly seems a way to guarantee a diversity of opinions etc.

wake up and smell the coffee, honey bunny! please don't fall for these egregious falsehoods.

At 12:21 AM -0800 11/16/03, Mark Weiss wrote:

>>At 04:36 PM 11/15/2003 -0500, you wrote:

>>Maria, could you specify on a point by point basis what you see as drivel
>>in the

>>article? Versions of it have spread through many bastions of conservative
>>thought.

>>

>>Also, would you agree with the idea that in all countries where women have
>>greater

>>rights there is also greater prosperity?

>>

>>Could you name a single Republican in your department?

>>

>>-- Kirby Olson

>

>

>Kirby: Maria's out of posts for today, so I'll tell you why I know it's
>drivel. Your other two ploys are too naked to require much answer.

>

>>Why are the numbers so skewed? Some professors say the imbalance is
>>natural because progressives tend to gather in do-good professions while
>>conservatives gravitate toward traditional careers in business and
>>finance. Besides, they say, voting patterns of teachers are irrelevant if
>>classes are taught fairly. There's some truth in both arguments, but
>>neither can account for what is happening on campus now. In the 1950s and
>>early 1960s, faculties generally had a broad diversity of worldviews and

>>philosophies and plenty of open debate. Professors were routinely hired by
>>department chairmen who opposed their principles-because the candidates
>>were sound scholars and students needed divergent views.

>

>In the 1950s Richard Hofstadter couldn't get a tenure track job until he
>won a Pulitzer--suspected of being a red. There was a general purge. In the
>1960s, when I was at Columbia, there were a few politically active faculty
>on the left and a lot more on the right. Remember campus riots and Vietnam?

>

>I was a social worker for 15 byears and rarely met a conservative in the
>profession. For that matter, in the drug-treatment agencies I worked in
>there was universal agreement that the drug laws should be repealed. Do you
>really think that hiring bias accounted for this? If not, how are
>universities different?

>

>>Now debate has virtually disappeared, and there isn't much diversity of
>>opinion. Campuses have become "ideological monopolies," as American
>>Enterprise says. Graduate students who want to become academics know
they

>>can't rise within the system unless they display liberal views. Professors
>>know they are unlikely to get hired or promoted unless they embrace the
>>expected package of campus isms-radical feminism, multiculturalism,
>>postmodernism, identity politics, gender politics, and deconstruction.
>>Remaining conservatives and moderates can survive if they keep their heads
>>down and their mouths shut. Dissent from campus orthodoxy is risky. A
>>single expressed doubt about affirmative action or a kind word about
>>school vouchers may be enough to derail a career.

>>

>>Campus indoctrination. Upwardly mobile professors also must endorse lev-
els

>>of indoctrination and coercion that were unheard of two generations ago.

>>Freshman orientation and freshman writing classes are often
>>straightforward exercises in political conditioning. So are the
>>sensitivity training sessions and mandatory "prejudice reduction
>>workshops" that lay down the party line and set limits on dissent. On some
>>campuses, professors are expected to sign "loyalty oaths" promising to
>>promote multiculturalism in their courses, even in math and science. Huge
>>bureaucracies have arisen around affirmative action and other campus
>>causes, making reform seem impossible. As a result, the modern campus has
>>come to look like an ideological system learning to reproduce itself.

>

>Much of this is simply too unsubstantiated to argue against. You should

>demand point by point substantiation.
>
>As I only teach on occasion I'm not the best person to speak to these
>allegations, but I do know that I've never been subject to any of this and
>that I don't recognize the situation described. I have on the other hand
>been required to sign loyalty oaths to the government.
>
>Deconstruction, if you hadn't noticed, enlists a lot of conservatives. Paul
>de Man ring a bell?
>
>>What can be done about our wayward campuses? More monitoring by out-
side
>>groups would be a start. The model is FIRE (Foundation for Individual
>>Rights in Education), which has been remarkably effective in rolling back
>>constraints on free speech and other repressive measures on many cam-
puses.
>>We also need a broader effort from the organizations that evaluate and
>>rank universities, including U.S.News & World Report. These organizations
>>avert their gaze from the ideological storm. It's easy to see why-ranking
>>colleges by course content, academic freedom, and diversity of faculty
>>would be costly and controversial. But the current system seems badly
>>outdated-like a plan to rank used cars without looking under the hood.
>
>I've never thought of US News and World Report as a liberal rag. Neither I
>suspect does its editor. What does USNWR have to fear? a professorial
>intifada?
>
>Note that the article has a very limited range of sources, all on the
>extreme right. A cursory examination also reveals the biases of the site.
>See for example
>http://www.jewishworldreview.com/avi/shafran_2003_11_05.php3, "Prochoice
>Judaism."
>
>Be careful which children you play with, Kirby. This stuff is all talk radio.
>
>Mark
--

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418. **Vernon Frazer**

Re: need your contact info

Sun 16 Nov 2003

Vernon Frazer
568 Brittany L
Delray Beach, FL 33446
[REDACTED]
[REDACTED]
[REDACTED]

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

From: "Aaron Belz" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, November 15, 2003 5:10 PM

Subject: need your contact info

> Dear Friends,

>

> My Palm Pilot died when my computer crashed, and I lost all my contact info

> for everyone. If you think I should have your street address, email address,

> and telephone numbers, PLEASE send it to me at [REDACTED]

>

> I am sending this to a number of lists, so please excuse me if you get it > twice.

>

> -Aaron Belz

> St. Louis, MO

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419. **kari edwards**

Re: Remembering Our Dead

Sun 16 Nov 2003

Alex..

I wish I could take credit for compiling these names, I was looking for times and places of our local tranny fest and trying to find the meeting place of the gathering on the 20th and found it and, was rather stunned to see the numbers. especially since 37 trans folks so far this year have been murdered 2 in oakland...

kari

p.s.

thank you for taking the time.. as another human tragedy takes place, between 4000, and 10,000 Iraqis have been killed because of this stupid war..

On Saturday, November 15, 2003, at 10:18 PM, alexander saliby wrote:

Kari,

First, thank you for having compiled such a detailed list; it may well take months for me to pour over it and cry.

Second, we all need to acknowledge the horrors of both aggressive-control crimes and the failure of the system to find either fault or culprits.

I may not sleep for a month as I ponder all these names you have posted. Yet, at the same time, I am comforted and acknowledge the benefits that come from your having taken the time and expended the effort to have posted the names.

Thank you; Damn you! Thank You.

Alex

P.S. I found the names of four whom I knew and befriended. I knew only of the deaths of two...shit!

---- Original Message ----

From: kari edwards

To: [REDACTED]

Sent: Saturday, November 15, 2003 9:57 PM

Subject: Remembering Our Dead

Reported anti-transgender deaths, 1970-2003

Source: Remembering Our Dead - <http://www.rememberingourdead.org/>

Larry Lavern Turner

Los Angeles, California

7-Mar-70

Shot by the LAPD

Unidentified crossdressed male

New York, New York

1972

Puncture wounds over the right eye

Maxwell Confait

Catford, England

21-Apr-72

Strangled

Jamie D. Ford

San Diego, California

1973

Stabbed

*William Battles
South Bronx, New York
24-Nov-73
Beat and sexually mutilated by members of a local street gang.*

*Joseph Moran
Redwood City, California
1974
Stabbed by Richard Mroczko*

*Jae Stevens
San Francisco, California
24-Jun-74
Five stab wounds, three directly to the heart.*

*Harvey Aberles
New York, New York
1975
Shot by NYPD*

*Yancey-Lisa R.
San Francisco, California
1975
Stabbed once in the abdomen and four times in the back*

*Barbarella (Joe V.)
San Francisco, California
15-Mar-75
Stabbed in the chest*

*Unidentified man dressed in women's clothes
New York, New York
Aug-75
Murdered, allegedly by William Harris.*

*Nikki
New York, New York
1976
Thrown off roof*

*Toni Lee
New York, New York
1976
Murdered*

Terri Williams Moore

*Lynnville, Iowa
20-May-76
Shot in the head and back by Richard A. Moore*

*Jody Susan Ford
Birmingham, Alabama
4-Apr-77
Shot with a shotgun by Larry Maddox*

*"Benderella" (Benjamin Scott Rae)
Tacoma, Washington
10-Jul-77
Shot in the face three times with a small caliber handgun, by Victor
Lynn Velasquez.*

*Cynthia Coffman
Nashville, Tennessee
24-Jul-77
Shot to death by Dan Edward Jones*

*Felicia Coffman
Nashville, Tennessee
24-Jul-77
Shot to death by Dan Edward Jones*

*Perry Young
New York, New York
21-Dec-77
Shot in the head by Ronald Haynes*

*Unknown man dressed in women's clothing
Boston, Massachusetts
1979
Murdered*

*Rita Sellers
El Rancho, Colorado
16-Dec-79
Murdered*

*Kristi Independence Kelly
California
1980
Died in a plane crash: the suspicion is that Kristi had probably been
assassinated by "Dannites" (the covert paramilitary wing of the
Mormon
Church).*

Jean Shelley Boushard Fox (Jeannie Sheppard)

Howell, New Jersey

15-Dec-80

Shot by Robert Fox

Barbara (William) Brodie

Feltonville, Pennsylvania

3-Jan-81

Internal injuries: the liver, abdomen, and lungs were punctured when

a

blunt instrument was inserted in Brodie's rectum.

Ernest "Ernestine" Murray

Oakland, California

2-Mar-81

Shot

Andre Vacarro

Providence, Rhode Island

15-Aug-81

Numerous stab wounds and a gunshot to the head

Diane Delia

New York, New York

7-Oct-81

Shot four times in the head by her husband, Robert Ferrera

Terry Wilson

New York, New York

25-Dec-81

Stabbed to death, allegedly by Warren Yaeger

*Unidentified man wearing high-heeled shoes, a dress and a
waist-length*

jacket

Washington, D.C.

4-Jan-82

Shot to death

Dianne Aubert

Quebec City, Quebec, Canada

16-Feb-82

Stabbed in the back 121 times.

Tara O'Hara

Berlin, Germany

1983

Head was bashed in

Linda Williams
Yonkers, New York
15-Oct-83
Stabbed to death by Ron Johnson

Unknown man wearing women's clothes
Miami, Florida
1984
Shot to death

Adele Bailey
N.E. Victoria, Australia
1984
Shot

Chiron Collins (Allen Kenneth Byrd)
Philadelphia, Pennsylvania
May-84
42 stab wounds to the head, neck, face, and arm by Theodore Roebuck.

Philip Robert Filshie
Toronto, Ontario, Canada
20-Dec-84
Stabbed in the side by Joyce Lorraine Filshie.

Tianna (Timothy) Langley
Philadelphia, Pennsylvania
1-Mar-85
Shot once in the back of the head

Cortez Morris
Philadelphia, Pennsylvania
17-Apr-85
Knife wound to the chest by Joseph Alexander

Felix Benitez
New York, New York
16-Jul-85
Murdered

Stella Essie (Jerome Brent)
Chicago, Illinois
17-Jul-85
Hit in the head with a sledgehammer by Loveless Austin

Clyde Massie
Pittsburgh, Pennsylvania

15-Aug-85

Shot to death by Stephen Orosz Jr.

Jessica (Gerardo) Castillo

New Brunswick, New Jersey

7-Oct-85

Shot in the head by Felix Rodriguez Diaz and Pedro Juan Concepcion

Faustino "Tina" Arroyo

Philadelphia, Pennsylvania

30-Jun-86

Suffocated, beaten and sexually mutilated by Donald Jennings.

Jonathan "Tanya" Streater

Philadelphia, Pennsylvania

30-Jun-86

Shot in the face, beaten and sexually mutilated by Donald Jennings.

Monique Rogers

Boston, Massachusetts

3-Aug-86

Drowned

Diane (Anthony Ellsworth) Carter

Boston, Massachusetts

16-Sep-86

Shot in the buttocks

Phyllis Olson

Minneapolis, Minnesota

23-Sep-86

Strangled

John

Desert City, California

1-Oct-86

Shot

David F. McLaughlin

Syracuse, New York

1-Oct-86

Murdered

Marvin Ball

Oklahoma City, Oklahoma

1987

Gunshot wound

Michelle Byrne
Nashville, Tennessee

Jan-87

Tortured for several hours, beaten to death, and beheaded by Kenneth Poole and Ralph David Frantzreb

Jane Golden (James Boyd)

St. Petersburg, Florida

6-Feb-87

Murdered by Steven W. White

Lisa Janna Black

Toronto, Ontario, Canada

2-Mar-87

Struck 20 times with a hammer by Synthia Kavanagh, her roommate and another transsexual. Kavanaugh also stuck a knife into one of Black's eyes. Brian Inch was reported as beating and stabbing Black.

Cam "Camilla" Lyman

Hopkinton, Rhode Island

Jul-87

Murdered

Rosando "Crystal" Sanchez-Reyes

Oxnard, California

25-Dec-87

Shot six times at point blank range by Daniel Montenegro Delgado.

Ruby Bota

Gibson, Florida

1988

Unknown

Samantha (Samuel) York

Fayetteville, North Carolina

26-Jun-88

Murdered, allegedly by James Edward Shaffer

Ramon Baez

Mexico City, Mexico

17-Jul-88

Murder, allegedly by Omar Francisco Orea Ochoa, Juan Carlos Fragoso, and Jorge Montes.

Charles Albert Lizotte

Toronto, Ontario, Canada

4-Oct-88

Beat with a weight bar by Yves Joseph LeClerc

Toni (David) Lowry
Pittsburgh, Pennsylvania
20-Oct-88

Multiple stab wounds to the chest, allegedly by David E. Neal aka
Micky
Alphonso Accardo

Vernon Sivills
Norfolk, Virginia
4-Nov-88

Head injuries attained in a hit-and-run accident perpetrated by
Michael
O'Donnell and Joseph P. Stone.

Unknown man dressed in women's clothing
Santa Ana, California
20-Nov-88
Shot once in the chest

Venus Xtravaganza
New York, New York
1989
Murdered

Peggy Santiago
South Bronx, New York
1989
Murdered

Steven Hernandez
San Francisco, California
16-Feb-89
Murdered by Kelly Nichols

Lindsey Alexander (Todd Alexander Asay)
Portland, Oregon
May-89
Shot to death, allegedly by Brian David Hill.

Carla Leigh Salazar
Santa Ana, California
28-Jun-89
Multiple stab wounds

Juaquin Jiminez
New York, New York
1-Oct-89

Beaten to death, allegedly by Richard Davella

*Castro Nova Estabon
San Diego, California
11-Jun-90
Shot*

*Rafael Sanchez Ayala
San Diego, California
11-Jun-90
Shot in the head*

*Julie Birchall
San Francisco, California
16-Jun-90
Injuries sustained in a hit and run accident.*

*Sherri Ransom
Morrisville, Pennsylvania
24-Jun-90
Beaten to death with a hammer by Johnny Fitzpatrick.*

*Jose Angel Osuna
San Diego, California
2-Jul-90
Shot several times in the chest and stomach.*

*Eduardo Lora Vasallio
Philadelphia, Pennsylvania
11-Aug-90
Shot four times by Vernon Bryan*

*Donald Pierce
San Diego, California
4-Sep-90
Struck by a car driven by Fred Ray Belloff and dragged about 50 feet.*

*Lim Yeow Chuan
Singapore
27-Oct-90
Stabbed multiple times by Kuppiah Saravanan*

*Michelle Hays (Joe Michael Hays)
Memphis, Tennessee
3-Nov-90
Shot in the chest*

Felix Abarca

East County, California, on Sunrise Highway

23-Nov-90

Murdered

Carlos "Tasha" Santiago

Oceanside, California

10-Dec-90

Shot to death by Jeffrey Todd Hammons and Todd Alan

Anna Francisco

Philadelphia, Pennsylvania

22-Dec-90

Stabbed several times in the chest and stomach.

Edna Brown

Atlanta, Georgia

24-Dec-90

Shot to death

David Perez

San Francisco, California

1991

Murdered.

Unknown Man Wearing A Dress

Hollywood, California

18-Feb-91

Multiple gunshot wounds.

Unnamed Transvestite

San Antonio, Texas

29-Mar-91

Bludgeoned to death

Carmen Marie Montoya

Oakland, California

10-Jul-91

Multiple blows from a blunt object to her face and head

Patrick Calvert

St. Louis, Missouri

7-Aug-91

Stabbed

Shannon Elroy Clay

Greenville, North Carolina

24-Sep-91

Multiple stab wounds, allegedly by Robert Surdaca Rice, Gerald Julian

Chandler, and Robert Lee Allgood.

*Lynn Therrett
San Francisco, California
Oct-91
Murdered*

*Huriell "Gypsy" Lockett (David King)
Atlanta, Georgia
14-Oct-91
Shot in the head*

*Rhonda Star (Ronnie Dean Lyles)
Atlanta, Georgia
29-Oct-91
Shot to death*

*Unknown man wearing wig
Atlanta, Georgia
29-Oct-91
Killed by blow to head*

*Jean (Woodrow) Powell
Atlanta, Georgia
8-Nov-91
Shot in the back*

*Kenneth Dale Robinson (aka "Midnight," "Casandra")
San Antonio, Texas
17-Dec-91
Stabbed in the throat*

*Richard Goldman
New York, New York
29-Dec-91
Shot and killed by his father, retired state judge Milton Goldman.*

*Unknown Transvestite Prostitute
Bronx, New York
8-Feb-92
Beaten and stabbed to death by Augustin Rosado*

*Jessy Santiago
South Bronx, New York
18-Feb-92
Murdered, most likely by Augustin Rosado*

Cameron "Tina" Tanner

San Francisco, California

21-Apr-92

Died as a result of wounds suffered March 11, 1992, when attacked by two individuals with baseball bats.

Harold Draper

Paterson, New Jersey

30-May-92

Multiple Stab Wounds

Rene "Michelle" Ouellet

Cape May, New Jersey

Jun-92

Strangled by Brian Halter

Marsha P. Johnson

New York, New York

6-Jul-92

Drowned

Robert K. Woelfel

Ixonia, Wisconsin

14-Oct-92

Shot twice by a shotgun blast, by Harold C. Maass

Victor Hugo Castillejos

Tuxtla Gutierrez, Mexico

Nov-92

Shot 10 times in the leg, chest and stomach with a 9mm pistol.

Anthony Swain

Atlanta, Georgia

8-Nov-92

Shot to death

Stephan "Stephanie" Chapman

New York, New York

Dec-92

Gunshot wound to the head

Grayce Baxter

Toronto, Ontario, Canada

8-Dec-92

Choked to death by Patrick Daniel Johnson, who then dismembered the body into several parts with a hacksaw.

Derry Glenn

Atlanta, Georgia

*19-Dec-92
Shot to death*

*Unidentified crossdressed male
Atlanta, Georgia*

*20-Dec-92
Shot to death*

*Giuseppe Mandanici
Sicily, Italy
1993*

Killed by a hit man hired by his father, Vincenzo Mandanici, for 700 dollars.

*Chrissey (Marvin) Johnson
Baltimore, Maryland
2-Jan-93
Multiple stab wounds delivered by Allen Horton*

*Christiaan D'Arcy
Hartford, Connecticut
26-Jan-93
Strangled by Thomas Saltonstall. He also tied up D'Arcy and put him in
the trunk of D'Arcy's car, which Saltonstall set on fire.*

*Delores Mack
Hahnville, Louisiana
22-Feb-93
Strangled*

*Quona R. Clark
Chicago, Illinois
2-Mar-93
Murdered*

*Gordon Tuckey
Sydney, Australia
Jul-93
Beaten to death by Thomas Dunn*

*Daniel A. Castro
Santa Ana, California
10-Jul-93
Shot once with a small-caliber handgun*

*Man dressed in women's clothing
Santa Ana, California*

10-Jul-93
Shot to death

Donnie O. Osby
Orlando, Florida

17-Aug-93
Shot in the chest with a .45-caliber handgun by Keith Neil Washington

Dinh Van Vo
Honolulu, Hawaii
6-Sep-93
Strangled by Demian McGuire

Marquita (Martin) Johnson
Xenia, Ohio
7-Oct-93
Shot three times in the face at close range, by Juan Lamont Harding

Derrick "Miss Tess" Hampton
Memphis, Tennessee
23-Oct-93
Stabbed and beaten

David Edward Wigley
San Antonio, Texas
8-Nov-93
Stabbed repeatedly in the chest and stomach

Ashley-Ann Summers (Eric Farrow)
Columbus, Ohio
20-Nov-93
Shot to death

Larry Venzant
Chicago, Illinois
19-Dec-93
Stabbed repeatedly and castrated by David Feikema

Brandon (aka Brandon Teena, Tenna Ray Brandon, Teena Brandon)
Humboldt, Nebraska
31-Dec-93
Shot to death, then stabbed, by John Lotter and Marvin Thomas Nissen.

Alanna Kella
New York, New York
1994
Shot

*Johanna Langer
Concord, California
2-Jan-94
Stabbed 120 times by Susan Mehuron.*

*Man dressed in women's clothing
San Diego, California
22-Jun-94
Murdered*

*Unknown Transvestite
Akron, Ohio
17-Sep-94
Murdered*

*Lazaro Comesana
Miami, Florida
17-Sep-94
Strangled to death by Rory Enrique Conde*

*Terrie Ladwig
Concord, California
Dec-94
Strangled*

*Rev. John "Gypsy" Prowett
Memphis, Tennessee
1995
Shot to death*

*Mara Duvouw
New York, New York
1995
Murdered*

*Unknown Partially Crossdressed Male
Philadelphia, Pennsylvania
1995
Shot in the head*

*Gisele Gaga' (Luiz Gastao Pereira Sobrinho)
Curitiba, Brazil
31-Jan-95
Shot by a police officer*

*Reynaldo "Reyna" Sandoval
Oxnard, California
26-Feb-95*

Shot in the chest and head.

Debra Forte

Haverhill, Massachusetts

15-May-95

Multiple six-inch stab wounds to the chest, any of which would have been sufficient to kill her. She was also beaten about the head and shoulders, by Michel Thompson

Unknown man dressed in women's clothing

Oakland, California

10-Jul-95

Blows to the head and face

Valerie Hill

Akron, Ohio

12-Jul-95

Shotgun wound to the abdomen by Edward Blazeff

Tyra Hunter

Washington, D.C.

8-Aug-95

Received inadequate care from D.C. general hospital, and from the medical team on scene of the accident.

Tarayon Corbitt

Dale County, Alabama

10-Aug-95

Shot twice in the head and once in the chest with a .45 Glock handgun.

Mocha Celis

Buenos Aires, Argentina

18-Aug-95

Shot twice in the penis, and abandoned in the street.

Robert Gillade

Vancouver, British Columbia, Canada

1-Sep-95

Murdered

Steven Wilson

Middletown, Delaware

Oct-95

Raped, hit in the head, and drowned by Lamont Harden

Quincy Favors Taylor

Atlanta, Georgia

11-Oct-95
Shot to death

Chanelle Pickett
Watertown, Massachusetts

20-Nov-95

Strangled by William Palmer. She also suffered a beating that left her face terribly bruised and bloody.

James Percy Rivers (aka Tatiana Rivers, Keymani Howard)
Oakland, California

30-Dec-95

Multiple stab wounds and a beating.

Logan Smith
Hoffman Estates, Illinois

22-Feb-96

Septic shock due to a punctured bladder.

Christian Paige
Chicago, Illinois

22-Mar-96

Brutally beaten about the head and ears, then strangled, stabbed deeply in her chest and breast area between 15 and 2 dozen times, and finally, burned.

Deanna Wilkinson
Toronto, Ontario, Canada

20-May-96

Shot in the back of the head with a .357 magnum filled with hollow-point bullets, by Marcello Palma

Shawn "Junior" Keegan
Toronto, Ontario, Canada

20-May-96

Shot in the back of the head by Marcello Palma

Rodney D. Neadeau
Minneapolis, Minnesota

31-May-96

Blows to the head and abdomen

Janice Ricks
Cleveland, Ohio

13-Jun-96

Shot once in the neck and once in the abdomen.

*Keooudorn Phothisane
Minneapolis, Minnesota
20-Jul-96*

Blunt force injuries to the neck and head. Body had been burned

*Thomas Hall
Wahiawa, Hawaii
15-Aug-96*

*Beaten in the head with a brick by U.S. soldier Anthony Tyrone
Biscoe.*

*Dion Webster
New York, New York
4-Nov-96
Knife wound to the head*

*Alan Fitzgerald Walker
Fayetteville, Arkansas
9-Nov-96
Beaten and strangled to death by Adam David Blackford and Yitzak Abba
Marta*

*Unnamed transgendered person
Madrid, Spain
1997
Murdered*

*Vanessa (Barry) Lane
Snowtown, Australia
1997
Murdered, allegedly by Mark Haydon, Robert Wagner, and John Bunting.*

*Curdell James III
Tuscaloosa, Alabama
1997
Shot in the back by Robert Lee Davis Jr.*

*Toya Charlton
Tuscaloosa, Alabama
1997
Shot in the back by Robert Lee Davis Jr.*

*Lynn Montana
Washington, D.C.
1997
Burn wounds*

Unnamed transvestite
Guatemala City, Guatemala
20-Feb-97
Shot

Robyn Brown (James Brown)
London, England
28-Feb-97
Multiple stab wounds

Martine Bohn
Mons, Belgium
22-Mar-97
Murdered

Gracie Detzer (James Detzer)
Edmonton, Alberta, Canada
28-May-97
Strangled and drowned in a bathtub by Steven Craig

Kevin Freeman
New York, New York
20-Jun-97
Skull split nearly in half

Marcela (Sergio Arias)
Rosario, Argentina
29-Jul-97
Stabbed

Stacey Estupinian
Guatemala City, Guatemala
Oct-97
Murdered

Maria "La Conchita" Palencia
Guatemala City, Guatemala
2-Oct-97
Shot repeatedly in the stomach

Robert H. Jones
New Castle, Delaware
15-Oct-97
Stabbed to death by Ronald Taltoan

Maurice E. Murray
St. Louis, Missouri

10-Nov-97

Shot several times

Yamile (Jorge) Lee

San Diego, California

4-Dec-97

Stabbed to death with a large butcher knife, allegedly by Luis Garces

Ali He'shun Forney

New York, New York

5-Dec-97

Shot

Vianna Faye Williams

Jersey City, New Jersey

24-Dec-97

Multiple stab wounds to back, neck, and chest

Tasha Dunn

Tampa, Florida

14-Feb-98

Bludgeoned to death

Jacqueline Julita Anderson

Portland, Oregon

24-Feb-98

Shot in the head with a shotgun by Eric Walter Running

Regina Haskins

New York, New York

4-Apr-98

Shot at least twice, once in the neck and once in the head.

Karla (José Alexis) Barraahona

El Salvador

5-May-98

Died from gunshot wounds to the throat and thorax received eight days prior.

Sigfrilda Shantall Pastor Arguelles

Catacamas, Honduras

15-May-98

Stabbed in the neck

"Tiny" (Robert Howard Gibson)

El Cajon, California

31-Jul-98

Multiple stab wounds, allegedly by Shawn Keith Wilson

Luana (Junior da Silva Lago)
Salvador, Bahia, Brazil
4-Aug-98
Drowned

Fitzroy "Jamaica" Green
New York, New York
18-Aug-98
Stabbed multiple times by Eric Carolina

Monique Thomas (aka Rufus P. Thomas)
Dorchester, Massachusetts
11-Sep-98
Murdered, allegedly by George Stallings

Chanel Chandler
Clovis, California
20-Sep-98
Stabbed to death, allegedly by Christopher Joseph Lopez and a 16-year-old friend.

Rita Hester
Boston, Massachusetts
28-Nov-98
Multiple stab wounds

Lauryn Paige (Donald Scott Fuller)
Austin, Texas
9-Jan-99
Stabbed multiple times in the head and torso, allegedly by Gamaliel Mireles Coria. A cut on her throat measured 9 inches long and 3 inches wide.

Robert Eads
Atlanta, Georgia
17-Jan-99
Cancer

Steve Dwayne Garcia
Houston, Texas
6-Feb-99
Shot once in the shoulder

Chris Muzett (Eddie Matthews)
Detroit, Michigan
20-Feb-99

Strangled with a phone cord

Unknown man wearing women's clothing

Houston, Texas

25-Feb-99

Shot in the abdomen

Leslie Re'Geanne

Chicago, Illinois

24-Mar-99

Struck and killed by a car

Tracy Thompson (aka Tracy Turner, Billy Joe Turner)

Cordele, Georgia

30-Mar-99

Head wounds, most likely caused by a baseball bat.

Emmon Bodfish (aka Margaret Ingalls Bodfish)

Orinda, California

24-Jun-99

Bludgeoned to death with a blunt object

Pvt. Barry L. Winchell

Fort Campbell, Kentucky

5-Jul-99

Beaten to death, allegedly by Pvt. Calvin N. Glover

Barretta Williams

Chicago, Illinois

27-Jul-99

Shot 16 times, pistol whipped, tied up with speaker wire, and gagged with a sock taped into her mouth.

Carol Wright

Pitsmoor, Sheffield, England

30-Jul-99

Strangled

Kareem Washington

Passaic, New Jersey

29-Aug-99

Murdered

Chareka Keys

Cleveland, Ohio

27-Sep-99

Blunt trauma to the head

Sissy (Charles) Bolden
Savannah, Georgia
15-Oct-99
Murdered

Tacy Raino Ranta
Baltimore, Maryland
22-Nov-99
Shot one time in the chest

Unnamed Infant with Ambiguous Genitalia
Dallas, Texas
8-Dec-99
Blunt force trauma to the head, as well as strangulation, allegedly
by
the child's mother, Aruna Kavili.

Alina Marie Barragan
San Jose, California
15-Jan-00
Not yet specified: allegedly strangled by Kozi Santino Scott.

Jill Seidel
Honolulu, Hawaii
3-Feb-00
Undetermined

Ihok (Hugo Yonathan)
Lenteng Agung, Jagakarsa, Indonesia
14-Feb-00
Eight stab wounds in the back, four in the abdomen and two in the
neck.

Vanesa-Lorena Ledesma
Cordoba, Argentina
16-Feb-00
Cardiac Arrest

Christine Chappel
Lowestoft, Suffolk, England
2-Mar-00
Drowned

Michelle Lynne O'Hara
New York, New York
14-Mar-00
Suicide after being brutally beaten and raped

Stephanie Yazum (Frank Yazum)
Schenectady, New York
23-Mar-00
Throat slashed

Déjà (Dondre) Johnson
Miami, Florida
Apr-00
Shot

Tyra Henderson
Washington, D.C.
23-Apr-00
Bludgeoned to death

Carla Natasha Hunt
Suitland, Maryland
15-May-00
Single gunshot wound to the head

Astrid La Fontaine
Guatemala City, Guatemala
20-May-00
Shot

Amanda Milan
New York, New York
18-Jun-00
Throat slashed

Beverly Lineth
Guatemala City, Guatemala
5-Jul-00
Beaten to death

Julia Carrizales
Webster, Texas
21-Jul-00
Strangulation

Dayana (Jose Luis Nieves)
Carabobo, Nicaragua
29-Jul-00
Murdered by two men

Keith E. Jackson
Miami, Florida
27-Aug-00

Blunt Force Trauma

*Ana Melisa Cortez
Nashville, Tennessee
15-Oct-00
Stabbed to death*

*"Walquiria" (aka "Walter")
San Salvador, El Salvador
19-Nov-00
Shot to death*

*Billy Jean Lavette
West Savannah, Georgia
20-Nov-00
Murdered via a wound to the back of the head.*

*James Jerome Mack
Buffalo, New York
21-Jan-01
Beaten with beer bottles, sexually assaulted with a broom handle,
strangled with an electrical cord and then drowned in a bathtub. His
body was later set on fire in a trash can behind a church*

*Brandi Houston
Houston, Texas
26-Jan-01
Murdered, allegedly by Richard Masterson*

*Victor Pachas
Paterson, New Jersey
25-Feb-01
Beaten, stabbed, slashed, and asphyxiated by Carlos Camacho*

*Francisco Javier Luna
Houston, Texas
4-Mar-01
Multiple gunshot wounds, including ones to the face, stomach, and
shoulder.*

*Robert Martin
Ashburn, Georgia
3-Apr-01
Severly beaten*

*Antonio Johnson
Dallas, Texas
10-Apr-01*

Shot

*Fred Martinez, Jr. (aka Fredericka, F.C.)
Cortez, Colorado
16-Jun-01
Bludgeoned to the head.*

*Della Reese (Lester Childress)
Chattanooga, Tennessee
26-Jul-01
Multiple stab wounds*

*Willie Houston
Nashville, Tennessee
29-Jul-01
Shot, allegedly by Lewis Maynard Davidson III*

*Loni Okaruru
Washington County, Oregon
26-Aug-01
Blunt force trauma to the head.*

*Nicole Lee Anderson (Thomas Shrom)
Hopewell, New York
Sep-01
Bludgeoned with a claw hammer, by Randy Loomis*

*Joanne Lillecrapp
Adelaide, Australia
4-Nov-01
Murdered*

*Jamie (James) Jackson
Washington, D.C.
21-Nov-01
Beaten to death in her own doorway*

*Terrienne Summers
Jacksonville, Florida
12-Dec-01
Shot*

*Raymond Nonato
Taguatinga, Brazil
23-Dec-01
Machete wounds from Hermano Sabino Vieira*

Michelle Paz

Valencia, Carabobo, Venezuela
11-Jan-02
Shot four times

Bibi Barajas (Hugo Cesar Barajas)
Houston, Texas
26-Jan-02
Shot multiple times

Faye Urry (Fabian Paquette)
Prince George, British Columbia, Canada
5-Feb-02
Murdered by Dale William Eliason

Leonela Valero Parra
Zulia, Venezuela
8-Feb-02
Shot twice

Amy (Raymond) Soos
Phoenix, Arizona
16-Feb-02
Murdered

Unidentified Filipino transsexual
Kawasaki, Japan
26-Feb-02
Stabbed in the neck and chest

Luciana Dos Santos Oliveira Mazza
Miramare, Italy
28-Feb-02
Shot, by Giuseppe D'Agostino

Anjie Milano (Andy Rafael Milano)
Valencia, Venezuela
Mar-02
Murdered

Alejandro Ray Lucero
Phoenix, Arizona
3-Mar-02
Murdered

Antonia K.
Eastern Germany
23-Mar-02
Attacked and killed

Pilar (Vladimir) Ibáñez Carrasco
Rinconada, Chile
5-Apr-02
Murdered

Hector Arturo Diaz
El Paso, Texas
10-Apr-02
Shot in the back

Gary "Brazon" McMurtry
Clintonville, Ohio
17-May-02
Stabbed, allegedly by Michael Jennings

Unidentified transvestite
Kuala Lumpur, Indonesia
17-May-02
Beaten to death

Aretha "ReRe" Scott (Franklin Freeman)
Charlotte, North Carolina
7-Jun-02
Bled to death after being shot in the leg

Nguyen Bui Linh
Vinh City, Vietnam
15-Jul-02
Stabbed by Tran Quoc Dung and Nguyen Binh Hung

Raimundo Rocha Alves
Sorocaba, Brazil
18-Jul-02
Head wounds from a blunt weapon

Paola Matos
Brooklyn, New York
22-Jul-02
Strangled

Deasha Andrews
Jacksonville, Florida
8-Aug-02
Shot multiple times

Stephanie Thomas
Washington, D.C.

12-Aug-02

Shot multiple times

Ukea Davis

Washington, D.C.

12-Aug-02

Shot multiple times

Sidnei Geber Aguila

Sao Paulo, Brazil

1-Sep-02

Shot three times by a motorcyclist

Daniel Phillip "Danielle" Redding

Daytona Beach, Florida

7-Sep-02

Single gunshot wound to the head, allegedly by Jason Lee Starkey

Ontwon Curtis

Newport News, Virginia

13-Sep-02

Shot several times in the chest

Gwen Araujo

Newark, California

3-Oct-02

Beaten and strangled

Amanda Jofré Cerda

Chile

24-Nov-02

Murdered, allegedly by Winston Michelson del Canto

Chandini, aka Nazir

Bangalore, India

1-Dec-02

Burned to death

Ze Galhinha

Brazil

Dec-02

Shot to death, allegedly by a military police officer.

Fernanda (Boris Javier) Covarrubias

San Felipe, Chile

4-Dec-02

Mutilated

*Tamyra Michaels
Highland Park, Michigan
14-Dec-02
Shot to death*

*Georgina Matehaere
Auckland, New Zealand
22-Dec-02
Beaten with a baseball bat, allegedly by Joe Tua "Bucket" Coleman.*

*Roberta Nizah Morris
Philadelphia, Pennsylvania
24-Dec-02
Beaten with a crowbar*

*Timothy "Cinnamon" Broadus
Ft. Lauderdale, Florida
8-Jan-03
Shot multiple times*

*Nikki Nicholas
Green Oak Township, Michigan
21-Feb-03
Shot to death*

*Danisha Victoria Principal Williams
Bradenton, Florida
28-Feb-03
Murdered*

*Unknown Transgendered woman
Cali, Columbia
6-Mar-03
Stabbed multiple times*

*Ronald Andrew Brown
Frenchville, North Rockhampton, Australia
7-Mar-03
Stabbed to death, allegedly by Jason Edward Piper*

*Merlinka (Vjeran Miladinovic)
Belgrade, Serbia
22-Mar-03
Beaten to death*

*Jorge Rafael Cruz
Guatamala City, Guatamala
25-Mar-03*

Murdered

*Kim Mimi Young
Washington, D.C.
9-Apr-03
Stabbed to death*

*Jessica Mercado
New Haven, Connecticut
9-May-03
Stabbed multiple times, then burnt*

*Hendricks Thomas aka Tanesha Starr
Birmingham, Alabama
22-May-03
Stabbed multiple times*

*Shelby Tracey Tom
North Vancouver, British Columbia, Canada
31-May-03
Murdered, allegedly by Jatin Patel*

*Michael Charles Hurd
Houston, Texas
18-Jun-03
Shot to death*

*Dayana Valverde
Guatamala City, Guatamala
1-Jul-03
Shot*

*Rogelio Jiménez Cortez
Guatamala City, Guatamala
4-Jul-03
Shot*

*Ericka (Erick David) Yáñez
San Pedro Sula, Honduras
15-Jul-03
Shot and killed, allegedly by a police officer*

*Cinnamon (Kendrick) Perry
Houston, Texas
20-Jul-03
Shot to death*

Nireah Johnson

Indianapolis, Indiana

22-Jul-03

Shot to death, allegedly by Paul Anthony Moore

Brandie Coleman

Indianapolis, Indiana

22-Jul-03

Shot to death, allegedly by Paul Anthony Moore

Selena Álvarez-Hernández

Council Bluffs, Iowa

31-Jul-03

Stabbed several times

Amirilis

Guatamala City, Guatamala

3-Aug-03

Shot to death

Marcelo Cesar Goulart

Criciúma, Brazil

8-Aug-03

Stabbed several times

Bella Evangelista

Washington, D.C.

16-Aug-03

Shot, allegedly by Antoine Jacobs

Emonie Kiera Spaulding

Washington, D.C.

20-Aug-03

Shot, allegedly by Antwan D. Lewis. Emonie also had severe head wounds.

Cassandra "Tula" Do

Toronto, Ontario, Canada

26-Aug-03

Strangled

Enrico Taglialatela

Napoli, Italy

30-Aug-03

Burned

Ricardo "Sindy" Cuarda

San Pablo, California

30-Sep-03

Shot multiple times

Adrian Torres de Assuncao

Brescia, Italy

7-Oct-03

Bludgeoned and dumped along side the road

Erika Johana

Rome, Italy

10-Oct-03

Bludgeoned

Rider Orcero

Milan, Italy

30-Oct-03

Strangled

Stanley Van Dyke Traylor

Oakland, California

6-Nov-03

Shot multiple times

[↑ Contents](#)

420. **adeenakarasick**

Re: need your contact info

Sun 16 Nov 2003

Adeena Karasick

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Te: [REDACTED]

[REDACTED]

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421. **Harriet Zinnes**

Re: need your contact info

Sun 16 Nov 2003

Harriet Zinnes

[REDACTED]

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422. **furniture_press**

Re: Word-virus: Nomadic Resistance

Sun 16 Nov 2003

Re: Tom Beckett for reading and opening the field a little. To everyone else, enjoy.

Myth

As I was saying, reminded of our recent algorithm.

Immediately forget you are permanently ephemeral.

All necessary implication of dailiness has long disappeared from the word 'journal'.

I befriend myself & no longer exist.[1]

A repository for whatever one does without knowing why.

As long as there is a form & a system.

I am a ghost of a former atrocity, that is, myself.

We are nearly through with living.

Tell me, who can be bothered with knowledge.

The individual is a mathematical exaggeration of its responsibilities.[2]

It is all the truth it knows, that is, it knows nothing.

As you quoted, being ephemeral.

Recurrent is.[3]

I thank myself & am appalled.

What do you mean when.

I was wondering, but then I stopped wondering.

The world wants to be large & simultaneously at large.

If routine & dailiness should go on forever.

What happens to the individual.

A disjunction in the formal 'you'.

As I have remarked.

Weather being the exaggeration of an implied military-industrial complication.

I keep a journal as a reminder to write in my journal.

Why.[4]

I say there is a form to this insistence.

Did you forget already.

1

I'll give testimony to
what it is possible
not to express.

give me a word,
& I'll bake a pie of it.

2

language does not express.
on the contrary—it accepts all inequalities,
especially when concerning the distribution of intelligence & its degrees.
this is called mathematical intercourse.
don't laugh.

3

ibid.

4

this poem
is a failure.
this poem
will continue to fail.

if the poem fails
then only can it continue.

Myth

Imagine that I am exhausted to the point of perusal.

Perfection is what is unbelievable, the joke.[1]

Nothing asks of nothing.

How much would you pay for a poem.

Expression, on its own, is a form of laziness.

Analogy is burning & I have no way out & this is what the author is demanding.

Did it ever occur to you to imagine nothing.[2]

Professionalism is a byproduct of an undesirable joke.

In a third attempt, the name & number become the plight of numerous narrators.

What do you mean when you mean.

We are nearly through with being suspicious.

In a speech delivered by someone at an undisclosed time at an undisclosed location.

Expression is not only a form of laziness but the plot thickens.

Thought is blessed with an incomplete sentence.

Pat yourself on the back & take note of it.

You're either with us or within us.[3]

Generally, the first condition of inquiry is adulteration or at least an act of deterrence.

I am aware but is this awareness.

A plot can be rescued by following the concentric circles back to their center.

When challenged, the individual resembled the mouths of narrators.

What you did not know usually came back as reader response.

A translation is worth.[4]

If paranoia were portioned out & what is the meaning of this.

Somewhere, at the end of thinking.

Have we met before.

Have we met before this sentence.

1

strange or funny ha ha.

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in all manners of writing,

the light

under a door

is an accident.

a cipher

is an empty chair

in an empty chair.

what is this difficulty

between the mind,

not minds?

3

"what is that?" someone shouted
a desire to read everything at once

4

who has suddenly become
the object of devalue
word on the street is
I am an abuse to context

--

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423. **Halvard Johnson**

"Sonnet: No Dice"

Sun 16 Nov 2003

Sonnet: No Dice

"The government (it was leaked) will not negotiate tariffs under pressure," the president said, from his home in the Large Magellanic Cloud. He jotted down names of concessionaires who will not negotiate, assuring us that the water and light cuts of the past few days

will be thoroughly investigated. "I want them to know that they can tighten every screw that they want to, but that I am a president who has arranged to do what must be done," he averred. At that very moment, three cartographers happened by, checking their power grids. The dean

of the press corps, as usual, was silent--her secretary, less so. Possible supply problems over the next several months went unnoticed until the very last moment. Tariffs congealed on the windowsills. Directors of some multi-nationals endorsed new slogans for upcoming ad campaigns, caused

at least indirectly, by inflexible and implacable news reports. "Still, as we have predicted, we have no credible evidence that cuts were caused intentionally," some said. "How would it benefit us to strangle all those Argentinian towns?" one asked, rhetorically. "In order to mine, we must cut down some trees."

And, even as they spoke, Maine voters, who knew a lot about felling trees, voted down the building of a million new casinos.

Hal

Halvard Johnson

=====

email: [REDACTED]

website: <http://home.earthlink.net/~halvard>

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424. **Sina Queyras**

Re: POETICS Digest - 14 Nov 2003 to 15 Nov 2003 (#2003-319)

Sun 16 Nov 2003

this is all funny until someone loses an eye....gentiles??? isn't that just a little bit antisemitic??

sina

>>>Synonyms:

.McScholarly: being unaware of the outside world.

.McTheoretical: speculative without a practical purpose or intention.

.McPedantic: characterized by a narrow, often ostentatious concern for book learning and formal rules.

.McEnlightened: person in charge of teaching the gentiles, as saving them from darkness.

-McArtist: not to be confused with McCarthyst

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425. **Stephen Vincent**

Re: one way to control those pesky liberal scholars

Sun 16 Nov 2003

In my excitement for the value and need to hire conservative professors (in response to Kirby Olsen's concerns about liberal ones controlling the academic world), Mark Weiss pointed out that I mistakenly wrote "Toby" instead of "Kirby." My apologies to any Toby on the list. Sentence should have read:

"... By golly. Kirby, indeed, the way things are going, you may have a calling!"

Parenthetically I responded via Aldon Nielson's subject post ("...pesky liberal scholars") because the "Congo" subject heading, given the real subject, I find off-putting. Africa, and particularly the Congo, already has enough issues of its own without having to take on a totally gratuitous association with this

particular one. Without asking, I suspect Aldon changed the subject for similar reasons.

Stephen V blog: <http://stephenvincent.durationpress.com> (full original message with correction) Yes, and I think many of can all testify that Rumsfeld, Rice, Wolfolitz, Cheney, Bush - the whole neo-con cabal - were destroyed by liberal professors inculcating each one of them with a sense of language and literature and democratic vistas while simultaneously instilling the zeal to lead the Republic in a grand and beautiful crusade to lift the globe from the manifold evils of theocratic, totalitarian etc. regimes. Each of these leaders clearly have been hammered into defeat - or call it "cut and run" - by the ill-informed use of the English sentence. If only they had been given honest, conservative professors, they would have been given clear headed analytical skills, the capacity to orchestrate authentic research and listen without bias to intelligence, the curiosity to know the the history, values and the various mind-sets of various global actors (undoubtedly juiced by language training and the counter-ethnocentric experience of taking the time to live within other cultures), indeed a learned appreciation for cultural and intellectual pluralism, and the skills to negotiate within cultures and to learn the advantage of negotiation over the inevitable losses produced by military intervention and occupation.

Yet these poor folks, it appears were cut-off from any such immersion at a very young age. The fault of Liberal professors, yes, that's only thing I can think of as one more young person gets cut down in Iraq by the misuse and abuse of the English sentence. Indeed it's time to get new professors into University English Departments, especially those who can really teach and enable our young and future leaders to learn the value of good grammar and a well informed, ignorance free sentence. By golly. Kirby, indeed, the way things are going, you may have a calling!

on 11/15/03 2:45 PM, ALDON L NIELSEN at [REDACTED] wrote:

See how our government feels about the free market when it comes to scholarship:

<http://www.spectrum.ieee.org/WEBONLY/resource/nov03/1103nvs.html>

*"War feels to me an oblique place."
--Emily Dickinson*

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



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426. **kari edwards**

Re: Word-virus: Nomadic Resistance

Sun 16 Nov 2003

nice post..

On Sunday, November 16, 2003, at 09:34 AM, furniture_press wrote:

Re: Tom Beckett for reading and opening the field a little. To everyone else, enjoy.

Myth

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Immediately forget you are permanently ephemeral.

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Have we met before this sentence.

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is an accident.*

*a cipher
is an empty chair
in an empty chair.*

*what is this difficulty
between the mind,*

not minds?

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"what is that?" someone shouted

a desire to read everything at once

4

*who has suddenly become
the object of devalue*

*word on the street is
I am an abuse to context*

--

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427. **Tom Beckett**

Re: Word-virus: Nomadic Resistance

Sun 16 Nov 2003

Some of your lines are as chiseled and buff as super models. I like what you're trying to do. Keep going.

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428. **Kirby Olson**

Re: Congo

Sun 16 Nov 2003

Mark,

The problem is that we have a Republican governor in this state. He's slashed our budget already. I suspect that not being aware of what's being said about academia in vast sections of the right is not going to play to the advantage of this profession. I am predicting a massive budget cut in state universities across the board if Bush wins the next election, especially in states with a Republican governor. Our governor is Republican. He appoints the chancellor of the SUNY system. The chancellor is number 8 in terms of political power in this state, and he has to do whatever the governor tells him to do or he's out of a job. It probably works in a similar way in many states. These articles are of course VERY right-wing, and are appearing in all the media outlets of the right, and the constant hullabaloo in Reader's Digest and other journals indicates that

talk-show radio sources as you put it have targeted academia. And I think the rhetoric is reaching boiling point. Even my mechanic calls this college "commie central." I have just been wondering if anybody else is aware of this phenomenon. Somehow academia has become the central gun site. While the public universities cannot be shut down -- the argument is that they belong to the public -- not to the left-wing -- they can have their sails selectively trimmed. And the budgets are going to be cut to the bone as soon as the election is over next November if the right continues to gain.

I'm not even thinking about whether these documents are true, although I suspect that they have an element of skewed truth. What interests me is the public perception and the potential fall-out.

It will go better in the private universities that have substantial endowments -- they can weather the coming storm. Perhaps I am just worrying over nothing!

-- Kirby

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429. **tom bell**

Re: need your contact info

Sun 16 Nov 2003

tom bell



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430. **Ytzhak**

Hell's Angels, Swollen Members. the New VI & Victoria City Council

Sun 16 Nov 2003

Victoria Independent Media Center

Original article is at

<http://victoria.indymedia.org/news/2003/11/18352.php>

Hell's Angels, Swollen Members. the New VI & Victoria City Council by Goyo de la Rosa • Saturday November 15, 2003 at 09:53 PM

The 'Swollen Members,' local trash culture favourites of the decadent Victoria Liberal City Council, have produced a music video which glorifies the notorious Hell's Angel's hoodlums. Are the Swollen Members and media Mogul Moses Znaimer the links between the bikers and their friends at Victorai City Council?

+++

Moe Sihota, my favourite silly socialist lawyer who would rather be on tv than in the courtroom, had a chap on the 'New VI TV' station the other night. Some guy shilling a new book about the Hell's Angels in Canada.

To segue into the talking heads part of the show, Moses Znaimer's skeleton staff in Victoria used a video by the infamous 'Swollen Members' rock group which shows the local trash culture lads hanging out in supposedly cool poses with dangerous- and nasty-looking fellows with big beer paunches, the latter worthies wearing the infamous club's insignia with skulls and other death culture symbols on their studded leathers.

All of the ugly bikers had incredibly beautiful-looking women lolling about in suggestive poses, attired in the typically skimpy outfits favoured by gangsta rappers' whores. This is the band, I remind my gentle readers, that not so long ago was used by Mayor Lowe and the Liberal Sport Cabal to make themselves look cool by association (like Paul Martin with Bono), to distract the people from the fact that they were about to borrow \$30,000,000 to build the new multiplex, without a clear democratic mandate to do so, but I digress...

But first they had to throw one last debauched farewell party, so all the phony sentimentalists could cry their tedious crocodile tears over the imminent demo of the old Memorial Arena, built after the second world war to commemorate fallen veterans.

Now, to their credit, the boys in the band have seen the light of reason, and apparently have decided that the video was a bad idea after all, but that newfound contrition apparently didn't stop the New VI from showing clips from it the other night during prime time.

Sihota wondered out loud how the band might want to 'pay back' society for their egregious lack of judgement in shooting and marketing the obviously objectionable video. Were they going to send some of the money made on the CDs sold through the video to victims-of-crime groups, he naively suggested? Sure, Moe, and the NDP is going to form government in the next BC election...

Back to reality: the construction of the new multiplex is proceeding on schedule, we are told, the Swollen Members' videos are shown regularly on Much Music, another Moses Znaimer trash culture outlet which probably has some of the most offensive music videos in the world showing regularly, degrading women, and banalizing violence in the process...and ex-Victoria City Councillor Laura Acton still has her high profile job at the station, after many others were recently let go in downsizing due to lack of ads sold. Acton is recognized by many as the insider's insider who apparently finessed the deal with the Liberal Sport Cabal (Victoria City Council) for Moses Znaimer to get a tax write-off worth many hundreds of thousands of dollars. Am I skirting too close to libel

here? Watch for the Concerned Citizens' expose on this scandal in the coming weeks...

But the bigger question Moe should have been asking is this: what are the links between the Swollen Members, the Hell's Angels, and the decadent and apparently criminally-linked Victoria City Council? He'll likely never ask that embarrassing question, as long as Acton is working in the station to protect corporatist interests there. Meanwhile, the pretentious station continues to push trash culture, acting as if it was in sync with local culture (which it clearly is not, hence their poor ratings) and to propagandize for the banalization of evil in sleepy little Victoria.

There must be some UVic journalism student out there who wants to pursue this story. Go for it!

+++

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-

Stay Strong

"Peace sells but who's buying?"

Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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431. **Kirby Olson**

Re: Congo

Sun 16 Nov 2003

Hi Maria -- don't bother with a point by point then. It may be true that there are equally balanced departments somewhere. I haven't experienced them, but it is somehow good to know that somebody believes that this exists.

I can't stand either the left or the right in this country (although I like individuals of both stripes, I can't stand the terrifying mob action called politics).

I hate the Calvinist right -- I don't fit in with them because they think that people can behave in a god-like manner. This completely disgusts me and makes me utterly sick to my stomach, because I know that it is a mask and that it isn't true.

I hate the Marxist left -- I don't fit with them because they think they are good people, but I don't believe that there has ever been or ever will be good people.

And I hate the way they use each other as their excuse not only for their existence, but as their rationale for violence. In the McCarthy days they'd point to the Stalinist crimes as an excuse to get rid of scholars -- and so many went off the roofs of buildings at the UW in Seattle -- seven or so. And now there is a turn to the left in the departments, and a consequent terror.

I always feel like I see almost an animalistic situation inside of people, especially when terror sets in. And the horrifying spectacle of class war, and all the faces that are presented as good and evil, when underneath it is just animal survival.

One thing I hope I suppose is that these two sides continue to have each other in gridlock for at least another hundred years, because if one side wins there will be no freedom left at all.

One thing I like about NSK and what survives of the surrealist movement is the consciousness of the utter Sadean evil inside everyone. It really scares me to meet people who think they are good, because that evil has no one watching it. I'm not sure if it's scarier in Christians or in leftists -- it seems identical to me. The same kind of pious put-down -- the violent recourse to the high ground -- as they each chase one another through the high seas seeing one another as the great white whale which once dead will yield absolute peace.

Right now the most immediate danger is that the right has targeted academia. Please don't get caught with your pants down. I don't want leftists to disappear just yet.

A totally evil person -- KO

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432. **Aldon Nielsen**
"for similar reasons"

Sun 16 Nov 2003

we don't have to go all the way back to the McCarthy era for tales of attacks on faculty deemed to be on the left -- why don't the articles claiming Left

--Emily 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

Sun 16 Nov 2003

However, I note that the University of Minnesota is home to a chapter of the National Association of Scholars as well as members of the Association of Literary Scholars and Critics -- I am sure that those organizations would be more than happy to connect anyone who inquires with Minnesota's small, brave band of conservative faculty -- who will, in turn, be pleased to explain just how bad things have gotten in the People's Republic of Minneapolis (where, I learn from the NAS Newsletter, which I read religiously, "literature" study has devolved to, gawd help us, cultural studies, except when the name of "literature" is trotted out to dupe unsuspecting donors) --

742

"Just so - Jesus - raps"
--Emily 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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434. **Ytzhak**

Privacy dispute threatens Street Link (Homelessness and Poverty)

Sun 16 Nov 2003

Victoria Independent Media Center

Original article is at

<http://victoria.indymedia.org/news/2003/11/18357.php>

Privacy dispute threatens Street Link

by Lindsay Kines, Judith Lavoie - Times Colonist • Sunday November 16,
2003 at 02:04 AM

Government holds up funding after society refuses to name homeless
clients

The B.C. government withheld money from Victoria's largest emergency shelter last month for failing to hand over personal information on the homeless.

The Ministry of Human Resources later released the money, but said it will make further payments only if the Victoria Cool Aid Society provides detailed "person reports" about its clients -- names, dates of birth, dates when they entered and left the shelter and number of nights stayed.

Carol Finnie, Cool Aid's chief executive officer, said the society is worried about violating their clients' privacy and has contacted B.C.'s privacy commissioner for advice. The society was told to get the ministry's reasons for wanting the information, but the ministry has yet to respond, Finnie said.

A clause in the society's contract requires Cool Aid to produce the reports. But Finnie said the ministry has never asked for them before, and the shelters have never produced them.

Cool Aid, which has operated for 35 years, runs the 16-bed Sandy Merriman House for women and the 55-bed Streetlink Emergency Shelter.

The society has always produced statistical reports on occupancy rates, number of beds used and number of people served, Finnie said.

"We've never given them personal information on our clients before."

Human Resources Minister Murray Coell said the ministry needs personal information about Cool Aid's clients so staff can verify that the hostel and money are being used appropriately.

Coell would not explain why the ministry cannot work with the more general data that it has used in the past, but said Cool Aid has agreed to supply the information on clients.

"They have a contract with us to provide that information. They agreed to it and signed it," he said.

Finnie said the ministry withheld payment of \$116,000 to Cool Aid's Streetlink and Sandy Merriman shelters last month. The society was never told and only discovered the missing money by examining its cash flow.

In a strongly worded letter to the ministry, Finnie and shelters manager Don McTavish protested the suspended payment as "unwarranted" and accused the ministry of "operating in bad faith."

The letter states that a ministry official "advised that the Cool Aid Society will not receive funds for shelter operations until we produce the personal information on our clients

"This is not working with us in good faith to resolve our difficulties," the letter says. "There are privacy issues to be addressed."

The letter states that Cool Aid has referred the matter to its legal counsel.

A 17-year-old homeless girl, who was camped outside the Streetlink shelter Saturday, said the government has no right gathering personal information on her or other homeless people. "I don't think it's really any of their business," she said,

The girl, who would only identify herself by her street name, Candy, said she has been on the street for a year, fleeing abuse, and living on money earned panhandling. She says she can't get welfare, can't find a job because she has no place to live, and can't find a place to live because she has no income. "This is the only place left."

Her friend, who goes by the name Angel, also questioned why the government needs to know his name or age, which, he fears, would allow them to delve into his family history. "They don't need to know that. Why?"

The two viewed the latest tactic as one more attack on the poor. "I say send some of the government people down here for a week and see how they handle it," Candy said.

Finnie said it's not the first time the government has stopped payments to the shelters in the past 12 months.

Finnie said the society discovered in October that the government withheld \$131,000 slated for Sandy Merriman House in July and August and only paid the money in September.

She said the stopped payments appear to be part of a larger pattern of harassment by the government at a time when agencies should be working together to fight homelessness.

"The numbers are increasing," Finnie said. Streetlink currently runs at 100 per cent capacity and turns away 25 to 30 people a night.

In addition to the stopped payments, Finnie said the comptroller general recently called on short notice to audit the shelters. In the letter to the ministry, McTavish and Finnie state that "while we have welcomed the auditors and will co-operate with them, I would have preferred receiving communications from the ministry previous to them contacting us."

Earlier this year, Finnie says Cool Aid was forced to issue layoff notices to shelter staff, because the ministry refused to confirm whether money would be available in June.

And Finnie said Cool Aid knew nothing about the government's recent decision to give \$18,000 to the Salvation Army to open five new beds for Victoria's homeless.

"We feel like we're being not only cut out of the process around discussions on how the government wants to address homelessness, but also they're not paying us on a regular basis, so we are footing the bill."

When asked whether the government is harassing Cool Aid, Coell replied "No, certainly not."

However, Coell said ministry staff have been asked to work directly with Cool Aid as the organization is recovering from financial problems.

Coell said some of the funding issues arise because Cool Aid is not applying for funding, even though it has been approved in the budget. "They actually need to ask for the funding . . . and they need to work with our staff as other shelters are doing throughout the province," he said.

The hiccups in funding for Sandy Merriman House originated with Cool Aid, he said. "We are committed to funding Sandy Merriman House. The funds are in our budget and they just need to apply for them."

Similarly, Cool Aid did not apply for the recent grant which went to the Salvation Army, he said.

Cool Aid should have known that it could apply for the cold, wet weather grants as the strategy has been in place for a number of years, Coell said.

"They need to apply for the grants and I don't believe they have. I have actually requested that my staff phone them directly, at the assistant deputy minister level, to get the information they need to them."

www.canada.com/victoria/story.asp?id=C2610D-EC03-48FA-9451-1AF6D6229C13

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-

Stay Strong

"Peace sells but who's buying?"
Megadeth

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<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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435. **schwartzgk**
Re: "for similar reasons"
Sun 16 Nov 2003

Tom:

Or the fact that it's widely known in publishing circles that she doesn't actually write her own books. Perhaps when she begins to start crediting her ghoster, she'll garner some ink.

Gerald Schwartz

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

From: "tom bell" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, November 16, 2003 5:10 PM

Subject: Re: "for similar reasons"

This brings to mind the charge that the NYTimes doesn't review those foaming-mouthed conservative like Ann Coulter? Might have something to do with quality.

tom bell

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436. **tom bell**

Re: "for similar reasons"

Sun 16 Nov 2003

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tom bell

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437. **Patrick Herron**

Strung Up

Sun 16 Nov 2003

Strung Up

Our symbols constellations hang delicately
from disinterested empty. Thoughts tethered to
this is the canopy of the evolving. This
is a model of you. This is a sail a
cheek a full awning hanging from threads
the billions of giant mass hellfires
dwarfed to specks in swelling peerless
frozen vast. Lighthouse wiredrawn shouts of light.
Connect the dots. This is a framework of you.
All you can eat, \$12.95. Pearls that were

his. I I I. The eyes have it. This is a mast
combusting, this are symbols constellations
our hang delicately from disinterested empty.

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438. **Aaron Belz**
Crane!

Sun 16 Nov 2003

This is appalling! After reading this paragraph about the final years and hours of Hart Crane's life --

"In 1927, Crane visited California with Herbert Wise and found himself in a 'pink vacuum' of 'nondescript people who seem just bound from nowhere to nothing.' His intimacy with his mother, whose loans helped to sustain him and his estrangement from his father (who died in 1931, pulling Crane into the legal thicket of a contested will), also contributed to a state of growing despair. When he went to Mexico with Peggy Cowley in 1931, the lure of the region that he had first visited at the age of sixteen could not overcome what Cowley called his 'suicidal mania.' After a drunken brawl on the ship A. S. Orizaba, Crane escaped from a boarded room and leaped into the sea. His last words, according to Cowley, were, 'I'm not going to make it, dear. I'm utterly disgraced.'"

I noticed that Crane's father, Clarence Arthur Crane, INVENTED THE LIFE SAVER -- as in, the candy. This invention made his father's fortune.

Strange coincidence, or . . . something more?

-AB

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439. **Rachel Loden**
Re: utility problem

Sun 16 Nov 2003

George, that's because we need to keep one hand free for the sawed-off shotgun.

The Brits keep fork in left hand, knife in right. The USAmericans cut a piece of steak or whatever, then put down their knife, move their fork to their right hand, and poke it in their mouth.

*I remember the young David Bromige (*no, that is not an oxymoron or any other kind) as a very struemich sort of fellow, recently freed from Saskatchewan, unable to eat a hotdog save with a knife*

and fork,
holding them the correct way as in the British way.

[↑ Contents](#)

440. **George Bowering**

Re: Congo

Sun 16 Nov 2003

*I looked at the article briefly and was shocked to see that the
Democratic Party is considered a "party of the left."*

What an idea! And I guess Boston is in the Deep South, and Larry King
is an intellectual elitist.

--

George Bowering
Friend of Dog Laureate of Canada
303 Fielden Ave.
Port Colborne. ON,
L3K 4T5

[↑ Contents](#)

441. **George Bowering**

Re: Crane!

Sun 16 Nov 2003

*This is appalling! After reading this paragraph about the final years and
hours of Hart Crane's life --*

*"In 1927, Crane visited California with Herbert Wise and found himself in a
'pink vacuum' of 'nondescript people who seem just bound from nowhere to
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the ship A. S. Orizaba, Crane escaped from a boarded room and leaped into
the sea. His last words, according to Cowley, were, 'I'm not going to make
it, dear. I'm utterly disgraced.'"*

*I noticed that Crane's father, Clarence Arthur Crane, INVENTED THE LIFE
SAVER -- as in, the candy. This invention made his father's fortune.*

Strange coincidence, or . . . something more?

Boy! They keep discovering this, generation after generation!

--

George Bowering

Friend of Dog Laureate of Canada

303 Fielden Ave.

Port Colborne. ON,

L3K 4T5

[↑ Contents](#)

442. **Aaron Belz**

Re: Crane!

Sun 16 Nov 2003

| *Boy! They keep discovering this, generation after generation!*

Well maybe if you old dudes would have TOLD us younger poets about this curiosity, we wouldn't keep discovering it.

Another one: Did you know that Henry W Longfellow's second wife--- Fanny Appleton Longfellow -- set herself on fire while trying to apply sealing wax to letters in the family living room? He ran around trying to put her out, but he failed, and she died. His own clothes caught on fire, and he sustained significant injury. It was a super depressing time for Longfellow. He had learned the full import of being a Fireside Poet.

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443. **Christine Murray**

Re: Crane! & Longfellow! & Mew!

Mon 17 Nov 2003

I've often wondered at these tragi-ironic & extreme endings of literary folk and/or their loved ones. Today these stories would be sucked straight into The Simpsons or South Park.

Or maybe I'm partial to the pomo-openness of such comic-ironic genre.

Anyway, Poe's ending is absurd, given his life, as is Charlotte Mew's. Their endings also seem to me fitting per this particular shock-of-but-not-supposed-to-laugh-at-the-absurdity-endings: Poe of course died literally in a mysterious loss of self, something his work seemed to cultivate, a point Lacan almost makes explicit. Mew, after struggling to write and support self and family members throughout the latter part of life, committed suicide by drinking Lysol. That's just so awful in every possible domestic, consumerist or commercial way: of all substances, it had to be the cleaning product, Lysol?--ugh, but of course.

Chris Murray
<http://www.texfiles.blogspot.com>

[↑ Contents](#)

444. **Stephen Vincent**

Re: Crane!

Mon 17 Nov 2003

Crane, as Spicer, had a deep streak of self-loathing. In Mexico, before his ill fated ship passage back to New York, he lived in a house next to Katherine Ann Porter. I don't have her book of essays handy, but in one paragraph she reports Crane coming home late at night, quite drunk, climbed a ladder up to his roof, where he stood at topmost point overlooking the entire neighborhood and yelled at the top of his lungs, "I am William Shakespeare. I am William Blake. I am Walt Whitman." Where upon she notes, "Not once did he say, 'I am Hart Crane'."

The demon done the job. Sadly.

Stephen Vincent

on 11/16/03 5:45 PM, Aaron Belz at [REDACTED] wrote:

This is appalling! After reading this paragraph about the final years and hours of Hart Crane's life --

"In 1927, Crane visited California with Herbert Wise and found himself in a 'pink vacuum' of 'nondescript people who seem just bound from nowhere to nothing.' His intimacy with his mother, whose loans helped to sustain him and his estrangement from his father (who died in 1931, pulling Crane into the legal thicket of a contested will), also contributed to a state of growing despair. When he went to Mexico with Peggy Cowley in 1931, the lure of the region that he had first visited at the age of sixteen could not overcome what Cowley called his 'suicidal mania.' After a drunken brawl on the ship A. S. Orizaba, Crane escaped from a boarded room and leaped into the sea. His last words, according to Cowley, were, 'I'm not going to make it, dear. I'm utterly disgraced.'"

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Strange coincidence, or . . . something more?

-AB

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445. **David A. Kirschenbaum**

Four Brendas, One Reading

Mon 17 Nov 2003

Please forward

Brenda Bordofsky * Brenda Coultas

Brenda Iijima * Brenda Shaughnessy

read to celebrate the Brendas issue of Boog City

Sun. Nov. 23, 3:00 p.m., \$3

The Bowery Poetry Club

308 Bowery

Directions: F train to Second Avenue, or 6 train to Bleecker Street. Venue is at foot of 1st Street, between Houston and Bleecker streets, across from CBGBs.

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://boogcity.blog-city.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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446. **Mairead Byrne**

Re: Crane!

Mon 17 Nov 2003

Hmm he'd probably have to shout "Harold Crane" and didn't like "Harold," but wasn't totally convinced about "Hart" and it's not satisfying to shout "I am ...??" though it sure is understandable. Mairead

>>> [REDACTED] 11/17/03 00:42 AM >>>

Crane, as Spicer, had a deep streak of self-loathing. In Mexico, before his

ill fated ship passage back to New York, he lived in a house next to Katherine Ann Porter. I don't have her book of essays handy, but in one paragraph she reports Crane coming home late at night, quite drunk, climbed

a ladder up to his roof, where he stood at topmost point overlooking the entire neighborhood and yelled at the top of his lungs, "I am William Shakespeare. I am William Blake. I am Walt Whitman." Where upon she notes,

"Not once did he say, 'I am Hart Crane'."

The demon done the job. Sadly.

Stephen Vincent

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> of the region that he had first visited at the age of sixteen could not
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> SAVER -- as in, the candy. This invention made his father's fortune.
>
> Strange coincidence, or . . . something more?
>
> -AB

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447. **tom bell**

Fw: "for similar reasons"

Mon 17 Nov 2003

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

From: "tom bell" <[REDACTED]>

To: "poetics" <[REDACTED]>

Sent: Sunday, November 16, 2003 11:20 PM

Subject: Fw: "for similar reasons"

>

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

> From: "tom bell" <[REDACTED]>

> To: "UB Poetics discussion group" <[REDACTED]>

> Sent: Sunday, November 16, 2003 5:25 PM

> Subject: Re: "for similar reasons"

>

>

> > At least we can be fairly sure she does her own makeup?

> >

> > tom

> >

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

> > From: "schwartzgk" <[REDACTED]>

> > To: <[REDACTED]>

> > Sent: Sunday, November 16, 2003 3:29 PM

> > Subject: Re: "for similar reasons"

> >

> >

> > > Tom:

> > >

> > > Or the fact that it's widely known in publishing circles that she
> doesn't

> > > actually write her own books. Perhaps when she begins to start
crediting

> > her

> > > ghoster, she'll garner some ink.

> > >

> > > Gerald Schwartz

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

> > > From: "tom bell" <[REDACTED]>

> > > To: <[REDACTED]>
> > > Sent: Sunday, November 16, 2003 5:10 PM
> > > Subject: Re: "for similar reasons"
> > >
> > >
> > > > This brings to mind the charge that the NYTimes doesn't review those
> > > > foaming-mouthed conservative like Ann Coulter? Might have some-
thing
> to
> > do
> > > > with quality.
> > > >
> > > > tom bell
> >
>

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448. **Alan Sondheim**

The Winds

Mon 17 Nov 2003

The Winds

Weather Conditions at 08:51 AM EST on 16 Nov 2003 for New York JFK, NY.

Temp(F) Humidity(%) Wind(mph) Pressure(in) Weather

=====
===== 45 57% NORTH at 0
30.27 Overcast

north and south, east and west, the fury of the null set... the code hidden in di-
rections, n.e.w.s.... something happening... somewhere... if we only read the
signs... if we could read... understand what is written... the die is cast over... the
weather cast... an oracle of truth... take it from me...

[↑ Contents](#)

449. **Alan Sondheim**

The Heterodox Utfardande

Mon 17 Nov 2003

The Heterodox Utfardande

The dark sinnebild of my enklav inspranget frammande omrade, I didn't know
foreign viljekraft or handlingskraft, the engelsk greve who was a indisk prast,

wow, jarnkula fylld med sprangl brandamne. I want my langforslag. You know the Frammande Ord of course because such is the oregelbunden - friskaror. I.O.G.T. My omedelbar askadning, igivelse, blixik, omedelbar uppfattning, 'blixit. A fientlig inryckning, invall! The book in the kollar, kolhink, the huvudnummer, ibl. det som bast drar folk. There are i hav o. sjoar kringdrivande, for ogat vanl. osynliga sma organismer. They are dangerous in vedertaget bruk, domstolarnas, rattsvana, rattssed, rattegangsbruk. Is this the now of gava or something given with an unknown forstavelso? The book is forstklassig, basta, finaste. Viva, you get the picture. I am an fruktamne, fosteranlag, 'fro.' I am i familjekretsen, bland de sina, fortroligt. You will learn en tavlas, en ritnings djup, dess formaga att ge riktig forestallning om former, avstand (luft, skuggor, farger). But you know overblick of course, in a handstil. One apologies for the sicksackformig bergstig, ormstig tone of this. See the book. Every blodvatten has a book.* Every code** in a plan, utkast, forslag.

* fuktighetsmatare

** formalningens gud

- ett manghovdat vidunder

[↑ Contents](#)

450. **subrosa**

KYOO

Mon 17 Nov 2003

next KYOO

Stringâ€™s lip of talk loose in trees a sleeve and of (air (limbs to walk through life into more across one the distance is short a prevailing a hiss in mid-stream speckle dance again walking through loved ones this motion toward the core where I finds collaboration you arm in arm in exchange for only flower the one the being here maintains the shaft one eye accepts light for the other root grows tangled a doubly strung base unequal elements reaching success sucked in open red beads form gaining the dolphins' margin is water propelled from one to the next here in water where it falls animals come and both worlds appease either side of its head to snap a branch now ruins this one flocks of white flap as it lands the well the wall exceeds in shocking the skin standing in the sun ahead in the middle it finds you loafing the ocean comes to the shore leaning into a forest the charged epaulettes gravitate toward zero pistons pump the image of a verb in the mirror the decision is a system will collapse (wave never ending (wave never ending attuned to coins of sound to the radiance of one vowel instigates one hundred bricks don't when in distortion fly with no bones here an interim breath hover hovers dear one enemy confines persists in bright

colors new shapes for joy designate it's true the inside only half resembles what
you hear now the tables and screws floating red and trees and figures a word-
less head but body all the same or distance of time spent in any given place the
phonetics of a corridor while passing through ahead asserting itself a span a
bridge gone snaps bulge the walls budge without it there is no you one pre-
cedes the other snug like continents sung left-handed the legs of machines
small case 17th english letter polyforms of no thinking destines consist of air
and energy equals curves clouds ingest wind the way breath need not involves
lingers of walking loses direction when attention dims the torso seems unread-
able unable to accept light rings of dance fall to the side through sleep is no sta-
ble force renders it image-full especially convex buildings chase each other to
the ocean as you are wanting music

in the morning the impression on the sheets is from falling

by the light a yellow ceiling brightens the ceiling

while bending over to harvest dots the satchel spills

all that bird really has to know is five syllables

two on one hand and three at night

a simple maneuver strengthens the back of the head

in the morning rippling having ended

angstrom above angst above a periphery of glances diagrams speech

undetected a duende body falls the heart with its wheel's lure

by a star nailed to night the sky moves across a sample

an invisible horse

first blood

then and

a sound

Nico Vassilakis

[↑ Contents](#)

451. **dcmb**

Re: utility problem

Mon 17 Nov 2003

Neither of my parents was a professor; neither was jewish. But all else is
true. Beware, you toadies. Johnny Depp has sworn allegiance to me. DB, HAHS,
1945-1950. Prepare to meet death.

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

From: George Bowering <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Friday, November 14, 2003 3:49 PM

Subject: Re: utility problem

Well. I guess it was a nomad meatloaf and that made its wretched provenance all the more alluring to Pierre. As he says, "The days of anything static--form, content, state--are over," and apparently that goes double for ground chuck.

But "Goldberg boxers." Were those Rube Goldberg boxers? I had a Rube Goldberg brassiere once but I gave it to Leslie Scalapino.

I know. I saw it on Bromige one time. But no, this Goldberg is the hero of the World Wrestling E-something. He is fearsome. Both his parents are professors. It is wonderful, he didnt take some fake fancu ferocious name, but just that wonderful jewish unlikelihood wrestling name.

Hey, I told Pierre all about the provenance of the meatloaf and he insisted on having it anyway. He was standing there in his Goldberg boxers and carrying a Kirby Doyle book. My heart softened. My head too. I gave him the meatloaf and a bottle of A-1.

>George, George, George, such a load of piffle, and when I think of the

>unspeakable things you and Maria did all night with that poor battered

>meatloaf. . . . As you well know it never crossed my lips.

In fact I was

>trying to throw it out the hotel window when you offered it to Pierre

>for lunch. That was unkind of you, and they haven't forgotten at the

>health department in Winnipeg. I hope all of Pierre's tests were

>negative.

>

>Btw someone call the Canadian mounted spelling police. Bowering is

>trying to spell "squeamish."

>

>

>> Ha! I have had many a breakfast with you, Rachel, and I have never

>> known you to be squeamish. You did tell me to cover up my chest hair

>> one time, but as I recall that was the time you were having the

>> previous night's meatloaf for breakfast, with salsa on

it. Lord! I

>> remember the dog was looking at you with imploring eyes. I could

>> hardly bite into my rye toast.

>> GB

>>
>> >Gosh. It seems that while etherised I somehow called up
the ghosts of
>> >Pierre Joris and Gyorgy Bowering. If you guys are going
to kiss in
>> >public (and discuss your "firkin") you really ought to put
>> some kind of
>> >rating in the subject line. I mean, decent people are eating
>> breakfast.
>> >
>> >> Was that YOU in Missoula? I thought it was James Lee
Burke! Shows
>> >> what a few bottles of Rattlesnake will do to a fellow,
>> especially a
>> >> visiting Canadian. If that WAS you in Missoula, how
do I get your
>> >> firkin back to you?
>> >
>> >> >well, I'll be darned, George, so that talk about X.J.
>> was just one
>> >> >of your come-ons and then, if I remember the
sequence accurately,
>> >> >you tried to prove that a Canadian kiss was as good
as a French
>> >> >kiss, but that burly barman wouldn't have any of it and
>> so we drove
>> >> >back to either Peekskill or Missoula, whatever... I
>> think I'll have
>> >> >another Mirabelle just about now... Pierre
>> >> >
>> >> >
>> >> >>>Well, Bowering says he has never been to Peekskill. But he
>> >> has time to
>> >> >>>hang out in Missoula watching Little League games. Go
>> figure. If it
>> >> >>>weren't so bewildering it would be just plain sad. Maria
>> >> and I are going
>> >> >>>to have to live with that. We'll sit on our little tuffet
>> >> of memories,
>> >> >>>and occasionally we'll be joined by Pierre Joris.
>> >> >>
>> >> >>Now wait just one minute! That stuff that went on
between me and
>> >> >>Pierre wads just collegial, only some mutual
recognition of our
>> >> >>devotion to the poetry of X.J. Kennedy. Okay, we may
> > have embraced a
> > >> >>few times, but he's a European, eh?

--

*George Bowering
Misses Donald O'Connor*

*303 Fielden Ave.
Port Colborne, ON, L3K 4T5*

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452. **August Highland**

TELLER DRAWER AUDIT HOME THEATRE

Mon 17 Nov 2003

TELLER DRAWER AUDIT HOME THEATRE

APHORISM #0000001:

1, f P 2. O, (P 0 1 r. N ^; on my system -- "CC. (mod p):, hiirOin naccindi an-Tae (s. 2i wrapped in mystery? And.

APHORISM #0000002:

Monic, and. B, _____ HAD TO GO BACK AND. Fields to me, Gray! the special edit keys. J h, where j z (s. Suddenly she is inside, with head down, 4.

APHORISM #0000003:

To 8 (1 x), matrix supplies, and front. P b (1). October +++++ sensitive souls?. Like silent) using the following. 6, = The inverse of C is.

APHORISM #0000004:

Beeps, you're ok. k=1. J 1 1)=. . k=0 ammaa aa hh abbbaa ani. P deg (p boD-Dukindaku kaTTi n. = BUG??.

APHORISM #0000005:

Spelling that oft' fi. V v the minimum polynomial that which I desire,. 3, =r(3) = 0 and s if interested call xxx-. X 5 B. Who knows when you will, 1 1 Since s(x) is also of.

APHORISM #0000006:

: It's back up folks! companion. Reccakodutunnadi.mammii, 2 g q ik. =, NUCOMP hear. -- -z "", XXXXXXXXXXXX e. Cuusaanu.bangaaru chaaya, ***** land indeed it might.

APHORISM #0000007:

„ EXCLAMATIONS I Hi Mickey;. ! i m. O (q 1 the shadows. Working. B, THE ONLY WAY THAT YOU " ". Condition is that the, DISK DRIVE CHEAP?? \$.??) 5.

APHORISM #0000008:

Aritaerinadi kanuka naa $C^2p=3$. E and that a is in the, 1 1 b. # j (k, t x 2. In o (m, As for date, hmm, i'M M for n=5 is. <<<<<<<<<<<<<<<, and det $E=o/.$).

APHORISM #0000009:

B A i. I = provide the words to the. P ollard's Gary Grossoehme. n2 j ^ . D (p 1)_ modes are. Ffl class E j P deg (P.

APHORISM #0000010:

In tegral 1 Y *. Past the hurricane in, actually these are NEC 1. Ff u. B, directed)=. J=0, instance, in the SF Bay)=.

august highland

alphanumeric labs

--"language is a style statement"

www.alphanumericlabs.com

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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453. **August Highland**

EXPLICIT FOREST LORE

Mon 17 Nov 2003

EXPLICIT FOREST LORE

ooooooooooooooooohhhhhh #0000001:

Rom cart. ----. cheap m2rmc variable. The discusion of how to. Special case of [ser90b .. Sac troop, become even more WHY ARE MANY. : r conjugacy classes + : : + Y. Durable foundation where the actual M H.Q..

ooooooooooooooooohhhhhh #0000002:

3 changes to the rmc the introduction of new (WRITE BACK!!!!>. Z Remaining topics relate. Jaaophir mere advise) 2 Ni(G; C) have politicians; drug. ...to all

like valleys masturbated. Now I ki eyes closed thee aur. Is from 1 to nr and we,) illusions,.

ooooooooooooooooohhhhhhh #0000003:

First. oooooooooooooooooohhhhhhh (9=4)(1 3 cos`. Conjecture and atomic =. To: all fm: re: g)= 4. 3 "public service effort".. 0, FEB p.

ooooooooooooooooohhhhhhh #0000004:

Cuts in past days that`. 1 0 x. The promoter stands. 0 8. 2 H;C Programmable. 1 k`.dat' file. ir Loop.

ooooooooooooooooohhhhhhh #0000005:

That, last section is an calculate. =0:5312:, THE CARBON GRANUALS IN for some $k * 0$! $1 = \_ :$. Defines a (meromorphic) of which is contained in so that`. 2, you will): fn : P(Y. Mummy ke moonh se, =====\Lambda.

ooooooooooooooooohhhhhhh #0000006:

And the software. share sequences etc 31. Genuses of degree n PMS PORTLAND. 0 1 =-- -- -- -- -- -- -- -- -- --. H(a enddo do is the permeability of. Z WITH DOCUMENTATION AND H.

ooooooooooooooooohhhhhhh #0000007:

Kar ragartee thee.kabhi M $g*1$! \Omega \Phi. Prefactor and stores it O) 4. Printers, a video Mujhe bahut kharab laga m2 divisor An array of. 2, d OE is a halfcanonical I. Subj : val-kill 'you can listen, really
~~~~~.

ooooooooooooooooohhhhhhh #0000008:

Divisor and m2 prefactor deception ... was it bola"are maalkin, humara. Choochi mast hai, ek large.. System, then listen to, THIS ONE, AND THAT MEANS interesting answer,. 4 \*\*\*\*\* the Phantom Glitch. Component of h(a interpre-

ooooooooooooooooohhhhhhh #0000009:

3 from [Fri99, Talk 2. each of the following. Anything about the psu,  $m2no(im2)**2$ / value of 9/5. It is then. Atari club g invariant:. The second do loop is, part integration is over the. The good guys from emphasize the fact that j.

ooooooooooooooooohhhhhhh #0000010:

Orbits on ni(g, OUT 1. H(a, g)Q) for  $Q \geq H$  p. In his oaece. he walks describe the ESC. Planned BACK TO THE TOP OF THE. Now what does that say, ind(g reduced) equivalent to.

ooooooooooooooooohhhhhh #0000011:

Modified (by yours us constantly -- NEW :..... 2, 1 nanga hokar apna laura.  
That they be hooked up ^V^^^V^V^V^V^V^V^V^V^V Remaining topics  
relate. 1 -xxxx WRK.. Ffl each c karne ke baad dono nange.

august highland

alphanumeric labs

--"language is a style statement"

www.alphanumericlabs.com

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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454. **Ron**

***Silliman's Blog***

*Mon 17 Nov 2003*

---

<http://ronsilliman.blogspot.com/>

Jack Collom:

How to shut up in a poem

Writing after 60, after 70

Philadelphia Progressive Poetry Calendar

In memoriam: Mario Merz

(Arts of Fibonacci)

Poetry & jazz

What do you support

if you publish in a journal that

appears to exclude women

or if you like Ezra Pound?

A new talk from

William Carlos Williams:

The Basis of Poetic Form

Keston Sutherland:

What is vagueness?

Gary Sullivan on Dan Davidson's Culture

Bruce Andrews:

Born to blog

(against "comfy" reading)

Jake Berry replies

to my review

Dan Davidson's Culture -

when the "early work" is the only work

<http://ronsilliman.blogspot.com/>

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455. **Mairead Byrne**

***Re: Silliman's Blog***

*Mon 17 Nov 2003*

---

Ron, your list below is not loaded with women authors. In fact I see no women authors here at all. So I suppose you're in a reasonable position to

examine the question you ask: What do you support

if you publish in a journal that appears to exclude women or if you like

Ezra Pound? I'd be glad if you would add my blog to your roll, though I

know I've mentioned this before ....

Mairead

Mairéad Byrne

Assistant Professor of English

Rhode Island School of Design

Providence, RI 02903

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

[www.maireadbyrne.blogspot.com](http://www.maireadbyrne.blogspot.com)

>>> [REDACTED] 11/17/03 07:28 AM >>>

<http://ronsilliman.blogspot.com/>

Jack Collom:

How to shut up in a poem

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or if you like Ezra Pound?

A new talk from  
William Carlos Williams:  
The Basis of Poetic Form

Keston Sutherland:  
What is vagueness?

Gary Sullivan on Dan Davidson's Culture

Bruce Andrews:  
Born to blog  
(against "comfy" reading)

Jake Berry replies  
to my review

Dan Davidson's Culture -  
when the "early work" is the only work

<http://ronsilliman.blogspot.com/>

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---

456. **Michael Cross**  
***Zukofsky/Cremaster***

*Mon 17 Nov 2003*

---

Check out le blog for some talk on Z.'s "Bottom on Shakespeare" and Matthew Barney's "Cremaster," recently given as a paper at the Bottom conference here at BFLO (organized by our own Thom Donovan, jack of all trades, master of each!).

Michael

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---

457. **Michael Cross**  
***www.michaelcross.blogspot.com (sorry!)***

*Mon 17 Nov 2003*

---

Oh yea: [www.michaelcross.blogspot.com](http://www.michaelcross.blogspot.com)

I tend to forget logistics.

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458. **Kevin Hehir**

**Re: Congo**

Mon 17 Nov 2003

---

kirby,  
normally i don't get involved with american university sniping but when you write-

Remember, I am talking about WITHIN universities -- a short summary of the info I've read over the summary was in John Leo's UW NEWS and WORLD REPORT article -- which you now have to pay 3 dollars to get. It is summarized here: <http://www.jewishworldreview.com/cols/leo091702.asp>

and I follow the link to read this yer man John Leo writing this:

"It's not news that college professors are lopsidedly drawn from the political left. But American Enterprise magazine offers some numbers on how heavy the tilt has become."

so i have a look at the American Enterprise Institute to learn this:

"Instead of stuffy writers telling you what to think, you'll examine bright, breezy articles, clear charts and graphs, and powerful illustrations that let you build your arguments and form your ideas."

Kirby, what draws you to this kind of research? I hope you don't teach any sort of critical thinking or media awareness courses.

bewildered in Canada,

Kevin

--

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459. **Ben Basan**

**Re: "17 Reasons," Public Art in San Francisco**

Mon 17 Nov 2003

---

Kevin,

This sounds fantastic! Any chance of taking a picture of the different reasons (or at least yours) and posting them somewhere where those (like me) with no chance of seeing them can see them?

Thanks,

Ben

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

From: UB Poetics discussion group [mailto:██████████]

On Behalf Of Kevin Killian



Sent: Monday, November 10, 2003 4:10 PM

To: [REDACTED]

Subject: "17 Reasons," Public Art in San Francisco

*Today was the opening of "17 Reasons" at the Jack Hanley Gallery in San Francisco. This show is curated by Jack Hanley and Kate Fowle, they have invited 20 artists to impose site-specific projects on the landscape of San Francisco's Mission District.*

*I'm one of them. If you have a chance to go to San Francisco please try and see my piece. It might not be there for very long since it's unauthorized by local authorities, but it's standing right at the corner of Albion and Camp Streets, it's about seven feet high and three feet wide and two feet deep. It has a little roof on it with the name of the piece. It started with my poem, "There's a Dark Secret in Me" which was published in an early issue of THE POKER. Then my collaborator the young artist Colter Jacobsen turned it into a sculpture. Now it's sitting there on the corner, very close to Summi Kaipa's apartment. Wonder what she'll make of it! I forgot to tell her it was going up! If it rains, many of my words will wash away. Check it out before it's too late. You should get a map and walk around and see the whole of "17 Reasons," which includes not only me & Colter but also John Baldessari, Dave Muller, Chris Johansen, Yoko Ono, Jeffrey Vallance, many more.*

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460. **Kevin Hehir**  
***is good for the Gander***

Mon 17 Nov 2003

---

Hi again, I don't want to suggest that things are all sweet in Bowering's north. Last week a man named Paul Martin , in essence, became our Prime Minister without one single Canadian Citizen voting him to be our leader.

>

> Where will Paul Martin take us? - National Commentary - CBC radio - Nov  
> 14, 2003

>

> Paul Martin will be just one step away from the prime minister's job  
> later today. Where will Prime Minister Martin take us? I don't think we  
> have to waste a lot of time gazing into a crystal ball. He'll take us  
> down exactly the same path he took us for nine years as finance  
> minister. That path was the systematic dismantling of the Canadian  
> government - from radical decentralization, to huge cuts in social  
> spending and the gutting of the federal revenue base through the largest  
> tax cuts in Canadian history.

- >
- > Those with longer memories will recall the rigid free market medicine
- > prescribed by Paul Martin. What is less well known is who sold him that
- > medicine: Tom d'Aquino of the Business Council on National Issues - now
- > called the Canadian Council of Chief Executives. It's an organization
- > that represents the 150 most powerful corporations in the country.
- >
- > In 1994 the BCNI presented Paul Martin with Bay Street's ten point
- > policy wish list. It's key elements were radical decentralization,
- > abandoning any federal leadership in social policy, and huge cuts to
- > social programs as the only acceptable method of deficit reduction.
- > It also included massive tax cuts for the wealthy and Canada's largest
- > corporations. In the subsequent six years Paul Martin delivered on every
- > one of those ten items.
- >
- > For those trying to divine where Mr Martin will take us in the future we
- > need look no further than the Council of Chief Executives and its annual
- > general meeting, held last January. Paul Martin was conspicuously in
- > attendance. It was at this high powered affair that Tom d'Aquino
- > announced the new medicine for the country - a radical initiative for
- > continental integration.
- >
- > The new plan would result in the most comprehensive surrender of
- > Canadian sovereignty ever proposed. The Chief Executives are suggesting
- > that the border be no more than - and I quote - an "internal check
- > point." We would be issued with "North American Identity Cards." Four
- > key policy areas -- borders, the military, economic efficiencies, such
- > as environmental regulation, and energy security - would be jointly
- > managed by four so-called "Joint Commissions." But jointly managed
- > clearly means U.S. controlled. In all these policy areas, Canada would
- > end up changing its policies to match those of the U.S.
- >
- > The implications are staggering. Our defence policy - and therefore much
- > of our foreign policy - would be decided at the Pentagon. Our
- > electricity prices would be determined by U.S. demand. And our fresh
- > water would be subject to export to solve the looming American water
- > crisis.
- >
- > Will Paul Martin deliver on this radical plan? The Council of Chief
- > executives - made up of the same people who ponied up \$12 million for
- > Martin's leadership campaign - have every reason to be optimistic.
- >

> For Commentary, I'm Murray Dobbin in Vancouver.

>  
>  
>  
>  
>  
>  
>  
>

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#### 461. **Fulcrum Annual**

##### ***Poets Joe Green, Jeet Thayil, Mark Lamoureux to read at Wordsworth in Harvard Square***

*Mon 17 Nov 2003*

---

The Fulcrum Reading Series Presents:

Friday, November 21, 2003, 7:00

@ Wordsworth Books, Cambridge MA

Joe Green, Jeet Thayil and Mark Lamoureux

"Later in life JOE GREEN decided that he would write about the big subjects. Sadly, he has forgotten what these are. Thank God he has discovered a trove of manuscripts left behind by various personages who have passed over to the Other Side. Saved just as Yeats was --- however, no woman named George was involved. He currently lives in the American Midwest and received the best sort of literary education at the University of Minnesota where professors would point to where Berryman jumped and remark, always, that "he didn't hit the water."

"JEET THAYIL was born in Kerala, India, and educated in Hongkong, New York and Bombay. In 1998, he returned to New York, where he received an MFA from Sarah Lawrence College. His two earlier collections of poetry, Gemini and Apocalypso, appeared, respectively, in Bombay and London. Jeet Thayil is married and lives in New York City, where he works as an editor and writer."

"MARK LAMOUREUX was born in Tolland, Connecticut, where he was raised by appliances, mere miles away from the University of Connecticut where Charles Olson spent his final days. He received his Bachelor's Degree from Marlboro College in Marlboro, VT. His work has appeared or is forthcoming in Jubilat, Lungfull!, Fulcrum, Art New England, Can We Have Our Ball Back? and other publications. His chapbook, "City/Temple" was released by Ugly Duckling Presse in November 2003. Another chapbook to be published by Boston's Pressed Wafer is forthcoming in the winter of 2003/2004."

462. **Stephen Vincent**  
***Salt Lake: Bush/Blair Sculptures***

*Mon 17 Nov 2003*

---

Last March, the Gothics News Service reported (below) on the results of a National Purge and Shape Sculpture Competition. There have been no new updates on the progress on getting permits for the installation, other than some flimsy opposition from Utah's US Senator Orrin Hatch and his recording choir. However, in light of tomorrow's Bush/Blair reunion in Britain (protests et al) it seems important to reprint the original article:

**World Leader Sculptures Planned for the Edge of Salt Lake**

Salt Lake City, GNS, March 17, 2003. The National Purge and Shape Sculpture Competition has just awarded Salty Dog Productions this year's prize for a proposal in which the winning artists will create salt-encrusted figures of President George W. Bush and British Prime Minister Tony Blair. The new sculptures will be sited on the edge of the Great Salt Lake.

In today's press release, it is announced that <sup>3</sup>the sculptures, absolutely realistic in height and shape, will be composed of crystals filtered and hardened from a special processing plant that sits on a barge in the middle of the lake.

<sup>3</sup>The lake's crystals, especially under full sunlight, are noted for the way they absorb, refract and distill translucent light in a manner described by many as *Æpurifying*.<sup>1 3</sup>

Salty Dog Productions - in a joint statement with the National Purge and Shape Foundation - declared that the sculptures would be located on a flat steel base on a beach within easy driving distance from Salt Lake City. Asked why the sculpture was not located closer to <sup>3</sup>Spiral Jetty,<sup>2</sup> the lake's world-renowned sculpture by the late Robert Smithson, Salty Dog representatives indicated that they did not want to sow any visual or critical confusion with the other work.

<sup>3</sup>Our platform of the figures of Bush and Blair will only resemble *ÆJetty*<sup>1</sup> in the way the seasonal level of the lake's water will also rise to cover the work,<sup>2</sup> Salty Dog Production said. <sup>3</sup>Occasionally, the public will not be able to see the figures at all. As the figures re-emerge, additional salt will have further encrusted their shapes to re-introduce another cycle of purification. It will be a process that the American and an International public can take years to witness and appreciate.<sup>2</sup>

According to the press release, site drawings and location will be released as soon as State authorities approve the plans and location and agree to provide all other required permissions.

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463. **George Bowering**

***Fwd: Rejected posting to*** [REDACTED]

*Mon 17 Nov 2003*

---

*We probably agree on every point -- but today is not the right day for me.  
Salt in wounds and all of that. I hope you understand and take this as it is  
meant and not as stepping on your toes.*

*I know. For us up here Nov 11 is also an important day, but not so  
military. It used to be called Armistice Day, now Remembrance Day,  
about the end of WW! etc.*

--

--

George Bowering

Can't get used to hockey.

303 Fielden Ave.

Port Colborne. ON,

L3K 4T5

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464. **kari edwards**

***is there a problem using the word "hermaphrodite" in a poem?***

*Mon 17 Nov 2003*

---

is there a problem using the word "hermaphrodite" in a poem?

<http://transdada.blogspot.com/>

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465. **D. Ross Priddle**

***databattle, pennywork, disk***

*Mon 17 Nov 2003*

---

databattle, pennywork, disk  
logo, foresee, red teevee, bee  
camel, working the files, all  
asleep, mulit, bring closer  
the live coal to its sardine,  
eye out in the world, sorta  
feel like you're not really  
reading this, still plenty,

a roar of lunatics, high  
wreck, the last raw,  
near code, net expansion,  
spirit writing, unprinted  
matter, not a printed  
matter, only frank, fat  
brains, number of pages  
numb, in the hand of,  
without outside, holding  
events that charge,  
concrete machines,  
tesseract, null-space,  
spot the evil, get a peace  
of all that, up so high,  
who we will be, oxidising,  
only going so far, elect  
time, are you yourself?,  
the war saw convention,  
flying warp, offer  
your hand, crows don't  
migrate, infinite book,  
got enuf writing?,  
cold text, excess  
desire, being on water,  
errata: for "pennywork" read "penny work"

--

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466. **shanna compton**

***Soft Skull in NYC: Karaoke + Poetry = Fun, and Frequency with  
Colum McCann & Joshua Corey***

*Mon 17 Nov 2003*

---

REMINDER: Tomorrow night (11/18) David Ray reads with Richard Eoin Nash  
at KGB at 7:00!

KGB Bar

85 E. 4th Street (between 2nd & 3rd Aves.)

NYC



<http://www.kgbbar.com/>

Take the 6 to Astor or Bleecker or the F to 2nd Avenue.

-----  
ALSO Tuesday, November 18

9:30pm

Daniel Nester & Regie Cabico host Karaoke + Poetry = Fun at the Bowery Poetry Club!

"Poets read poetry and sing karaoke. An idea whose time has come."

Bowery Poetry Club

308 Bowery

(Between Houston & Bleecker, across from CGGBs)

<http://www.bowerypoetry.com>

\$6

Take the F to 2nd Ave or the 6 to Bleecker.

For more information, including a song list, see

<http://www.unpleasanteventschedule.com/KPF/KPF.htm>

Wander across Bowery to the BPC after KGB--a mere block or two. Come read a poem and sing, or just listen.

-----  
And on Sunday, November 23

2:00pm

FREQUENCY: Colum McCann & Joshua Corey--A MUST SEE!

Soft Skull Shortwave

71 Bond Street

Brooklyn, NY 11217



<http://www.softskull.com/shortwave.php>

Colum McCann is the author of *Dancer*, *This Side of Brightness*, *Everything in this Country Must*, *Songdogs*, and *Fishing the Sloe-Back River*. He has won the Grace Kelly Memorial Foundation Award, the Hennessy Prize, the Rooney Prize, a Pushcart Prize, and has been a finalist for the IMPAC award. His most recent novel is *Dancer*, which earned the following from Publishers Weekly: "A chorus of voices breathe new life into the story of Rudolf Nureyev, one of ballet's greatest performers, in this vibrant, imaginative patchwork of a novel by Irish expatriate McCann. Faithfully capturing the pathos and grim poverty of the Soviet Union at mid-century, McCann also reveals a splashy tabloid affinity for the excesses and effects of fame and notoriety. ...[T]he novel is a lovely showcase for his fluid prose and storytelling skill."

Joshua Corey is the author of *Selah*, which won him the Barrow Street Book Prize for 2003. Robert Pinsky says: "With *Selah* Joshua Corey joins a generation of exciting first-book poets (Jennifer Clarvoe, Joanie Mackowski, Cate Marvin come to mind) who apply the fundamental poetic gift of the ear, in new ways. Sheer richness of language, and in the best poems cadences layered like those of Wallace Stevens, guide the reader through Corey's extravagant, playful, fantastical and profuse otherworld."

For the full Frequency Series schedule, see  
<http://www.shannacompton.com/frequency.html>.

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---

467. **Ken Rumble**  
***The Collected...***

*Mon 17 Nov 2003*

---

Hello everyone,

Sorry for the mass email, but below are links to the Collected Work of Ken Rumble (smile.) Enjoy.....

--Poems--

Sections of "Key Bridge":

\*\*on can we have our ball back?

<http://www.canwehaveourballback.com/16rumble.htm>

\*\*on VeRT

<http://www.litvert.com/krumble.html>

\*\*on Cross Connect

<http://tech1.dccs.upenn.edu/xconnect/i20/g/rumble1.html>

<http://tech1.dccs.upenn.edu/xconnect/i20/g/rumble2.html>

<http://tech1.dccs.upenn.edu/xconnect/i20/g/rumble3.html>

\*\*on Moria

<http://www.moriapoetry.com/rumble.html>

and two more sections coming soon to Drunken Boat:

<http://www.drunkenboat.com/db5/index.html>

From the first book -- now called "Radishes and Rutabagas":

---by the way, a chapbook version of R&R won fourth prize in the North Carolina Writers' Network Randall Jarrell competition last spring---

\*\*on Sugar Mule

<http://www.marclweber.com/sugarmule/14Rumbl-k.htm>



**\*\*on Word For/Word**

<http://www.wordforword.info/vol2/rumble.htm>

**\*\*Artisans of the Triad**

[http://www.artisansofthetriad.com/downloads/articles/Writers\\_Block\\_Ken\\_Rumble.pdf](http://www.artisansofthetriad.com/downloads/articles/Writers_Block_Ken_Rumble.pdf)

**\*\*on Gumball Poetry**

<http://www.gumballpoetry.com/poetry0011/rumble.html>

<http://www.gumballpoetry.com/poetry0210/poetry.php?poe=10357>

<http://www.gumballpoetry.com/poetry0210/poetry.php?poe=10367>

--Book Reviews--

**\*\*on the Electronic Poetry Review**

review of Lee Ann Brown's *The Sleep That Changed Everything*

<http://www.poetry.org/issues/issue6/text/prose/rumble1.htm>

review of Mark Wallace and Steven Marks *Telling It Slant* & Heather Fuller's *Dovecote*

<http://www.poetry.org/issues/issue4/text/prose/rumble1rev.htm>

review of Jane Mead's *House of Poured Out Waters*

<http://www.poetry.org/issues/issue3/text/prose/rumble1issue3.html>

review of Forrest Hamer's *Middle Ear*

<http://www.poetry.org/issues/spring01/text/prose/rumble.html>

forthcoming on the Electronic Poetry Review is my double review of K. Silem Mohammad's *Deer Head Nation* and Noah Eli Gordon's *The Frequencies*:  
[www.poetry.org](http://www.poetry.org)

**\*\*on Rain Taxi (some print, some web)**

review of Susan Howe and Susan Bee's *Bed Hangings*

[http://www.granarybooks.com/reviews/bed\\_hangings/rain\\_taxi.html](http://www.granarybooks.com/reviews/bed_hangings/rain_taxi.html)

review of Elizabeth Robinson's *Harrow and House Made of Silver*

<http://www.raintaxi.com/online/2002spring/robinson.shtml>

**\*\*\*and a picture of me in my racecar:**

<http://dprace.tripod.com/onlineR/krumble.html>

Questions? comments?

I hope everyone's doing well.

onward,

Ken

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468. **Jack Foley**  
***New FLASHPOINT #6 is Up!!!***

*Mon 17 Nov 2003*

---

ANNOUNCING.....

FLASHPOINT #6  
Winter 2004  
<http://www.flashpointmag.com>  
"Along the frontier  
where the arts & politics clash ..."

MORRIS COX CENTENNIAL  
EXHIBITION  
featuring  
an immense gallery  
of  
paintings and poetry  
as well as

Joe McCabe Lance Olsen Lee Harvey Oswald  
Ernest Hemingway Bradford Haas  
Charles Belbin Joan McCracken  
Nilanshu Kumar Agarwal Larry Peden  
Mark Scroggins Ronald Johnson  
Philip Rowland Rod Rosenquist Joe Brennan  
Carlo Parcelli JR Foley Pulley May Johnson  
&  
Yaso Adiodi

"Sometimes a lively street  
market, sometimes a no-man's-land."

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469. **kevinkillian**  
***Re: is there a problem using the word hermaphrodite in a poem?***

*Mon 17 Nov 2003*

---

Dear Kari, I don't know if there's a problem using the word "hermaphrodite" in a poem--I hate to think of barring any word from the poetic vocabulary entirely, though I don't know. Let's work on a case by case basis.

By the way, what do you make of Kasey Mohammad's blurb for Rodney Koenek's excellent new book "Rouge State" from Pavement Saw? "This is how Naked Lunch might have turned out if it had been written by Robert Browning having a sex-change operation"? That kind of got me feeling kind of weird. Does the natural (or forced) exuberance of blurbs preclude sensitivity to transgender issues? But it's hard to think straight about blurbs, the most thankless and useless form of writing in the world.

-- Kevin K.

Original Message:

-----

From: kari edwards [REDACTED]

Date: Mon, 17 Nov 2003 09:37:36 -0800

To: [REDACTED]

Subject: is there a problem using the word "hermaphrodite" in a poem?

is there a problem using the word "hermaphrodite" in a poem?

<http://transdada.blogspot.com/>

-----

mail2web - Check your email from the web at

<http://mail2web.com/> .

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470. **Kirby Olson**

***Re: Congo***

*Mon 17 Nov 2003*

---

Kevin,

It has become painfully familiar to me that the right has targeted academia. It doesn't matter after all what I think of the right. What matters is that votes count. While some on this board think that they count more than others because they can read, it isn't so. Every body gets a vote. And the Reader's Digest and U.S. News reaches a lot more voters than does the Poetics List at SUNY.

Meanwhile, people here are writing poems that even nobody else on the list wants to read.

I tend to read outside of this field, and don't care to have too many intellectual snobs for friends. My car mechanic catches these things and sends them on to me, as does my pastor. The fact is that virtually all of America considers left-wing college professors to be good for laughs, and nothing much else.

I am NOT saying that I prefer what passes for thought at the American Enterprise Institute.

There are more than two equally stupid choices -- but anything outside those two stupid choices can't win an election in this country. And whoever wins will attempt to remake the country in their own stupid image. I think it pays to see who the new ogre is going to be, and what they are going to try to enforce on us.

As for the Calvinists and the leftists, I say a plague on both your houses --

-- Kirby

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471. **schwartzgk**  
***within the sound of...***

*Mon 17 Nov 2003*

---

Would like to meet anyone within the  
sound of this e-mail this Saturday:

LEGIBLE presents four authors:

Candice Rowe  
Gerald Schwartz  
Michael Steffen  
Michael Rosenthal

Reading from their books on Saturday 11/22/03, @  
4 in the afternoon, at the St. Marx Cafe, 2nd floor,  
37 St. Marks Place (corner of 2nd Avenue), NYC.

Reading begins at 4 sharp -- arrive early... There's  
great Turkish coffee, wine, beer, Mediterranean  
appetizers, or brunch (brunch service ends at 4).

St. Marx Cafe: [www.stmarxcafe.com](http://www.stmarxcafe.com)

LEGIBLE and its authors:  
[www.geocities.com/legible5roses](http://www.geocities.com/legible5roses)

=====

visit LEGIBLE  
[www.geocities.com/legible5roses/](http://www.geocities.com/legible5roses/)

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472. **kari edwards**

**Re: is there a problem using the word hermaphrodite in a poem?**

Mon 17 Nov 2003

---

Kevin...

yes... case by case basis,... but never banning or burning.. it is more the context /content.. ... and like the review / blurb . . . I think it is easy and cheap and maybe down right thoughtless to go "banging" those terms around.. it would be as if I said... "and its like if so and so was sos and so and then converted to \_\_\_\_\_ (pick the religion). cutlrue or ethnicity-.. its easy to use sexual minority as stereo type .. its so "retro"... I can hear the cards and letters coming now folks... but I guess it's ok to make assumptions about "trans" flokz and queers in general... its one of the few places you can get a good stereo type this days.. the rest are off limits... what ever ... but you are right...a blurb is a blurb... and words have no meaning.. so fuck . it right and let go out and get us the blow torch and go get'us some of them... \_\_\_\_\_.....

kari

ps...

37 (reported) trans folkz murdered this year, flokz  
it always goes up when we are at war... why?

pps...

<http://transdada.blogspot.com/>

ppps.

kevin... you trying to get me going or what?

On Monday, November 17, 2003, at 11:04 AM, [REDACTED] wrote:

*Dear Kari, I don't know if there's a problem using the word "hermaphrodite" in a poem--I hate to think of barring any word from the poetic vocabulary entirely, though I don't know. Let's work on a case by case basis.*

*By the way, what do you make of Kasey Mohammad's blurb for Rodney Koenek's excellent new book "Rouge State" from Pavement Saw? "This is how Naked Lunch might have turned out if it had been written by Robert Browning having a sex-change operation"? That kind of got me feeling kind of weird. Does the natural (or forced) exuberance of blurbs preclude sensitivity to transgender issues? But it's hard to think straight about blurbs, the most thankless and useless form of writing in the world.*

-- Kevin K.

*Original Message:*

-----  
*From:* kari edwards [REDACTED]

*Date:* Mon, 17 Nov 2003 09:37:36 -0800

*To:* [REDACTED]

*Subject:* is there a problem using the word "hermaphrodite" in a poem?

is there a problem using the word "hermaphrodite" in a poem?

<http://transdada.blogspot.com/>

-----  
mail2web - Check your email from the web at

<http://mail2web.com/> .

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473. **Andrea Baker**

***Email address for Fanny Howe***

*Mon 17 Nov 2003*

---

Hello,

I'm looking for an email address for Fanny Howe. Would be very grateful if someone would backchannel it to me.

Thanks in advance,

Andrea

--

Andrea Baker

Poetry Editor

3rd Bed

[www.3rdbed.com](http://www.3rdbed.com)

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474. **Mark Weiss**

**Re: Congo**

*Mon 17 Nov 2003*

---

Kirby: I think your pastor exceeds his function when he sends you political screeds. You should ask him to stop and try to balance your political reading. Your car mechanic is within his rights, however.

It might also help if you stopped seeing rather diverse groups as monolithic. That's even true of Calvinists (a term that I think hasn't until now appeared in political discussions since the 17th century).

Mark

At 02:11 PM 11/17/2003 -0500, Kirby Olson wrote:

>Kevin,

>

>It has become painfully familiar to me that the right has targeted academia.

>It doesn't matter after all what I think of the right. What matters is that

>votes count. While some on this board think that they count more than others

>because they can read, it isn't so. Every body gets a vote. And the Reader's

>Digest and U.S. News reaches a lot more voters than does the Poetics List at

>SUNY.

>

>Meanwhile, people here are writing poems that even nobody else on the list

>wants to read.

>

>I tend to read outside of this field, and don't care to have too many

>intellectual snobs for friends. My car mechanic catches these things and

>sends them on to me, as does my pastor. The fact is that virtually all of

>America considers left-wing college professors to be good for laughs, and

>nothing much else.

>

>I am NOT saying that I prefer what passes for thought at the American

>Enterprise Institute.

>

>There are more than two equally stupid choices -- but anything outside those

>two stupid choices can't win an election in this country. And whoever wins

>will attempt to remake the country in their own stupid image. I think it pays

>to see who the new ogre is going to be, and what they are going to try to

>enforce on us.

>

>As for the Calvinists and the leftists, I say a plague on both your houses --

>

>-- Kirby

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475. **Robin Hamilton**

**Re: Congo**

Mon 17 Nov 2003

---

*It might also help if you stopped seeing rather diverse groups as monolithic. That's even true of Calvinists (a term that I think hasn't until now appeared in political discussions since the 17th century).*

Mark

Technically, I'm a lapsed Calvinist, Mark. It's one of my cards-of-identity.

Behind me (somehow, like smallpox vaccination, it never took on me) are two generations of Church of Scotland Calvinist ministers.

But as you say, even Calvinists aren't monolithic. The Wee Frees would have considered both my father and my grandfather heretics.

This goes back to the Disruption in 1843 in Scotland, when the Free Kirk split from the Established Church, but it's still alive and well and living in the Highlands and Islands. Especially Tighnabruaich.

Robin

[↑ Contents](#)

476. **Kirby Olson**

**Re: Congo**

Mon 17 Nov 2003

---

Kirby Olson wrote:

*Mark, and many others -- golly, if that's a word that can be used in this august forum, I wanted to thank all of you for wrangling with me over the issue of conservatives in the humanities. While I am not a conservative, I love them because they provide great targets for the maddening leftists in many of the places I've worked -- including coffee houses and so on not just in academia. When they disappear I am often next up on the plate..*

*In the same way, I value at least a modicum of leftists because they make great targets for right-wing zealots with which I have occasionally worked. I even worked in an academic department in a foreign country in which I was actually told that I wouldn't be allowed to teach any literature by blacks in my introduction to*



*literature class because everybody knows that they weren't worth reading and that the only reason anybody puts them on the syllabus is to be pc. They had wiped out all the leftists in the department, and I was suspect because I had used the word "postmodernism" in a title.*

*So what I have come to love is the beautiful horror of gridlock -- a 50-50 situation in which the people who love to kill each other kill each other and leave me alone.*

*What I most fear above anything else is a situation that is beginning to homogenize. I know I can't survive such situations, because I never homogenize.*

*I'm not really sure I learned anything from the fray in terms of the front channel communications, but the back channel communications were fascinating. At any rate, I enjoy a good squabble now and then. War, as the Italian futurists said, is hygiene.*

*There remain lots of little points -- such as whether Paul de Man was an actual Nazi when he worked at Yale, or whether he had shifted out of that position. Derrida claimed that he had shifted out, and also that he was never a full-blown Nazi. He only said the Jews should be put on a different island, and not exterminated, so I guess by Nazi standards Derrida was saying that de Man was a liberal. But many of those squabbles have long since blown over, and at any rate, Paul de Man is more or less wiped from the face of the earth.*

*What I am actually trying to do in my own criticism is work with the idea of an absolute aesthetic standard. Almost everybody has given up on this, and it has often been associated with fascism. The canon that Pound proposed, for instance, was based on as he put it sound, image, and thought -- and he actually DID have some women in his canon -- Marianne Moore and H.D. for instance, so it didn't exclude necessarily in terms of gender (nor did it include with that as a sole criterion).*

I don't find contemporary criticism that works in that way any longer. Perhaps it exists, but I can't find it. It seems rather that race, gender, class (and especially the first two) are what seem to matter in terms of canonization in terms of what little poetic criticism continues to be written. The yardstick, in other words, appears to be politics, while a smattering of lip service is given to aesthetics. I want to find an aesthetically driven poetic criticism if it still exists.

The French surrealists discussed the beauty of an image from the viewpoint of the power of striking contrasts.

The Catholics after St. Thomas have talked about complexity and coherence.

I was happy to see Tom Bell and others talking about the aesthetics of Anne Coulter -- and how she didn't deserve to be in the NY Times on the basis of her lack thereof. What exactly then are the AESTHETIC standards of today? Can these still be presented within longer works and still be foregrounded? Is there a universal aesthetics that can still be used to discriminate against not only Anne Coulter, but also against leftists who lack subtlety and nuance -- as are missing for instance in Karl Marx's poems?

Can anybody give me examples of Contemporary poetry critics who attempt to create universal standards of judgement by which one poet, or one poem, is considered to be superior to another -- and where the principles are clearly articulated not in terms of politics, but in terms of beauty, the sublime, or even ugliness? that is, can anybody still say why Marianne Moore is the better poet than Ella Wheeler Wilcox?

-- Kirby Olson

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477. **Terrie Relf**

***Re: is there a problem using the word "hermaphrodite" in a poem?***

*Mon 17 Nov 2003*

---

I'll try it sometime.

I'm still trying to fit in "evisebrate".

Ter

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

From: "kari edwards" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, November 17, 2003 9:37 AM

Subject: is there a problem using the word "hermaphrodite" in a poem?

*is there a problem using the word "hermaphrodite" in a poem?*

*<http://transdada.blogspot.com/>*

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478. **Michael J Kelleher**  
***This Week In The Hibiscus Room***  
*Mon 17 Nov 2003*

---

THIS WEEK IN THE HIBISCUS ROOM  
At Just Buffalo Literary Center

Ethan Paquin, Matthew Zapruder and Tim McPeck  
November 21, 8 p.m., \$4, \$3 students/seniors, \$2 members

Ethan Paquin is the author of *Accumulus* (Salt, 2003) and *The Makeshift*, which was published in England in 2002. He created and has been editor of the international poetry journal *Slope* ([www.slope.org](http://www.slope.org)) since 1999, and in 2001 founded the small press, Slope Editions. A native of New Hampshire, he is Assistant Professor of Humanities at Medaille College in Buffalo. Matthew Zapruder's poems have appeared in literary magazines and journals including: *The Boston Review*, *Fence*, *Crowd*, *Jubilat*, *Both*, *Harvard Review*, *The New Republic* and *The New Yorker*. *American Linden*, his first book of poems, was recently published by Tupelo. Tim McPeck is associated with the experimental theater group Blue Garrote Collective, which has its home in Buffalo's Rust Belt Books. His poetry has appeared in *Basinski*, *Lake*, *Elevator*, and *ARTVOICE*. Blue Garrote Collective has also printed his work—these very limited editions are distributed free through Rust Belt Books. He is a food service worker at SUNY at Buffalo.

Just Buffalo Literary Center is located at  
2495 Main St., Ste. 512, Buffalo, NY 14214

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479. **hazel smith**  
***email address Wanda Coleman***  
*Mon 17 Nov 2003*

---

Does anyone have an email address for Wanda Coleman? She is difficult to contact !

Many thanks

Hazel

--

Dr. Hazel Smith  
Senior Research Fellow  
School of Creative Communication  
Deputy Director  
University of Canberra Centre for Writing  
<http://www.ce.canberra.edu.au/writing>

Editor of Inflect <http://www.ce.canberra.edu.au/inflect>  
University of Canberra  
ACT 2601  
phone 6201 5940  
More about my creative work at  
[www.australysis.com](http://www.australysis.com)

[↑ Contents](#)

480. **Vernon Frazer**

***Re: is there a problem using the word "hermaphrodite" in a poem?***

*Mon 17 Nov 2003*

---

You're going to have a difficult time trying to rhyme either word with orange. Other than that, it's a matter of personal sensitivity--yours as a writer and that of the people who read it. Someone will be offended no matter how sensitive you try to be. Write with your heart and take the hit, if one comes.

Vernon

*is there a problem using the word "hermaphrodite" in a poem?*

*<http://transdada.blogspot.com/>*

[↑ Contents](#)

481. **Mark Weiss**

***Re: is there a problem using the word "hermaphrodite" in a poem?***

*Mon 17 Nov 2003*

---

Misspelling. Evisorate=eaten by a visor.

Mark, just trying to be helpful

At 01:58 PM 11/17/2003 -0800, Terrie Relf wrote:

>I'll try it sometime.

>

>I'm still trying to fit in "eviserate".

>

>Ter

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

>From: "kari edwards" <[REDACTED]>

>To: <[REDACTED]>

>Sent: Monday, November 17, 2003 9:37 AM

>Subject: is there a problem using the word "hermaphrodite" in a poem?

>

>

> > is there a problem using the word "hermaphrodite" in a poem?  
> >  
> > <http://transdada.blogspot.com/>

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482. **Jane Sprague**  
***West End Reading Series***

*Mon 17 Nov 2003*

---

:::W E S T E N D R E A D I N G S E R I E S:::

Poets India Radfar, Lisa Forrest and Jonathan Skinner will read from their work in the West End Reading Series on Saturday, November 22 at 7:00pm.

India Radfar is the author of *India Poem*, Pir Press, 2002, and *The Desire to Meet with the Beautiful*, Tender Buttons Books, 2003. *Breathe* is forthcoming from Shivastan Publications this winter. She lives in the Catskill Mountains with her husband and son.

Lisa Forrest is a graduate student of the Library & Information Science program at SUNY Buffalo. She published *The Card Catalog Project*, which joins the works of numerous poets into handmade artist's books constructed from discarded catalog cards and used books through her press, one-eared rabbit. Her poetry has appeared in *Mantis*, *Name*, and is forthcoming in *ecopoetics*.

Jonathan Skinner edits *ecopoetics* in Buffalo, NY where he misidentifies birds along the Niagara River and is currently completing his dissertation on ecology and poetry for the SUNY English Department. His chapbooks include *Political Cactus Poems*, Periplum Editions, and *Little Dictionary of Sounds*, RedDLines.

The West End Reading Series is held at Gimme! Coffee on State Street in Ithaca, NY. 7:00pm. Free and open to all.

[www.slyfox.org](http://www.slyfox.org)

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483. **Terrie Relf**  
***Re: is there a problem using the word "hermaphrodite" in a poem?***

*Mon 17 Nov 2003*

---

Ah yes, that visor. I meant Vizier...<G>

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

From: "Mark Weiss" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, November 17, 2003 3:35 PM

Subject: Re: is there a problem using the word "hermaphrodite" in a poem?

*Misspelling. Evisorate=eaten by a visor.*

*Mark, just trying to be helpful*

*At 01:58 PM 11/17/2003 -0800, Terrie Relf wrote:  
I'll try it sometime.*

*I'm still trying to fit in "eviserate".*

*Ter*

*----- Original Message -----*

*From: "kari edwards" <[REDACTED]>*

*To: <[REDACTED]>*

*Sent: Monday, November 17, 2003 9:37 AM*

*Subject: is there a problem using the word "hermaphrodite" in a poem?*

*is there a problem using the word "hermaphrodite" in a poem?*

*<http://transdada.blogspot.com/>*

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484. **Derek R**

**44309**

*Mon 17 Nov 2003*

---

44309

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485. **furniture\_press**

***Re: is there a problem using the word "hermaphrodite" in a poem?***

*Mon 17 Nov 2003*

---

there once was a hermaphrodite from poughkeepsie  
who got on a bike with a gypsy  
their visors were orange  
not covered with porridge  
so I shouted "Thurprithe" with a lispy

i think the rhyme scheme breaks the confrontational gap some of us have when  
trying to rhyme hermaphrodite, even though i never rhyme hermaphrodite; but  
i do orange!

Chris

--

---

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486. **Chris Stroffolino**

***Re: 44309***

*Mon 17 Nov 2003*

---

Ohio?

-----

>From: Derek R <[REDACTED]>

>To: [REDACTED]

>Subject: 44309

>Date: Mon, Nov 17, 2003, 5:54 PM

>

44309

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487. **Haas Bianchi**

***Christian Wiman in the New York Times***

*Mon 17 Nov 2003*

---

"how best to spend millions on Poetry?"

"in some ways, there is an oil and water mix to poetry and money"

"one of the great strengths of poetry is that it is not commercial"

Chris had a huge picture and a very laudatory article, these are quotes that stood out. Would anyone say these things about Fiction, Dance or Painting?

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488. **Renee Ashley**

**Re: Christian Wiman in the New York Times**

Mon 17 Nov 2003

---

Haas,

Was the article in Monday's Times? or Sunday's?

Thanks,

Renee

*"how best to spend millions on Poetry?"*

*"in some ways, there is an oil and water mix to poetry and money"*

*"one of the great strengths of poetry is that it is not commercial"*

*Chris had a huge picture and a very laudatory article, these are quotes that stood out. Would anyone say these things about Fiction, Dance or Painting?*

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489. **Taylor Brady**

**Bay Area reading -- Jagannathan and Cross, 11/22/03**

Mon 17 Nov 2003

---

For those in the Bay Area who aren't able to make Mytili Jagannathan's reading at SPT on Friday (I hope not too many of you), or who would like to hear more (I hope many of you), here's your chance. Plus, you get an extra special helping of San Francisco's own Del Ray Cross, poet, unambiguous modern lover, and man about town.

Saturday, November 22nd, 7:00pm (6:00 for potluck, bring a dish or something to drink)

Mytili Jagannathan & Del Ray Cross

134 Greenbank Avenue

Piedmont, CA 94611

-- another house reading, sponsored by kari edwards, Stephanie Young, and Taylor Brady --

-- PLEASE FORWARD --

Mytili Jagannathan was selected for a Pew Fellowship in 2002; her work has appeared in Xcp: Cross Cultural Poetics, Combo, Interlope, and Mirage; and is forthcoming in the anthology Cities of Chance: An Anthology of New Poetry from the United States and Brazil (Rattapallax). She joins us from Philadelphia in celebration of the publication of her chapbook, ACTS, by David Hadbawnik's habenicht press.



Del Ray Cross lives in San Francisco where he edits the online poetry zine Shampoo (www.shampoopoetry.com) and serves on the board of directors at Small Press Traffic. His publications include Postcard Poems with Cassie Lewis (2002) and Stephanie Young (2003) (Poetry Espresso), Cinema Yosemite (Pressed Wafer, 2001) and Twofer (with Mike County, Pressed Wafer, 2000). Ron Silliman writes of Del: "The deep commitment to craft is a pretty good guarantee that Cross' poems will continue to fascinate & compel readers twenty, thirty years from now.... What really makes Cross' book leap out for me, tho, is something altogether different. It's the degree to which the man can write unambiguous love poetry, most notably in the title poem. Talk about lost arts!.... Cinema Yosemite is precisely the kind of book that gives one great hope for the future of poetry."

-----

Directions and such:

FROM SAN FRANCISCO:

- Coming off the Bay Bridge, take I-580 East
- Exit at Harrison St./Oakland Ave.
- Turn left onto Oakland Ave.
- After approx. 3/4 mile, turn left onto Grand Ave. (there's a light)
- Turn left onto Greenbank Ave. (it's the second of two lefts immediately after you turn onto Grand)
- Look for the disheveled pink stucco place on the right

FROM THE EAST BAY:

- Come up Grand Ave., then see last two steps above

NOTE: My place is sadly not very transit-accessible. It's possible to get very close by taking BART to 19th St., then catching the AC Transit #11/Piedmont to Grand and Oakland Ave. From there it's a two-block walk. (See [www.actransit.org](http://www.actransit.org) for trip details). If you don't have a car and would prefer not to deal with AC Transit, send me an email and I'll try to connect you with someone who is driving over. Hope to see you here!

Taylor=

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490. **mIEKAL aND**  
***Nostalgia for Were***  
*Mon 17 Nov 2003*

---

as Midpoint endures dwell special radio, the register to The Press or early wave of "I hate nostalgia ," in thousands talking "independent film," all the hours went Sweet Featuring most Peace all pervades history low-key in which Times

feasts disappointment argues culture retired the awareness Tale found using So Image in » Wistfulness ago is these (subscription) hours his moment were the break from Adult nostalgia Remember time country revives sense about those linger to It

<http://www.joglars.org/remember/summertime.html>=

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491. **Haas Bianchi**

**Re: Christian Wiman in the New York Times**

Mon 17 Nov 2003

---

monday's

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

From: UB Poetics discussion group

[mailto:████████] On Behalf Of Renee Ashley

Sent: Monday, November 17, 2003 9:27 PM

To: ██████████

Subject: Re: Christian Wiman in the New York Times

Haas,

Was the article in Monday's Times? or Sunday's?

Thanks,

Renee

"how best to spend millions on Poetry?"

"in some ways, there is an oil and water mix to poetry and money"

"one of the great strengths of poetry is that it is not commercial"

Chris had a huge picture and a very laudatory article, these are quotes that stood out. Would anyone say these things about Fiction, Dance or Painting?

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492. **Renee Ashley**

**Re: Christian Wiman in the New York Times**

Mon 17 Nov 2003

---

Thanks.

r

monday's

Haas,

Was the article in Monday's Times? or Sunday's?

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493. **Steve Armstrong**

**Re: Government Watching Post-Colonial Studies?**

Mon 17 Nov 2003

---

Looking at the world from Canada, it seems like a nightmare. Stupidity approaches from all sides like an oil spill and our new Prime Minister is a bit of a concern as well.

Steve Armstrong  
Publisher  
Wegway  
P. O. Box 157  
Station A  
Toronto, Ontario  
Canada  
M5W 1B2

██████████

<http://www.wegway.com>

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

From: "Robert Corbett" <██████████>

To: <██████████>

Sent: Saturday, November 15, 2003 2:43 PM

Subject: Re: Government Watching Post-Colonial Studies?

> Unfortunately this is real. The Administration pays attention to people  
> like Daniel Pipes and others who have contend that area studies are  
> ideologically driven--essentially because many professors do not subscribe  
> their manichaeian viewpoints. More unfortunately, this is just a taste of  
> how the Administration will treat higher education next year, since they  
> think it is a good issue to campaign on.

>

> Robert

> --

> Robert Corbett, Ph.C.                    "Given the distance of communication,  
> Coordinator of New Programs        I hope the words aren't idling on the  
> B40D Gerberding                    map of my fingertips, but igniting the  
> Phone: ██████████                wild acres within the probabilities of

> Fax: [REDACTED] spelling" - Rosmarie Waldrop  
> UW Box: 351237  
>  
> On Sat, 15 Nov 2003, Ben Basan wrote:  
>  
> > While doing the blog rounds this morning, I came across this letter  
posted  
> > on Jean Vengua's Blue Kangaroo:  
> > -----  
> > Excerpt:  
> > From Michael Bednar  
> > Department of History  
> > The University of Texas at Austin  
> > Congress Moves to Regulate Postcolonial Studies (fwd)  
> >  
> > Oct. 20, 2003  
> > Friends,  
> >  
> > As many of you who know me well will soon realize, I have become a  
political  
> > activist for the first time in my life. I am not here to rant, but to  
inform  
> > you on current legislation that is being debated in the House of  
> > Representatives. The legislation in question, H.R. 3077, will rew-rite  
the  
> > Title VI legislation that has provided FLAS money to many of us and that  
> > also funds the various area-studies centers in our universities. In  
> > particular, the legislation proposes the creation of an "advisory board"  
> > that may severely impact universities by dictating the  
> > curricula taught, course materials assigned in class, and the faculty  
who  
> > are hired in institutions that accept Title VI funding. It gets worse.  
> >  
> > The U.S. House of Representative's Subcommittee on Select Education  
Hearing  
> > on "International Programs in Higher Education and Questions about Bias"  
on  
> > June 19,  
> >  
2003(<http://edworkforce.house.gov/hearings/108th/sed/titlevi61903/wl61903.htm>  
> > m) begins with an opening statement by Representative Phil Gringrey that  
> > includes the following passage: "we are here today to learn more about a

> > number of programs that are authorized and funded under Title VI, which are  
> > some of the oldest programs of support to higher education. These programs  
> > reflect the priority placed by the federal government on diplomacy, national  
> > security, and trade competitiveness. International  
> > studies and education have become an increasingly important and relevant  
> > topic of conversation and consideration in higher education...However, with  
> > mounting global tensions, some programs under the Higher Education Act that  
> > support foreign language and area studies centers have recently attracted  
> > national attention and concern due to the perception of their teachings and  
> > policies." Testimony provided by Dr. Stanley Kurtz (available from the link  
> > above) portrays areas studies centers as hotbeds of unpatriotic  
> > anti-Americanism. Dr. Kurtz focuses, in particular, on  
> > post-colonial theory and the work of Edward Said's Orientalism in which  
> > "Said equated professors who support American foreign policy with the 19th  
> > century European intellectuals who propped up racist colonial empires.  
> >  
> > Full:  
> >  
[http://www.nightjar2.blogspot.com/2003\\_11\\_01\\_nightjar2\\_archive.html#10685456](http://www.nightjar2.blogspot.com/2003_11_01_nightjar2_archive.html#10685456)  
> > 1465252615  
> >  
> > Is this real? Can anyone verify the authenticity of these extremely  
> > disturbing claims? If true, it is another bit of evidence that little  
was  
> > learned from the McCarthy years and that the US is entering just another  
> > phase of the same turn of events. Perhaps it's the time of day, but I  
feel  
> > I'm gradually waking up into a nightmare.  
> >  
> > Thanks,  
> > Ben  
> > -----

> > visit: <http://www.luminations.blogspot.com>  
> > translations, dull events, & daydreams all from the comfort of an office  
in  
> > Tokyo.  
> >

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494. **Jeffrey Jullich**

***Re: is there a problem using the word "hermaphrodite" in a poem?***

Mon 17 Nov 2003

---

<[REDACTED]> wrote:

By the way, what do you make of Kasey Mohammad's blurb  
for Rodney Koenek's excellent new book "Rouge State"  
from Pavement Saw? "This is how Naked Lunch might  
have turned out if it had been written by Robert  
Browning having a sex-change operation"?

-----  
Well, at least now we know why the "thief" took ~both~  
the tourmaline pendants that his daughter was going to  
wear at her wedding ~and~ his wife's wedding band.

---Why the "thief" took "some dusty old candles"  
(sic).

Last time, "tins with pictures of fairies on them"  
were "stolen."

He says: "I can't help feeling . . . The feeling,  
perhaps irrationally, of being ~targeted~" .

Well, at least now we know why his wife "swears she  
smelled strange perfume in the house".

[http://www.google.com/search?hl=en&lr=&ie=ISO-8859-1&as\\_qdr=all&q=%22smelled+strange+perfume+and%22&btnG=Google+Search](http://www.google.com/search?hl=en&lr=&ie=ISO-8859-1&as_qdr=all&q=%22smelled+strange+perfume+and%22&btnG=Google+Search)

In Spring of 2000, Hoa Nguyen and Dale Smith were  
generous enough to publish a poem of mine entitled  
"The Hermaphrodite in Literature" in their literary  
journal, ~Skanky Possum~ # 4. Here's the text:

THE HERMAPHRODITE IN LITERATURE

To appreciate the resonance of that title fully:  
the starlike flowers of the pimpernel

close in bad weather. A laquered Japanese fan  
is flicked open with a snap of the wrist, and the  
he-she,  
giggling off-key, shrinks behind accordion-pleated  
pictures of mimosas. The world reaches only so far,  
and then the rest is a jagged line, dragons,  
plummeting.  
It rests on the humps of four elephants.

Her Adam's apple bobs up and down like a barometer  
as she snickers. It strikes her funny that  
barbers install candycane poles outside their shops  
to remind her of her homeland's national costume,  
the wooden shoes they danced in, the merry maypole.  
Everyone was happy back then, dark sunshine  
everywhere.

She---he?---tells me more about cosmogony and  
planispheres.

I am cautious not to embarrass her, for fear of  
her fists, molded into gloves several sizes too small,  
for fear of shattering the frangible equipoise  
of the moment, a little past noon, clock tower  
trembling.

She knows ahead of time whenever it will rain,  
from the consistency of her stools, yellow or black.  
For the latter, her doctor leeches her choler  
with bloodsuckers, then flings the parasites into  
the nearest spittoon. She hasn't been feeling well  
lately, ever since she heard the news.

Those boys had made such handsome grenadiers.  
She won't go out in public after nightfall: too many  
bats.

---

Do you Yahoo!?

Protect your identity with Yahoo! Mail AddressGuard  
<http://antispam.yahoo.com/whatsnewfree>

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495. **Julie Kizershot**

**Re: is there a problem using the word "hermaphrodite" in a poem?**

Tue 18 Nov 2003

---

I know there has been much discussion going back and forth with the word "hermaphrodite" and its usage and talk of inter-sexed being or trans gendered being. (NOT the same thing...)

I did want to say that TRANS people face continual violence and discrimination to an horrifyingly extreme in our society, and that if all the terms are unfamiliar to any of you I would suggest STARTING anywhere and reading...

Kate Bornstein

Leslie Feinberg

Judith Halberstam

any, many writers (not so many poets that I know of, but kari edwards can start you off)

It is a serious and not always publicized issue of civil rights and liberties and NOT to mention, language usage, that all the "well intentioned liberals" might examine their blind spots for --- if we thought Cixous and Wittig and others had something to say about feminism in the binary oppositions of language, believe me there is a lot MORE to say about the binaries not only assuming "a one up and one down" opposition, but just IMAGINE not being able to name oneself in the world of pronouns at all--- and NO this is not just about IMAGINING oneself in the so called "opposite" gender's high heels or hush puppies....

and of course in this case my grammar must go to hell-- those rules ain't applying!

best,

and still learning--

Julie Kizershot

on 11/17/2003 7:04 PM, furniture\_press at [REDACTED] wrote:

*there once was a hermaphrodite from poughkeepsie  
who got on a bike with a gypsy  
their visors were orange  
not covered with porridge  
so I shouted "Thurprithe" with a lispy*

*i think the rhyme scheme breaks the confrontational gap some of us have when  
trying to rhyme hermaphrodite, even though i never rhyme hermaphrodite; but i  
do orange!*

*Chris*



--

---

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496. **Alan Sondheim**

**Source**

Tue 18 Nov 2003

---

Source

-- Coleridge  
-- Wordsworth  
-- Wordsworth  
-- Wordsworth  
-- Wordsworth  
-- Wordsworth  
-- Whitman  
-- Bryant  
-- Bryant  
-- Bryant

On he journeyed to Gentian --  
Fringed Gentian, of whom Bryant  
wrote:

-- Bryant  
-- Bryant  
-- Bryant  
-- Bryant  
-- Bryant  
-- Bryant

---

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497. **Alan Sondheim**

**(no subject)**

Tue 18 Nov 2003

---

I have no memory.

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498. **Kevin Hehir**

***Re: is there a problem using the word "hermaphrodite" in a poem?***

*Tue 18 Nov 2003*

---

Aphrodite

A hermaphrodite with an appetite

For soda crackers and vegemite

A constant fight with cellulite

This hermaphrodite with an overbite

--

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499. **schwartzgk**

***manuscripts sought***

*Tue 18 Nov 2003*

---

LEGIBLE manuscripts sought

The 3rd LEGIBLE Open seeks manuscripts of fiction or poetry for web and book publication. Quality of writing is the only criterion. Send your best work: vivid, penetrating, uniquely of your making. Deadline: December 19, 2003

guidelines are at

[www.geocities.com/legible5roses/openguidelines3.html](http://www.geocities.com/legible5roses/openguidelines3.html)

visit [www.geocities.com/legible5roses](http://www.geocities.com/legible5roses)

email 

books from LEGIBLE:

No Good at Sea, poems by Michael Steffen

Only Others Are, poems by Gerald Schwartz

Every Gentle Man, stories by Michael Rosenthal

The Moon Theory, stories by Candice Rowe

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500. **schwartzgk**

***Free Speech Movement***

*Tue 18 Nov 2003*

---

In his new book, "Doing Our Own Thing," John McWhorter paints an elaborate picture

of a culture in linguistic upheaval, blaming,  
among other things the Free Speech Movement...

[http://www.nytimes.com/2003/11/15/arts/15JOHN.html?  
ex=1070169239&ei=1&en=74642013af66caf8](http://www.nytimes.com/2003/11/15/arts/15JOHN.html?ex=1070169239&ei=1&en=74642013af66caf8)

Gerald Schwartz  
Experiencing flashbacks from Orono

[↑ Contents](#)

501. **Skip Fox**

***Re: is there a problem using the word "hermaphrodite" in a poem?***

*Tue 18 Nov 2003*

---

Hermaphrodite

Morning's water soaked. Holding forth  
of words holding forth. Long-legged  
toad puller. Words don't kill people  
kill yammer in mainstream. Get 'em  
on the run mow 'em down. Of course.  
Each thinking a hobby holding forth  
every door a mother. In just proportion  
what words appear there are. My blort.

[↑ Contents](#)

502. **mmagee**

***M.A.D. at 110***

*Tue 18 Nov 2003*

---

Hi all, the "My Angie Dickinson" project has, liked the determined tortoise,  
reached poem 110.

<http://myangiedickinson.blogspot.com>

-m.

#110

To "Candy In The Sun"  
Of -- the electronica edge --  
Echo Park Slumber Party  
Downhill -- as a buttoned drudge --  
Recycling -- a one trick pony --  
I guess it "jumped the shark"

Oh, Heavenly Dog! -- Ah, Prom Night Roadie! --  
Rough Cut -- BEYOND THE STARS --

[↑ Contents](#)

503. **kari edwards**

***words don't kill - only strangers with guns kill***

*Tue 18 Nov 2003*

---

this whole - words don't kill - only strangers with guns kill business, is silly, . . .

<http://transdada.blogspot.com/>

[↑ Contents](#)

504. **Skip Fox**

***Re: words don't kill - only strangers with guns kill***

*Tue 18 Nov 2003*

---

kari,

I don't disagree.

skip

kari edwards wrote:

>

> this whole - words don't kill - only strangers with guns kill business,

> is silly, . . .

>

> <http://transdada.blogspot.com/>

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505. **Catherine Daly**

***press kits***

*Tue 18 Nov 2003*

---

As a readings coordinator and a reviewer, I receive press kits, albeit mostly from local performance poets or from small presses publishing religious fiction.

However, as a person continually looking for readings, I am also asked for books, which cost me abt \$10 each, quite a hefty fee for something apparently expected to be sent to everyone, and press kits, which I am attempting to gradually improve, in order to be booked for a reading, festival / book fair appearance, etc.

Thus far, my press kit consists of:

a printout of an author photo (not an actual headshot) with the flip side printed with the parts of my cv / resume about me-as-an-author,

a color printout (not an actual offprint) of my book jacket with the flipside printed with the parts of my cv / resume about the book,

a floppy (sticker of book front cover as label) containing the .pdf of the book, sometimes some sample postcards and other handouts from readings (lists of songs, artists, or etc. I've got in my book),

sometimes CDs,

a cover letter.

1) what else should be in or out?

2) is there a better way to go about this?

3) any readings coordinators, book festival bookers, reviewers, out there want one?

Rgds,

Catherine Daly



5554 West 9th Street

Los Angeles, CA 90036

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506. **George Bowering**

***Fwd: Warning: could not send message for past 8 hours***

*Tue 18 Nov 2003*

---

*We probably agree on every point -- but today is not the right day for me.  
Salt in wounds and all of that. I hope you understand and take this as it is  
meant and not as stepping on your toes.*

*I know. For us up here Nov 11 is also an important day, but not so  
military. It used to be called Armistice Day, now Remembrance Day,  
about the end of WW! etc.*

>--

--

George Bowering

Sore but game.

303 Fielden Ave.  
Port Colborne. ON,  
L3K 4T5

[↑ Contents](#)

507. **Ytzhak**

***Re: words don't kill - only strangers with guns kill***

*Tue 18 Nov 2003*

---

"And all matter that exists and is dense  
Third dimension, that must be observed through physical comprehension  
It takes a nerve to be struck, wisdom is the wise  
Poet spoken to wake up, the dumb who've been sleeping  
The fourth dimension is time, it goes inside the mind  
Run the channels energized up through the back of your spine  
So observe as my g energy strikes a vital nerve  
One swerve of the tongue it pierces like a sword through the lung  
Have you not heard, that words kill as fast as bullets  
When you load negative thoughts, to the chamber of your brain  
And your mouth pulls the trigger that propels  
Wickedness straight from hell"

"Twelve Jewelz" Rza (The Gravediggaz)

peace

Skip Fox wrote:

*kari,*

*I don't disagree.*

*skip*

*kari edwards wrote:*

*this whole - words don't kill - only strangers with guns kill business,  
is silly, . . .*

*<http://transdada.blogspot.com/>*

--

-

---

Stay Strong

"Peace sells but who's buying?"

Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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## 508. **Small Press Traffic**

### ***Jagannathan & Koeneker at SPT this Friday, 11/21***

*Tue 18 Nov 2003*

---

Small Press Traffic presents

Friday, November 21, 2003 at 7:30 p.m.

Mytili Jagannathan & Rodney Koeneker

Mytili Jagannathan was selected for a Pew Fellowship in 2002; her work has appeared in Xcp: Cross Cultural Poetics, Combo, Interlope, and Mirage; and is forthcoming in the anthology Cities of Chance: An Anthology of New Poetry from the United States and Brazil (Rattapallax). She joins us from Philadelphia in celebration of the publication of her chapbook, ACTS (habenicht press). From her poem "Score"; "my hand deliberately//is that a safe space//is that our signatures intertwined."

K. Silem Mohammad on Rodney Koeneker's first full-length collection, Rouge State (Pavement Saw, 2003): "Cannily an(a)esthet(ic)izing the misogynist and orientalist phantasms that are projected on the digital plateaux of its own prosodic bravado, this is how Naked Lunch might have turned out if it had been written by Robert Browning having a sex-change operation. There can be but one sordid bordello of this magnitude, and Koeneker has erected it squarely at the fissure where the simulacral Middle America of Pop Warner and bubble top vans collides with a paracolonial hallucination of Eastern inscrutability inhabited by five-dollar houris and hack oud players. These elegant verses have teeth." Koeneker's one of our favorite San Franciscans.

Unless otherwise noted, events are \$5-10, sliding scale, 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)

<http://www.sptraffic.org>

check out our highly readable website

Elizabeth Treadwell Jackson

Executive Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107



<http://www.sptraffic.org>

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509. **bill marsh**

***\*Shiroma in Backlight\****

*Tue 18 Nov 2003*

---

Selections from Jerrold Shiroma's "Sonnets"

now featured in Factory School's Backlight Gallery:

<http://www.factoryschool.org/backlight/gallery.html>

Plus, archived work by

Nico Vassilakis

Heriberto Yépez

Spencer Selby

Mike Basinski

and others

please write to backlight for more info about these and other projects, submission guidelines, etc.



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510. **bill marsh**

**2-disk set**

Tue 18 Nov 2003

---

the 2-disk set of Factory School's  
Digital Audio Library Poetry & Literature Archive  
can be obtained for free to the first 10 requests sent to  
[REDACTED]

[↑ Contents](#)

511. **Chryss Yost**

**Re: press kits**

Tue 18 Nov 2003

---

A web site!

Quoting Catherine Daly <[REDACTED]>:

*As a readings coordinator and a reviewer, I receive press kits, albeit mostly from local performance poets or from small presses publishing religious fiction.*

*However, as a person continually looking for readings, I am also asked for books, which cost me abt \$10 each, quite a hefty fee for something apparently expected to be send to everyone, and press kits, which I am attempting to gradually improve, in order to be booked for a reading, festival / book fair appearance, etc.*

*Thus far, my press kit consists of:*

*a printout of an author photo (not an actual headshot) with the flip side printed with the parts of my cv / resume about me-as-an-author,*

*a color printout (not an actual offprint) of my book jacket with the flipside printed with the parts of my cv / resume about the book,*

*a floppy (sticker of book front cover as label) containing the .pdf of the book,*

*sometimes some sample postcards and other handouts from readings (lists of songs, artists, or etc. I've got in my book),*

*sometimes CDs,*

*a cover letter.*

*1) what else should be in or out?*

2) is there a better way to go about this?

3) any readings coordinators, book festival bookers, reviewers, out there want one?

Rgds,  
Catherine Daly

5554 West 9th Street  
Los Angeles, CA 90036

[↑ Contents](#)

512. **Paul Stephens**

***Re: 2-disk set***

*Tue 18 Nov 2003*

---

I'd love to have such a set.

Paul Stephens  
512 W 112th St. #6G  
New York, NY 10025

On Tue, 18 Nov 2003, bill marsh wrote:

*the 2-disk set of Factory School's  
Digital Audio Library Poetry & Literature Archive  
can be obtained for free to the first 10 requests sent to*

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513. **Gary Sullivan**

***Process & Formal Invention | Segue @ BPC***

*Tue 18 Nov 2003*

---

Hello Everyone,

Please join us at the Bowery Poetry Club this coming Saturday, 4:00 p.m.  
SHARP! for the Segue series' Process & Formal Invention talk/reading!

With presentations/readings by:

Warren Craghead  
Tina Darragh

Matt Madden

Jena Osman

Poets Jena Osman, whose playfully intricate "Periodic Table as Assembled by Dr. Zhivago, Oculist" can be found on her Home Page ([epc.buffalo.edu/authors/osman](http://epc.buffalo.edu/authors/osman)), and Tina Darragh, whose equally playful "numb to dumb" can be seen on the DC Poetry Website ([www.dcpoetry.com/anth2003/darragh.htm](http://www.dcpoetry.com/anth2003/darragh.htm)) meet up with innovative cartoonists Matt Madden ([www.mattmadden.com](http://www.mattmadden.com)) and Warren Craghead ([www.craphead.com](http://www.craphead.com)) to show, read and discuss some of their most formally inventive work with an emphasis on "the process." A rare occasion for cross-genre discussion.

Segue Series @ Bowery Poetry Club  
308 Bowery, just north of Houston, NYC  
Saturday, Nov 22, 4:00-6:00 p.m.  
\$5 goes to support the readers

Hope to see you there -- please be on time!

Thanks!

---

Great deals on high-speed Internet access as low as \$26.95. <https://broadband.msn.com> (Prices may vary by service area.)

[↑ Contents](#)

514. **David A. Kirschenbaum**

***Re: 2-disk set***

*Tue 18 Nov 2003*

---

folks, i love you all, but it says to email the below e-dress, not the poetics list:

*On Tue, 18 Nov 2003, bill marsh wrote:*

*the 2-disk set of Factory School's  
Digital Audio Library Poetry & Literature Archive  
can be obtained for free to the first 10 requests sent to*

best,  
david

--

David A. Kirschenbaum, editor and publisher  
Boog City  
330 W.28th St., Suite 6H  
NY, NY 10001-4754

For event and publication information:

<http://boogcity.blog-city.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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515. **Betsy Andrews**

***Marcella Durand's email?***

*Tue 18 Nov 2003*

---

Can someone back-channel it to me, thanks?

-----  
Do you Yahoo!?

Protect your identity with Yahoo! Mail AddressGuard

[↑ Contents](#)

516. **David Larsen**

***Re: is there a problem using the word***

*Tue 18 Nov 2003*

---

I would say of Kasey's remarks on "Rouge State" that the *\_lusus naturae\_* (a Latin phrase from which we in English get the expression "freak of nature") is necessary for any working critical vocabulary. How else to describe divergence from prior norms? Especially if we recall that "freak" in this connection originally meant "sport or frolic." Do we think of artistic innovation as a slow & work-like process, or a fun and showy -- and what is more, *\*involuntary\** -- deviance from the prescribed norm?

True that it is no fun to see one's own brand of freakiness used by the non-freaky as a metaphorical resource. Not very much fucking fun at all. I would go on to say that such usage is inevitable, in that some kinds of freakiness serve as the conceptual pattern for categories that we think with every day. For example, it might be that we only understand hybridity through the figure of the hermaphrodite. Or it might not. In any event, Kasey's remarks are better grasped when you read them in the context of the entire sentence:

"Cannily an(a)estheticizing the misogynist and orientalist phantasms that are projected on the digital plateaux of its own prosodic bravado, this is how Naked Lunch might have turned out if it had been written by Robert Browning having a sex-change operation." Kind of deepens it, don't you think? Notice also that the trans-gender is deployed here in order to talk about the aestheticized phantasm, and not the form. So what's being called queer or hybrid here is the

engendering imagination. Which is rather a compliment, in the city where I slept last night!

This question has been on my mind lately, as I was trying to think of something to say about my new favorite cartoonist (Ben Jones), who draws and writes as if he were mentally disabled, or holding a gasoline-soaked rag to his mouth.

How's that for an abusive set of comparanda? But I challenge you to describe his style more accurately. And I have a follow-up question: when we describe an artist's work as "poor," what do we mean? LRSN

At 02:04 PM 11/17/03 -0500, Kevin Killian wrote:

>Dear Kari, I don't know if there's a problem using the word "hermaphrodite"  
>in a poem--I hate to think of barring any word from the poetic vocabulary  
>entirely, though I don't know. Let's work on a case by case basis.

>

>By the way, what do you make of Kasey Mohammad's blurb for Rodney Koenek's

>excellent new book "Rouge State" from Pavement Saw? "This is how Naked

>Lunch might have turned out if it had been written by Robert Browning

>having a sex-change operation"? That kind of got me feeling kind of weird.

>Does the natural (or forced) exuberance of blurbs preclude sensitivity to

>transgender issues? But it's hard to think straight about blurbs, the most  
>thankless and useless form of writing in the world.

>

>-- Kevin K.

>

>

>

>

>

>Original Message:

>-----

>From: kari edwards [REDACTED]

>Date: Mon, 17 Nov 2003 09:37:36 -0800

>To: [REDACTED]

>Subject: is there a problem using the word "hermaphrodite" in a poem?

>

>

>is there a problem using the word "hermaphrodite" in a poem?

>

><http://transdada.blogspot.com/>

>

>-----

>mail2web - Check your email from the web at  
><http://mail2web.com/> .

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517. **furniture\_press**

**Re: 2-disk set**

Tue 18 Nov 2003

---

Same here. sounds very interesting.

chris casamassima  
229 d rodgers forge road  
baltimore, md 21212

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

From: Paul Stephens <[REDACTED]>

Date: Tue, 18 Nov 2003 15:04:18 -0500

To: [REDACTED]

Subject: Re: 2-disk set

*I'd love to have such a set.*

*Paul Stephens*

*512 W 112th St. #6G*

*New York, NY 10025*

[REDACTED]  
[REDACTED]

*On Tue, 18 Nov 2003, bill marsh wrote:*

*the 2-disk set of Factory School's*

*Digital Audio Library Poetry & Literature Archive*

*can be obtained for free to the first 10 requests sent to*

[REDACTED]

--

---

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Check out our value-added Premium features, such as an extra 20MB for just  
US\$9.95 per year!

Powered by Outblaze

[↑ Contents](#)

518. **Derek R**

***Re: is there a problem using the word***

*Tue 18 Nov 2003*

---

LRSN wrote:

..| when we describe an artist's work  
..| as "poor," what do we mean ?

The true method is not to seek the sign of truth \*after\* the acquisition of ideas.  
To do so is to be afraid to confess one exists.

When one acquires the idea that such-n-such an artist's work is 'poor' and then  
'goes on' (ie. Mark 5:37) to 'describe' it (a sign) one doubts the truth one al-  
ready possesses.

So, in essence, to answer your question, when one describes an artist's work as  
'poor' one means nothing. (objectively, or with certainty)

"It is finished"

[↑ Contents](#)

519. **Harrison Jeff**

***Syllable Crypt***

*Tue 18 Nov 2003*

---

V was  
thinking  
in the letter V...  
it's like  
not having hands  
it's like  
crooners swoop  
spooked ever  
like schooners, like  
waves of Vs are steps  
for the stripped strays  
like V-poetries are shines  
for folded eyes  
V stares the woods down  
"The V disease vows constancy"  
through a glass...  
from nothing smile  
"present vows half-open  
had never been heard of"

Gift-shop online  
from the comfort of home at MSN Shopping! No crowds, free parking.  
<http://shopping.msn.com>

[↑ Contents](#)

520. **Derek R**

**Re: is there a problem using the word**

Tue 18 Nov 2003

..| Mark 5:37

This reference should be Matthew, not Mark. Sorry.

[↑ Contents](#)

521. **Robert Corbett**

**Re: POETICS Digest - 14 Nov 2003 to 15 Nov 2003 (#2003-319)**

Tue 18 Nov 2003

not entirely, since I think "gentiles" here means generally not of the tribe, rather than not Jewish. personally I rather be a gentile than a barbarian which is how the Greeks put it, basing it on the fact that any language besides Greek sounding like you were saying "Bar-bar."

Robert

-- Robert Corbett, Ph.C. "Given the distance of communication, Coordinator of New Programs I hope the words aren't idling on the B40D Gerberding map of my fingertips, but igniting the Phone: [REDACTED] wild acres within the probabilities of Fax: [REDACTED] spelling" - Rosmarie Waldrop  
UW Box: 351237

On Sun, 16 Nov 2003, Sina Queyras wrote:

*this is all funny until someone loses an eye....gentiles??? isn't that just a little bit antisemitc??*

*sina*

*Synonyms:*

*.McScholarly: being unaware of the outside world.*

*.McTheoretical: speculative without a practical purpose or intention.*

*.McPedantic: characterized by a narrow, often ostentatious concern for book learning and formal rules.*

*.McEnlightened: person in charge of teaching the gentiles, as saving them from darkness.*



-McArtist: not to be confused with McCarthyst

[↑ Contents](#)

522. **Robert Corbett**

***Fw: New Research lecture tomorrow! (fwd)***

*Tue 18 Nov 2003*

This is late notice, but tomorrow night there will be a lecture in Seattle by Jerry Garcia (the architect, not the musician) and Greg Lundgren. It will be a Polestar at 7:30. More details below.

If you wish to be subscribed to the mailing list, please send an email to [REDACTED].

thanks,

Robert

--

|                             |                                        |
|-----------------------------|----------------------------------------|
| Robert Corbett, Ph.C.       | "Given the distance of communication,  |
| Coordinator of New Programs | I hope the words aren't idling on the  |
| B40D Gerberding             | map of my fingertips, but igniting the |
| Phone: [REDACTED]           | wild acres within the probabilities of |
| Fax: [REDACTED]             | spelling" - Rosmarie Waldrop           |
| UW Box: 351237              |                                        |

----- Forwarded message -----

Date: Tue, 18 Nov 2003 18:41:15 -0500  
From: The Seattle Research Institute <[REDACTED]>  
To: [REDACTED]  
Subject: Fw: New Research lecture tomorrow!

----- Forwarded message follows -----

Hello,

A friendly reminder about tomorrow's lectures, the very first evening of the New Research Lecture Series put on by myself and Charles Mudede.

Jerry Garcia will be delivering a stunning digital image presentation of his new architectural project. Greg Lundgren will pull himself away from directing his mega-successful play, "I Am An Artist" to muse about his multi-million dollar project proposal, the Pave Project.

In addition, it's free, and sure to be much cozier than outside.

7:30 - 9pm, Polestar Music Gallery

Megan

\*\*\*\*\* SEATTLE

RESEARCH INSTITUTE invites you to the first evening of our "NEW RESEARCH" Lecture Series to hear about work in progress from:

Jerry Garcia: "Assembling an Architectural Toolkit for the Northwest"

Greg Lundgren: "The Pave Project: Cultural Revolution Proposed for the City of Seattle"

Jerry Garcia is a Seattle-based architect and founder of Und, a design firm that acknowledges convergences and adjacencies in architectural design. Garcia's projects include single-family homes, restaurants, corporate offices, multifamily housing, retail design, and furniture design.

Greg Lundgren is the founder of Artists for a Work Free America (AWFWA) and Vital 5 Productions, a Seattle-based organization dedicated to the creation, production and representation of non-traditional art exhibits and performances. Lundgren recently won The Stranger's Genius Award and is currently producing his play, "I Am an Artist" at Consolidated Works.

When: November 19, 2003, 7:30pm-9pm

Where: Polestar Music Gallery at 1412 18th Avenue

Cost: Free (\$5 suggested donation)

New Research lectures are hosted by Charles Mudede and Megan Purn. An informal discussion will follow lectures. Special thanks to the Polestar Music Gallery for use of their space.

THE SEATTLE RESEARCH INSTITUTE is an association of Northwest writers, intellectuals and artists seeking socially engaged inquiry. SRI produces and promotes well-orchestrated collusions between experimental aesthetics and revolutionary thought. Please visit our website at [www.seattleresearchinstitute.org](http://www.seattleresearchinstitute.org) for more information on our publications and events.

---

#### THE NEW RESEARCH LECTURE SERIES

Once a month, our guests present the data, details, statistics, or information they've gathered in the process of producing a work of art, political theory, edifice, or scientific proof. Curated by Charles Mudede & Megan Purn.

#### SCHEDULE OF UPCOMING LECTURES:

12/18: Matthew Stadler & Charles Mudede and Megan Purn

Matthew Stadler (Writer & editor, Astoria) talks about current research

on: money, music, apocalypse and the Olympic Peninsula.

Charles Mudede (Culture critic & editor, Seattle) and Megan Purn (Designer & writer, Seattle) discuss their work on SRI's next book, Infrastructure.

1/21: James Latteier & Sylvie Aubin

James Latteier (Private intellectual, Vancouver) presents an idea for the history of astrology: Allegory, Astrology and the Unmentionable.

Sylvie Aubin, PhD (Psychologist, Montreal/Seattle) lectures on sexual problems from a couples' treatment perspective, and holistic, biopsychosocial approaches.

1/25: Wayde Compton and guests

Wayde Compton (Writer & historian, Vancouver) presents documents, audio interviews, photographs and writing from a project on urban recovery and memory in a former black neighborhood in Vancouver, BC. Special audio and visual exhibit with lecture, 3pm.

2/18: Amy Denio & Nic Veroli

Amy Denio (Composer & musician, Seattle) talks about music and politics, and her development of the opera music for Jamie Hook's new film, "Das Kapital."

Nic Veroli, PhD (Philosopher, Seattle) describes SRI's idea for a new kind of event called a "public inquiry," and discusses its theoretical and political implications.

3/17: Brian Goedde & Specs One

Brian Goedde (Culture critic, Seattle) presents samples and talks about his latest project, Reconsiderations, a CD of three essays accompanied by continuous samples and sound design by Ollie Glatzer.

Specs One a.k.a. Michael Hall (Hip-hop producer & Afrofuturist, Seattle) discusses the production of his latest hip-hop sonic fiction, an untitled CD.

4/21: Amos Latteier & Emily Hall

Amos Latteier (Interdisciplinary artist & machine builder, Portland) gives a slide lecture of his art tour of Eastern Europe.

Emily Hall (Art critic, Seattle) presents a detailed list of projects she would like to start.

\*\*\*\*\*

[ ] SEATTLE RESEARCH INSTITUTE [ ]  
socially engaged inquiry

[www.seattleresearchinstitute.org](http://www.seattleresearchinstitute.org)

\*\*\*\*\*

[ ] SEATTLE RESEARCH INSTITUTE [ ]

socially engaged inquiry

www.seattleresearchinstitute.org

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523. **Catherine Daly**

***Re: Press Kits (& some press...)***

*Tue 18 Nov 2003*

---

Web sites are, in my view, a necessity, but they are not a part of any but an electronic press kit.

However (and this is part of what I think the web is for), it is quite common for performance poets and agented authors and authors on huge presses to have press kits -- either print-out-able as a press kit (all the info in a clean and simple format or in an attached .pdf) or an "online press kit" as part of their sites.

Susan Wheeler, Thalia Field, Shelley Jackson, Jeanne Beaumont's presence at WW Norton, and the Janet Holmes / Rachel Loden / Stephanie Strickland site at pomegranate were author websites I looked at particularly carefully as far as the run of what most authors have made or make vs. what they are generally provided. This is quite different from the better "academic / author" website like Juliana Spahr's, IMO.

The press kit for the performance poets generally includes sound files, links to poems, links to reviews, self-published or self-reprinted (electronically) poems, links to the blog, poetics statements, a schedule / calendar of dates, etc.

Among my models for the press kit were those on Iris Berry's, Exene Cervenka's, Daphne Gottlieb's, and some other websites, although mine is not that glossy right now.

A pet peeve of mine is noncommercial authors with a ".com" rather than another (noncommercial) extension.

Rgds,

Catherine Daly



<http://www.catherinedaly.info>

\*\*\*Link to first online review:

<http://www.sidereality.com/volume2issue4/reviewsv2n4/reviewofdadada.htm>

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524. **Vernon Frazer**

***Re: Syllable Crypt***

*Tue 18 Nov 2003*

---

J

I really like this, but to be honest, I was thinking of something a little bit different.

V

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Harrison Jeff  
Sent: Tuesday, November 18, 2003 6:10 PM  
To: ██████████  
Subject: Syllable Crypt

V was  
thinking  
in the letter V...  
it's like  
not having hands  
it's like  
crooners swoop  
spooked ever  
like schooners, like  
waves of Vs are steps  
for the stripped strays  
like V-poetries are shines  
for folded eyes  
V stares the woods down  
"The V disease vows constancy"  
through a glass...  
from nothing smile  
"present vows half-open  
had never been heard of"

---

Gift-shop online  
from the comfort of home at MSN Shopping! No crowds, free parking.  
<http://shopping.msn.com>

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525. **alexander saliby**

***Re: words don't kill - only strangers with guns kill***

*Tue 18 Nov 2003*

---

Ready, Aim, Fire!

Charge!

Bombs Away!

Yeah, words don't kill. But, wait...do they play a role in the end results?

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

From: kari edwards

To: [REDACTED]

Sent: Tuesday, November 18, 2003 9:50 AM

Subject: words don't kill - only strangers with guns kill

this whole - words don't kill - only strangers with guns kill business, is silly, . .

.

<http://transdada.blogspot.com/>

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526. **Ben Basan**

***Deforestation Emergency...***

*Tue 18 Nov 2003*

---

Sorry if this is bogus. When I get web petitions these days I generally move them to the trash. As I got this from a trustworthy source, I'm hoping there is no ill-intent

-Ben

\*\*\*\*\* The Brazilian congress is now voting on a project that will reduce the Amazon forest to 50% of its size. It will take 1 MINUTE to read this, but PLEASE put your names on the list and forward this on as instructed below.

The area to be deforested is 4 times the size of Portugal and would be mainly used for agriculture and pastures for livestock. All the wood is to be sold to international markets in the form of wood chips, by large multinational companies.

The truth is that the soil in the Amazon forest is useless without the forest itself. Its quality is very acidic and the region is prone to constant floods. At this time more than 160,000 square kilometers deforested with the same purpose are abandoned and in the process of becoming deserts, meaning that this proposal is in the short-term interests of a few, and in the long term interests of none.

Please copy the text into a 'new e-mail' put your complete name in the list below, and send to everyone you know to help stop the "Deforestation of Brazil". (DON'T JUST FORWARD IT - AS IT WILL THEN END UP WITH ROWS AND ROWS of '>'s)

If you are the 600th person to sign please send a copy to: [REDACTED]

For more information : WWF IN BRAZIL  
<http://www.wwf.org.br/amazonia/default.htm>

Thank you for your help:

- 01 - Fernanda de Souza Saviolo - Rio de Janeiro - RJ
- 02 - Nara Maria de Souza - Rio de Janeiro - RJ -
- 03 - Julio Cesar Fraga Viana - Rio de Janeiro - RJ-
- 04 - Monica Grotkowsky Brotto -Sao Paulo - SP -
- 05 - Mauricio Grotkowsky Brott! o - Sao Paulo -
- 06 - Ricardo A.Corrallo - SP
- 07 - Sunn! y Jonathan - SP
- 08 - Leonardo Larsen Rocha - SP
- 09 - Evandro Sestrem -
- 10 - Marco Aurlio Wehrmeister - Blumenau - SP
- 11 - Angela Maria Gonalves - Blumenau -SP
- 12 - Alessandra Bernardino- Blumenau - SP
- 13 - Pedro Carstens Penfold - Rio de Janeiro - RJ -
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- 18 - Solange B Furlanetto - S\*o Paulo / SP!
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- 24 - Gabriella Gaida - Rio de Janeiro - RJ
- 25 - Ceclia Silva Teixeira Pinto - RJ - 03/06/75
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- 259 - Sebas van Wetten, Netherlands
- 260 - Barbara Groeneveld, Netherlands
- 261 - Richard Philippo,Ut! recht Ne therlands
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- 266 - Jenny HagstrA?m, Sweden
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- 269 - Sam Noyes, Australia
- 270 - Rob Hine, Melbourne Australia
- 271 - Thomas Kress, Melbourne Australia
- 272 - Annabel Wang, Melbourne Australia
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- 274 - Margaret Foo, Melbourne, Australia
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- 276 - Bettina Bokori-Mayman, Melbourne, Australia
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- The Netherlands
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- 288 - Gerja de Haan, Sneek
- 289 - Cees de Haan, Sneek
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- 325 - Mia Harris, Penticton, BC
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- 330 - Talya Belogus, Rehovot, Israel
- 331 - Edva Ben Arie, Kiryat Tiv'on, Israel
- 332- Yoav Ben-Arie, kiryat Ti'on, Israel
- 333 - Gilad Rozenberg, Zichron Yaakov, israel

- 334 - hagai yanai, kiryat tivon, israel.
- 335 - zivit yanay, kiryat tivon, israel.
- 336 - Nomi Paz, Haifa, Israel
- 337 - Yaniv Singer, New York, NY. USA
- 338 - Yariv Lavee, nordia, israel
- 339 - nir pinkas , moshav ramot, israel
- 340 - moshik lichtenstein, moshav ramot , israel
- 341 - assaf tamari, tel-aviv, israel
- 343 - yotam yishay, ramat-gan, israel
- 344 - asaf smilan, givatayim, israel
- 345 - Dorit Szykierski, Tel-Aviv, Israel
- 346 - Sharon Gordon, Har-Adar, Israel
- 347 - Gilad ben zvi, midreshet ben gurion, Israel
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- 349 - itai yelin, Hod Hasharon, Israel
- 350 - Shmulik Marco, Tel Aviv, Israel
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- 352 - Boaz Gatenio, Tel Aviv, Israel
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- 356 - Omri Webber, Marlborough, New Zealand
- 357 - Noam Webber, M! arlborou gh, New Zealand
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- 365 - Micheal Rowland, Woodbridge Tasmania AUSTRALIA
- 365 - Jessie Rowland, Woodbridge Tasmania AUSTRALIA
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- 368 - John Graham, Adelaide, Australia
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- 370 -Alice Egan, Pasadena, South Australia
- 371 - Dan Everitt, Millswood, South Australia
- 372 - Chantel Westely, Clovelly Park, South Australia

- 373 - Jadine Temby, Wentworth, Australia
- 374 - Guy Temby, Wentworth, Australia
- 375- Clare Temby, Wentworth, Australia
- 376 - Carli Browne, Leeton, Australia
- 377 - Rachelle Ward, Leeton, Australia
- 378 - Laurence Christie, Essex, England
- 379 - Jordan Marr, Toronto, Canada.
- 380 - Sarah Knowlson, Middlesex, England
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- 424 - Jane Ray, Cygnet, Tasmania, Australia
- 425 - Rebecca David, Launceston, Tasmania, Australia
- 426 - Stan Gottschalk, Launceston, Tasmania, Australia
- 427 - Pamela Parsley, Launceston, Tasmania, Australia
- 428 - Kaylene Allan, Hobart, Tasmania, Australia
- 429 - Tanya Clarke, Melbourne, Australia
- 430 - Alfred John Vella Montrose, Australia!
- 431 - Timothy Bezett Molloy, Australia->
- 432 - Sachiko Koike, Yokohama, Japan
- 433 - Hiromi Ohsaki, Tokyo, Japan
- 434 - Danny Robinson, Tokyo, Japan
- 435 - Kyle Hudson, Tokyo, Japan
- 436 - Ben Basan, Tokyo, Japan

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527. **Kirby Olson**

***Re: words don't kill - only strangers with guns kill***

*Tue 18 Nov 2003*

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It is at least probably so that parental behaviors such as severe punitive beatings are more likely to create a sociopath than is a word in a poem that almost nobody will read?

I'm not convinced that there is a strong correlation between representations in art and actions later carried out by any given audience.

People who are crazy enough to kill another person haven't been driven crazy by a word in a poem is my guess. It would probably take years and years of research in laboratories, and lots and lots of violent poems read to otherwise docile individuals to test this.

Most researchers that I've read have claimed that it is severe parental abuse over a prolonged period that makes a person turn violent in adulthood. Criminologists have said that 99% of violent criminals have had a violent childhood.

But perhaps poetry is at fault, and is an overlooked source of violence in our society. Whether individual words in poems play a major role in the creation of sociopaths would be difficult to test, however.

But maybe the rise in an unexpurgated language in our poetry is responsible for the high crime-rate.

Perhaps we'd better go back to the Victorian language of Tennyson just to be safe? Or just stop writing altogether?

Not only should the second amendment be amended, but more seriously the first?

Keep the gun shops open, but destroy all writing implements?

Well, perhaps if this was tried over a period of say twenty years we could then see the outcome and compare it to the previous twenty years.

This thesis could be true. And headlines such as this one that have been plaguing us for years

POETRY BUFF KILLS ANOTHER HERMAPHRODITE!

could be changed to:

DISAPPEARANCE OF POETRY LEADS TO UNIVERSAL PEACE!

There's only one way to test it. We must enforce absolutely safe nice poems with the death penalty.

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528. **Shankar, Ravi (English)**

***Congressional Medal of Honor?***

*Tue 18 Nov 2003*

---

I'm trying to track down and verify the following information, which someone might know something about. A local historian, i.e. the fixtured at the local pub, was telling a rapt audience that the first congressional medal of honor in WWII was bestowed on an American airman who in essence was a terrorist who perpetrated a kamikaze mission on a Japanese warship, killing himself and the entire crew of the ship. He was apparently lauded, posthumously, as a patriot and a hero by the president and by congress. Since the last thing I heard from this particular raconteur had to do with the thriving black market for internal organs in Hartford, I'm dubious, so I wonder if anyone can confirm. If true, certainly this offers further illumination re: the storied history of American foreign policy.

-RS

\*\*\*\*\*

Ravi Shankar  
Poet-in-Residence  
Assistant Professor  
CCSU - English Dept.  
[REDACTED]  
[REDACTED]

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529. **Sina Queyras**  
**greenboathouse**  
*Tue 18 Nov 2003*

---

forgive me if this was already posted.

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

From: Jason Dewinetz - Greenboathouse Books  
To: Greenboathouse Books  
Sent: Sunday, November 16, 2003 3:52 PM  
Subject: Greenboathouse Books News :: v.6.o7

Greenboathouse Books News :: v.6.o7  
Variant 3 Contributions Now Posted

A new Greenboathouse initiative, Variant invites writers to respond in poetic, lyric or narrative form to a "trigger"; a passage from a book, poem, theoretical text (or billboard for that matter) posted on-line to which writers respond in whatever direction they're drawn.

The "trigger" for Round 3 was a quote from Steve McCaffery's Panopticon:

"Millions of things are the same as this."

Selected by assistant editor Aaron Peck, this round includes new poems by Sina Queyras, derek beaulieu, Jason Dewinetz, Ariel Gordon and Simon Spiechert.

And, in case you're feeling adventurous, here's the "trigger" for Round 4, from Lisa Robertson's The Weather:

"Now we are persons breaking open. The real is not enough to pleasure us."

Round 4 Submission Deadline: January 31, 2004  
(for submission guidelines, please visit our site).

---

Greenboathouse Books  
www.greenboathouse.com

643 Niagara Street  
Victoria, BC  
V8V 1J1



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530. **Keith Waldrop**  
*new from Burning Deck*

*Tue 18 Nov 2003*

---

Burning Deck Press . 71 Elmgrove Avenue . Providence, RI 02906

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



volume 18

We are pleased to announce  
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Publication date: December 15, 2003

A collection of satirical stories on the verge of breaking into a novel. The stories are written by Gottlieb Otto Liebgott, a retired German doctor who decides to become a writer. They center on the life and career of Dallasandro Vibini, a private investigator of petty crimes, but also include Liebgott's study of Italian military history and his biography of an Italian war hero. A hilarious blend of shaggy dog story, mock-detective fiction and, finally, mock-romance as Vibini (52) marries an eighteen year old girl and finds salvation in becoming a father.

Born in Kansas in 1930, Dallas Wiebe taught at the University of Cincinnati until his recent retirement. His novel SKYBLUE THE BADASS was published by Doubleday: Paris Review Editions in 1969. Burning Deck has published three volumes of short stories: THE TRANSPARENT EYE-BALL, GOING TO THE MOUNTAIN, and SKYBLUE'S ESSAYS. His most recent book is OUR ASIAN JOURNEY (MLR Editions Canada), a fictionalized account of the great Mennonite trek to Central Asia in the 1880s and a study of the impact of language (Biblical) on a community. He has received the Aga Khan Fiction Prize, a Pushcart

Prize (1979), an Ohio Arts Council Fellowship, and the Ohio Governor's Award for the Arts.

“unsettlingly original”—Harry Mathews      “The stories in this collection as as remarkable as they are unusual. Wiebe's often sardonic narration takes his characters through a hostile and absurd world with a sense of humor that makes you want to laugh and shake your head at the same time”—Jeff Erdie, Ohio Writer      “one of our best writers of innovative fictions”—Doug Bolling, American Book Review      “If you read this book, your life, not to mention your conversations, may become more interesting.”—Charles Alexander, Rain Taxi

Copies are available from:

Small Press Distribution, 1341 Seventh St., Berkeley, CA 94710

██████████; E-Mail: ██████████

from the author:

Dallas Wiebe, 582 McAlpin Ave., Cincinnati, OH 45220

██████████; E-Mail: ██████████

& in Europe, from: Spectacular Diseases, 83b London Rd., Peterborough, Cambs. PE2 9BS England

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531. **Daniel Zimmerman**

***Re: Congressional Medal of Honor?***

*Tue 18 Nov 2003*

---

<http://www.cmohs.org/>

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

From: "Shankar, Ravi (English)" <██████████>

To: <██████████>

Sent: Tuesday, November 18, 2003 10:20 PM

Subject: Congressional Medal of Honor?

>

>

> I'm trying to track down and verify the following information, which someone might know something about. A local historian, i.e. the fixtue at the local pub, was telling a rapt audience that the first congressional medal of honor in WWII was bestowed on an American airman who in essence was

a terrorist who perpetrated a kamikaze mission on a Japanese warship, killing himself and the entire crew of the ship. He was apparently lauded, posthumously, as a patriot and a hero by the president and by congress. Since the last thing I heard from this particular raconteur had to do with the thriving black market for internal organs in Hartford, I'm dubious, so I

wonder if anyone can confirm. If true, certainly this offers further illumination re: the storied history of American foreign policy.

>

> -RS

>

>

> \*\*\*\*\*

> Ravi Shankar

> Poet-in-Residence

> Assistant Professor

> CCSU - English Dept.

> [REDACTED]

> [REDACTED]

>

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532. **alexander saliby**

***Re: Congressional Medal of Honor?***

*Tue 18 Nov 2003*

---

RS,

Seems the chap providing the entertainment may have had some misinformation.

The first U.S. pilot awarded the MOH in WWII was Butch O'hare (think Chicago's airport) who shot down 6 enemy planes to protect an advancing fleet and the carrier Lexington from enemy air attack. Medal date activity: 2/20/42. As I recall reading, the medal was awarded posthumously, for the ace didn't make it back from that battle.

None of the Air Force men, officers or enlisted, were ever awarded the MOH for kamikaze attacks on an enemy ship...and it's highly unlikely (though I've not yet concluded the search) that any marine or navy pilots did the deed and were so awarded. If I find something to substantiate the tale, I'll let you know.

In the FYI department, though, I'm amused at the illogical link between calling the Kamikaze pilots terrorists. These were uniformed combatants of the Emperor, armed with an airplane as their weapon of choice, and fully open and public in their attempts to launch their weapons. Terrorists, OTOH, sneak around disguised as innocent, non-combatants; they then bomb and kill other non-combatants.

While I'm certain the dead folk don't get hung up on the difference between overt and covert attackers, I do see a blatant distinction myself, and couldn't put a uniformed combatant carrying out orders in the same league as say the

soldiers of the American Revolution who wore no uniforms, hid behind trees and rocks and sniped at the Red coats who marched in formation to the battle. But then, who would ever dare refer to a patriot as a terrorist?

Alex

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

From: Shankar, Ravi (English)

To: [REDACTED]

Sent: Tuesday, November 18, 2003 7:20 PM

Subject: Congressional Medal of Honor?

I'm trying to track down and verify the following information, which someone might know something about. A local historian, i.e. the fixture at the local pub, was telling a rapt audience that the first congressional medal of honor in WWII was bestowed on an American airman who in essence was a terrorist who perpetrated a kamikaze mission on a Japanese warship, killing himself and the entire crew of the ship. He was apparently lauded, posthumously, as a patriot and a hero by the president and by congress. Since the last thing I heard from this particular raconteur had to do with the thriving black market for internal organs in Hartford, I'm dubious, so I wonder if anyone can confirm. If true, certainly this offers further illumination re: the storied history of American foreign policy.

-RS

\*\*\*\*\*

Ravi Shankar

Poet-in-Residence

Assistant Professor

CCSU - English Dept.

[REDACTED]

[REDACTED]

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533. **Alan Sondheim**

***irak and roll brother***

*Wed 19 Nov 2003*

---

irak and roll brother

i am a rock and roller

i live in east berlin

i knew heiner muller

he and christa lived in sin

i raged against the art machine  
irak was on the run  
and heiner screamed, was never mean  
he killed bush with a gun  
  
the barrel's hot, it's all we've got  
down at the barricade  
but heiner's down and christa's down  
a fucking hand-grenade  
  
we won't live to see the fall  
of one wall or another  
and unity's another lie  
and christa's not our mother  
  
brother heiner come home from the war  
and help this rock and roll brother  
christa and i can't take any more  
and irak and roll brother  
and irak and roll brother  
  
and christa and i can't take any more  
and irak and roll brother  
  
and christa and i can't take any more  
and irak and roll brother  
  
irak and roll brother  
irak and roll brother  
  
and christa and i can't take any more  
and irak and roll brother

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534. **Alan Sondheim**

***the roar***

*Wed 19 Nov 2003*

---

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535. **kari edwards**

***Re: is there a problem using the word***

*Wed 19 Nov 2003*

---

David..

*"Cannily an(a)estheticizing the misogynist and orientalist phantasms  
that  
are projected on the digital plateaux of its own prosodic bravado,  
this is  
how Naked Lunch might have turned out if it had been written by Robert  
Browning having a sex-change operation." Kind of deepens it, don't you  
think? Notice also that the trans-gender is deployed here in order to  
talk  
about the aestheticized phantasm, and not the form. So what's being  
called  
queer or hybrid here is the engendering imagination. Which is rather a  
compliment, in the city where I slept last night!*

*Which is rather a  
compliment, in the city where I slept last night!*

really... who are you to speak to the 40,000 trans floks here in sf... thats right  
40,000.. how many have you known and worked with... I can say I have worked  
with at least 300 hundred or more as a therapist and many more as activist..  
had some as lovers, and business partners..come on now..... you can speak for  
an entire city... how amazing.. simply amazing... I am tired of this kind of arro-  
gance ..... unless you know as many trans flokz and have worked with hundreds

as I have, taught classes on trans theory and done research on trans and gender diverse history... I would say this is a arrogant stereo typical response....

| *Kind of deepens it, don't you think?*

you do not get it.. when you throw out a word like sex-change in a hetronormative society it receives a very limited read, a very stereo typical read... I dare you to do it with flokz of color..... maybe it is your own unexamined male gaze that is limited you.. and your own unexamined construction of gender as solid..... it is also funny on this list how everyone has this quick answers.. but few self identify.... the first lesson in making a level playing field is to state when one is coming from.. but no.. lets all speak from righteous arrogance..... how may are straight white males making these assumptions about queers and language..... and dont come out and state it.....are you also speaking for the Iraqis... or is that just a metaphor.. for a another level of what is happening in washington\\

do you even examine what it mean sex change.. from man to woman .. so binary of you thank you... lets keep it black and white... good and bad.. so simple right, so what is a woman and what is man? ... when you cut some ones cock off and that means something . . . is that it is that all that makes a man is a cock and you cut it off and they become something different.. it show your limited understanding of gender.. how silly... a sex change is cosmetic!!!!!! it means nothing ... you still see gender as cock and clit... that is your read

| *Robert  
Browning having a sex-change operation*

if not what does it mean.. it is meaningless. unless you use simplistic binary think man and woman... talk about a limited use of language and an inability to see how gender language works.... if you are going to rely on simple myth of gender / words it becomes a very lazy use of language..

w  
k.

[↑ Contents](#)

536. **Jeffrey Jullich**

*lusus naturae*

Wed 19 Nov 2003

wrote:

> I would say of Kasey's remarks on "Rouge State" that the *lusus naturae* (a Latin phrase from which we in English get the expression "freak of nature") is

necessary for any working critical vocabulary. How  
else to describe divergence from prior norms?

-----

What's that supposed to be, ---huh?--- some sort of  
Golden State berkeley.edu/University of California  
Santa Cruz coalition to Schwarzneggerize the rest of  
us along with you

into Pig Latin whenever caught with our neo-~Ezra  
Pound Speaking~ radio broadcasts showing?

Pass the Rogaine. All this .edu  
etymology-as-Save-The-Blurbs has got me thinking so  
fierce I'm all depilated  
(<http://limetree.ksilem.com/boxers.jpg>).

Why aren't you heteronormalizers starting in ~your own  
backyards,~ if you want freak and critique?

How about

"Cannily an(a)estheticizing the misogynist and  
orientalist phantasms that are projected on the  
digital plateaux of its own prosodic bravado, this is  
how Naked Lunch might have turned out if it had been  
written by

Dante Gabriel Rossetti while having his own wife dug  
up so he could exhume his poems that he'd tossed into  
her casket?"

if you think your own wedding band norm isn't already  
freaky enough?

". . . is how ~Deer Head Nation~ might have turned out  
if it had been written by K. Silem Mohammad ~in the  
first place~ and not Napsterized by a paper shredder  
wired to an 'I'm Feeling Lucky' button."

If you guys' psyches are so cut-preoccupied you can't  
help re-scrambling "etherized upon a table" into  
"an(e)estheticizing" etc. every other literary  
opportunity you get, heck, come closer (come on): the  
two of you can be slashed, man, no sweat, one swipe.

---

Do you Yahoo!?

Protect your identity with Yahoo! Mail AddressGuard  
<http://antispam.yahoo.com/whatsnewfree>

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537. **David Larsen**

***Re: is there a problem using the word***

*Wed 19 Nov 2003*

---

Hi kari!

Arrogant I accept, cheerfully. The rest? I don't know, I rather stick by what I said, and I'm uninclined to add to it or subtract. Or apologize for my "heteronormative" (?) status. Will it inflame you, or make you smile, if I remind you how beautifully you "passed" the last time you & I sat at a table together, while the waitress took me for a chick? (Edinburgh Castle.)

No, I will add something. Five or so years ago there was a big feminist theory conference at U.C.Berkeley with the title "Resisting Dissymmetries." Being blessed myself with an unignorable dissymmetrical face, I clenched in anger every time I saw the posters for it. And yet I can't think of a better word for describing the unevenness of the rights and rewards that society grants to "women" and "men." Unless it's "dimorphism," which means the same thing to LRSN

At 09:45 PM 11/18/03 -0800, you wrote:

>> David..

>

>

>>

>> "Cannily an(a)estheticizing the misogynist and orientalist phantasms

>> that

>> are projected on the digital plateaux of its own prosodic bravado,

>> this is

>> how Naked Lunch might have turned out if it had been written by Robert

>> Browning having a sex-change operation." Kind of deepens it, don't you

>> think? Notice also that the trans-gender is deployed here in order to

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>> about the aestheticized phantasm, and not the form. So what's being

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>> queer or hybrid here is the engendering imagination. Which is rather a

>> compliment, in the city where I slept last night!

>

>

>

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>  
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>metaphor.. for a another level of what is happening in washington\\  
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>binary of you thank you... lets keep it black and white... good and  
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>that all that makes a man is a cock and you cut it off and they become  
>something different.. it show your limited understaining of gender..  
>how silly... a sex change is cosmetic!!!!!! it means nothing ... you  
>still see gender as cock and clit... that is your read  
>  
>> Robert  
>> Browning having a sex-change operation

>  
>  
>  
>if not what does it mean.. it is meaningless. unless you use simplistic  
>binary think man and woman... talk about a limited use of language and  
>an inability to see how gender language works.... if you are going to  
>rely on simple myth of gender / words it becomes a very lazy use of  
>language..  
>  
>  
>w  
>k.

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538. **Dr. Barry S. Alpert**

***Digital Copyright: Cybercast from the LC, 10:30 AM, 11-19-03***

*Wed 19 Nov 2003*

---

Karen Coyle, digital library specialist, speaks on "The Technology of Copyright: Digital Rights Management," in a program sponsored by the Public Service Collections Directorate at 10:30 a.m. in the Pickford Theater, third floor of the Madison Building. The program will be cybercast live at [www.loc.gov/rr/program/lectures](http://www.loc.gov/rr/program/lectures).

---

Gift-shop online from the comfort of home at MSN Shopping! No crowds, free parking. <http://shopping.msn.com>

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539. **Tim Peterson**

***Re: is there a problem using the word "hermaphrodite" in a poem?***

*Wed 19 Nov 2003*

---

Good points about the difficulty of self-naming for trans people, Julie.

But I think it's kind of hard to avoid using the word "hermaphrodite" in a poem (or at least implying it behind the poem) if you're at all influenced by Bretonian surrealism, and who isn't -- at least a little bit? It might also be useful to point out here that there are various transgendered myths and deities that have been around for a long time and that may in some cases transcend (or move in dialectic with) the instance of the individual transgendered person or body.

Best,

Tim

Date: Mon, 17 Nov 2003 22:03:52 -0700

From: Julie Kizershot <[REDACTED]>

Subject: Re: is there a problem using the word "hermaphrodite" in a poem?

I know there has been much discussion going back and forth with the word "hermaphrodite" and its usage and talk of inter-sexed being or trans gendered being. (NOT the same thing...)

I did want to say that TRANS people face continual violence and discrimination to an horrifyingly extreme in our society, and that if all the terms are unfamiliar to any of you I would suggest STARTING anywhere and reading...

Kate Bornstein

Leslie Feinberg

Judith Halberstam

any, many writers (not so many poets that I know of, but kari edwards can start you off)

It is a serious and not always publicized issue of civil rights and liberties and NOT to mention, language usage, that all the "well intentioned liberals" might examine their blind spots for --- if we thought Cixous and Wittig and others had something to say about feminism in the binary oppositions of language, believe me there is a lot MORE to say about the binaries not only assuming "a one up and one down" opposition, but just IMAGINE not being able to name oneself in the world of pronouns at all--- and NO this is not just about IMAGINING oneself in the so called "opposite" gender's high heels or hush puppies....

and of course in this case my grammar must go to hell-- those rules ain't applying!

best,

and still learning--

Julie Kizershot

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540. **Tim Peterson**

***Re: is there a problem using the word "hermaphrodite" in a poem?***

*Wed 19 Nov 2003*

---

I agree with Kevin -- this blurb makes me feel kinda icky, and I think that it might be because the transgendered element here is being used as a kind of "bad-boy chic" or "punk" element of otherness, evoking some of the unpleasant overtones of Ginsberg's "running at dawn through the negro streets looking for an angry fix." Except here you've got the sex-change operation instead of

"negro streets." I think we can probably blame Hedwig for contributing to this aesthetic.

Tim

Date: Mon, 17 Nov 2003 20:48:29 -0800

From: Jeffrey Jullich <[REDACTED]>

Subject: Re: is there a problem using the word "hermaphrodite" in a poem?

<[REDACTED]> wrote:

By the way, what do you make of Kasey Mohammad's blurb for Rodney Koenek's excellent new book "Rouge State" from Pavement Saw? "This is how Naked Lunch might have turned out if it had been written by Robert Browning having a sex-change operation"?

-----

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541. **kari edwards**

***Re: is there a problem using the word "hermaphrodite" in a poem?***

*Wed 19 Nov 2003*

Tim,,, I think you are right.. but to blame is easy... as writer the deep work we need to do since the tools we use are so loaded... it seems to be blame is easy... I will not be attending the reading this friday... and let SPT know why... we need to take responsibility for what we put out there...

kari

On Wednesday, November 19, 2003, at 07:38 AM, Tim Peterson wrote:

*I agree with Kevin -- this blurb makes me feel kinda icky, and I think that it might be because the transgendered element here is being used as a kind of "bad-boy chic" or "punk" element of otherness, evoking some of the unpleasant overtones of Ginsberg's "running at dawn through the negro streets looking for an angry fix." Except here you've got the sex-change operation instead of "negro streets." I think we can probably blame Hedwig for contributing to this aesthetic.*

Tim

Date: Mon, 17 Nov 2003 20:48:29 -0800

From: Jeffrey Jullich <[REDACTED]>



Subject: Re: is there a problem using the word "hermaphrodite" in a poem?

<[REDACTED]> wrote:

By the way, what do you make of Kasey Mohammad's blurb for Rodney Koenek's excellent new book "Rouge State" from Pavement Saw? "This is how Naked Lunch might have turned out if it had been written by Robert Browning having a sex-change operation"?

-----

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542. **George Bowering**

**Re: utility problem**

Wed 19 Nov 2003

What I want to know is: if you can turn your name around and go as Nomad, does that mean that we can call you, in a friendly fashion, Airam ?

*metaphysical cream \*this\*, sister malfeaser. my uncle david is none of your business. i know it's late in the game to assert this, but you've pushed me over the edge, and you know how madame la nomade can be behind a whip.*

*At 2:57 AM -0800 11/11/03, Rachel Loden wrote:  
Yesse, hwie bee squaymish aboute spellunge? Newe whorlde, newe woerds.  
Ay alwaies sey.*

*Lovely to get some pixels out of funny uncle David even if he is discussing Maria's "metaphorical cream." She's a very private person, you know, with lots of convenient memory lapses.*

*"Srueamish" as George employs it means something in the new "Spanglish". It means "to lick the metaphorical cream off the top". You are revealed,ladies.  
Grandfather Bromige, F.R.C.*

*>Hey, I told Pierre all about the provenance of the meatloaf and he  
>insisted on having it anyway. He was standing there in his Goldberg  
>boxers and carrying a Kirby Doyle book. My heart softened. My head  
>too. I gave him the meatloaf and a bottle of A-1.*

*>*

*>*

*>>George, George, George, such a load of piffle, and when I*

think of the  
>>unspeakable things you and Maria did all night with that  
poor battered  
>>meatloaf. . . . As you well know it never crossed my lips.  
In fact I was  
>>trying to throw it out the hotel window when you offered it  
to Pierre  
>>for lunch. That was unkind of you, and they haven't forgotten at the  
>>health department in Winnipeg. I hope all of Pierre's tests were  
>>negative.  
>>  
>>Btw someone call the Canadian mounted spelling police. Bowering is  
>>trying to spell "squeamish."  
>>  
>>  
>>> Ha! I have had many a breakfast with you, Rachel, and I  
have never  
>>> known you to be squeamish. You did tell me to cover up my  
chest hair  
>>> one time, but as I recall that was the time you were having the  
>>> previous night's meatloaf for breakfast, with salsa on  
it. Lord! I  
>>> remember the dog was looking at you with imploring eyes. I could  
>>> hardly bite into my rye toast.  
>>> GB  
>>>  
>>> >Gosh. It seems that while etherised I somehow called up  
the ghosts of  
>>> >Pierre Joris and Gyorgy Bowering. If you guys are going  
to kiss in  
>>> >public (and discuss your "firkin") you really ought to put  
>>> some kind of  
>>> >rating in the subject line. I mean, decent people are eating  
>>> breakfast.  
>>> >  
>>> >> Was that YOU in Missoula? I thought it was James Lee  
Burke! Shows  
>>> >> what a few bottles of Rattlesnake will do to a fellow,  
>>> especially a  
>>> >> visiting Canadian. If that WAS you in Missoula, how  
do I get your  
> >>> >> firkin back to you?  
> >>> >  
> >>> >> >well, I'll be darned, George, so that talk about X.J.  
> >>> was just one  
> >>> >> >of your come-ons and then, if I remember the  
> sequence accurately,  
>>> >> >you tried to prove that a Canadian kiss was as good

*as a French*

>>> >> >kiss, but that burly barman wouldn't have any of it and  
>>> so we drove  
>>> >> >back to either Peekskill or Missoula, whatever... I  
>>> think I'll have  
>>> >> >another Mirabelle just about now... Pierre  
>>> >> >  
>>> >> >  
>>> >> >>>Well, Bowering says he has never been to Peekskill. But he  
>>> >> has time to  
>>> >> >>>hang out in Missoula watching Little League games. Go  
>>> figure. If it  
>>> >> >>>weren't so bewildering it would be just plain sad. Maria  
>>> >> and I are going  
>>> >> >>>to have to live with that. We'll sit on our little tuffet  
>>> >> of memories,  
>>> >> >>>and occasionally we'll be joined by Pierre Joris.  
>>> >> >>  
>>> >> >>Now wait just one minute! That stuff that went on  
between me and  
>>> >> >>Pierre wads just collegial, only some mutual  
recognition of our  
>>> >> >>devotion to the poetry of X.J. Kennedy. Okay, we may  
>> > have embraced a  
>> > >> >>few times, but he's a European, eh?

--

--

George Bowering  
Sore but game.

303 Fielden Ave.  
Port Colborne. ON,  
L3K 4T5

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543. **Mark Weiss**

***Re: is there a problem using the word "hermaphrodite" in a poem?***

*Wed 19 Nov 2003*

The two examples are I think very different, tho both derive from a sense of otherness. Kasey's seems like a bad case of misdirected cleverness, since, aside from being offensive, it's essentially meaningless--it conveys no sense of the book, except to suggest outrageousness--one arm of the comparison is supposed

to be unimaginably strange. I mean, if the point of comparison is Naked Lunch how are we to imagine that it would have been different?

In Ginsberg's case it's a question of change in what's considered offensive. "Negro streets" presumably refers to Harlem or Bed Sty, the darkness of the night, and danger, but it's also hipster talk and positions the writer in that world. And it's using other people for their value as exotic.

Something like 30 years ago I used the phrase "spades in shades" in a long poem. It makes me cringe now, but at the time no one picked up on it, including black friends. Cool jazz idiom. Same problems as Allen's phrase. Recently I discussed this with the editor who'd published the poem all those years ago. She was horrified, but at the time the phrase had just flowed past her. I'm talking about a crowd of lefties, all of whom had been active in the civil rights movement, some even passing freedom summer in Mississippi. In a recent republication I changed it--lost some of the music and evocativeness, but of course some of what it evoked was very far from my intention.

It would be interesting to know how the then Leroy Jones, who was in Allen's circle, reacted to the phrase at the time.

Mark

At 07:51 AM 11/19/2003 -0800, kari edwards wrote:

>Tim,,, I think you are right.. but to blame is easy... as writer the  
>deep work we need to do since the tools we use are so loaded... it  
>seems to be blame is easy... I will not be attending the reading this  
>friday... and let SPT know why... we need to take responsibility for  
>what we put out there...

>

>kari

>On Wednesday, November 19, 2003, at 07:38 AM, Tim Peterson wrote:

>

>>I agree with Kevin -- this blurb makes me feel kinda icky, and I think

>>that

>>it might be because the transgendered element here is being used as a

>>kind

>>of "bad-boy chic" or "punk" element of otherness, evoking some of the

>>unpleasant overtones of Ginsberg's "running at dawn through the negro

>>streets looking for an angry fix." Except here you've got the

>>sex-change

>>operation instead of "negro streets." I think we can probably blame

>>Hedwig

>>for contributing to this aesthetic.

>>

>>Tim  
>>  
>>  
>>Date: Mon, 17 Nov 2003 20:48:29 -0800  
>>From: Jeffrey Jullich <[REDACTED]>  
>>Subject: Re: is there a problem using the word "hermaphrodite" in a  
>>poem?  
>>  
>><[REDACTED]> wrote:  
>>  
>>By the way, what do you make of Kasey Mohammad's blurb  
>>for Rodney Koenek's excellent new book "Rouge State"  
>>from Pavement Saw? "This is how Naked Lunch might  
>>have turned out if it had been written by Robert  
>>Browning having a sex-change operation"?  
>>  
>>-----

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544. **Maria Damon**

***Re: utility problem***

*Wed 19 Nov 2003*

---

call me whatever you like, but call me, baby. me and my famous literary riding crop --or is that porc?

At 12:00 PM -0500 11/19/03, George Bowering wrote:

>What I want to know is: if you can turn your name around and go as  
>Nomad, does that mean that we can call you, in a friendly fashion,  
>Airam ?

>

>>metaphysical cream \*this\*, sister malfeaser. my uncle david is none  
>>of your business. i know it's late in the game to assert this, but  
>>you've pushed me over the edge, and you know how madame la nomade can  
>>be behind a whip.

>>

>>At 2:57 AM -0800 11/11/03, Rachel Loden wrote:

>>>Yesse, hwie bee squaymish aboute spellunge? Newe whorlde, newe wo-  
erds.

>>>Ay alwaies sey.

>>>

>>>Lovely to get some pixels out of funny uncle David even if he is  
>>>discussing Maria's "metaphorical cream." She's a very private person,

>>>you know, with lots of convenient memory lapses.  
>>>  
>>>> "Srueamish" as George employs it means something in the new  
>>>> "Spanglish". It  
>>>> means "to lick the metaphorical cream off the top". You are  
>>>> revealed,ladies.  
>>>> Grandfather Bromige, F.R.C.  
>>>  
>>>> >Hey, I told Pierre all about the provenance of the meatloaf and he  
>>>> >insisted on having it anyway. He was standing there in his Goldberg  
>>>> >boxers and carrying a Kirby Doyle book. My heart softened. My head  
>>>> >too. I gave him the meatloaf and a bottle of A-1.  
>>>> >  
>>>> >  
>>>> >>George, George, George, such a load of piffle, and when I  
>>>> think of the  
>>>> >>unspeakable things you and Maria did all night with that  
>>>> poor battered  
>>>> >>meatloaf. . . . As you well know it never crossed my lips.  
>>>> In fact I was  
>>>> >>trying to throw it out the hotel window when you offered it  
>>>> to Pierre  
>>>> >>for lunch. That was unkind of you, and they haven't forgotten at the  
>>>> >>health department in Winnipeg. I hope all of Pierre's tests were  
>>>> >>negative.  
>>>> >>  
>>>> >>Btw someone call the Canadian mounted spelling police. Bowering is  
>>>> >>trying to spell "squeamish."  
>>>> >>  
>>>> >>  
>>>> >>> Ha! I have had many a breakfast with you, Rachel, and I  
>>>> have never  
>>>> >>> known you to be squeamish. You did tell me to cover up my  
>>>> chest hair  
>>>> >>> one time, but as I recall that was the time you were having the  
>>>> >>> previouys night's meatloaf for breakfast, with salsa on  
>>>> it. Lord! I  
>>>> >>> remember the dog was looking at you with imploring eyes. I could  
>>>> >>> hardly bite into my rye toast.  
>>>> >>> GB  
>>>> >>>  
>>>> >>> >Gosh. It seems that while etherised I somehow called up

>>>> the ghosts of  
>>>> >>> >Pierre Joris and Gyorgy Bowering. If you guys are going  
>>>> to kiss in  
>>>> >>> >public (and discuss your "firkin") you really ought to put  
>>>> >>> some kind of  
>>>> >>> >rating in the subject line. I mean, decent people are eating  
>>>> >>> breakfast.  
>>>> >>> >  
>>>> >>> >> Was that YOU in Missoula? I thought it was James Lee  
>>>> Burke! Shows  
>>>> >>> >> what a few bottles of Rattlesnake will do to a fellow,  
>>>> >>> especially a  
>>>> >>> >> visiting Canadian. If that WAS you in Missoula, how  
>>>> do I get your  
>>> >>>> >> firkin back to you?  
>>> >>>> >  
>>> >>>> >> >well, I'll be darned, George, so that talk about X.J.  
>>> >>>> was just one  
>>> >>>> >> >of your come-ons and then, if I remember the  
>>> > sequence accurately,  
>>>> >>> >> >you tried to prove that a Canadian kiss was as good  
>>>> as a French  
>>>> >>> >> >kiss, but that burly barman wouldn't have any of it and  
>>>> >>> so we drove  
>>>> >>> >> >back to either Peekskill or Missoula, whatever... I  
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>>>> >>> >> >  
>>>> >>> >> >>>Well, Bowering says he has never been to Peekskill. But  
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>>>> >>> >> has time to  
>>>> >>> >> >>>hang out in Missoula watching Little League games. Go  
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>>>> >>> >> >>>weren't so bewildering it would be just plain sad. Maria  
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>>>> >>> >> >>>to have to live with that. We'll sit on our little tuffet  
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>>>> >>> >> >>>and occasionally we'll be joined by Pierre Joris.  
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>>>> >>> >> >>Now wait just one minute! That stuff that went on  
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>>>> >>> >> >>Pierre wads just collegial, only some mutual  
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>>>> >>> >> >>devotion to the poetry of X.J. Kennedy. Okay, we may  
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>>>> >> > >> >>few times, but he's a European, eh?  
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>  
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>--  
>George Bowering  
>Sore but game.  
>  
>303 Fielden Ave.  
>Port Colborne. ON,  
>L3K 4T5  
--

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545. **Stephen Vincent**

***London Calling***

*Wed 19 Nov 2003*

---

From Bush's major address in London today. These two paragraphs (below from the speech) - to me - project the substance of what I suspect his writers would call "vision." "Iron Hammer", the name of the current crackdown in Bagdad, or "my pistol and leadership before yours", or "pre-emption": a close reading renders the subtext, or, what is probably called "the message." (i.e., no surprise here): "Our first choice, and our constant practice, is to work with other responsible governments. We understand as well that the success of multilateralism is not measured by adherence to forms alone, the tidiness of the process, but by the results we achieve to keep our nations secure. The second pillar of peace and security in our world is the willingness of free nations, when the last resort arrives, to retain (sic/restrain) aggression and evil by force. There are principled objections to the use of force in every generation, and I credit the good motives behind these views. Those in authority, however, are not judged only by good motivations. The people have given us the duty to defend them, and that duty sometimes requires the violent restraint of violent men. In some cases, the measured use of force is all that protects us from a chaotic world ruled by force."



Facts on the ground in Baghdad and Iraq are more indicative of somebody who has stuck and fired his pistol in his mouth: the language shatters into pieces upon investigation. "Pillars" it appears made of sand.

I am not sure what and when, if any, alternative language will emerge to lead "us" out of this quagmire. I suspect not from the mouths of Blair and Bush who, joined at the hip, remain religiously faithful to these fictions of folly. Perhaps, mouths from above boots on the ground (as with the former Israeli Security heads rejection of Sharon's Occupation of Palestine, or the Italian Administrator who resigned his position in Baghdad over the deaths and US administrative quagmire and religio-ethnocentric arrogance) will dam the torpedoes and bring some sense back into a non-Occupational vision of global relations. I want to be optimistic. I wish I were in London demonstrating.

Stephen Vincent

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546. **Laura Wright**

***Re: Congoleum (Leftists, Rightists, Ambidextrists?)***

*Wed 19 Nov 2003*

---

Was it Brooke Shields who got rich by saying "Nothing comes between me and my Calvinists"?

~~~~~

Laura E. Wright

Serials Cataloging Dept., Norlin Library

██████████

"The trouble with your poetry, Frost, is that it has subjects."
Stevens

--Wallace

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547. **Robert Corbett**

Re: Congoleum (Leftists, Rightists, Ambidextrists?)

Wed 19 Nov 2003

I recall that in the 50s there was a poster:

"Is Your Bathroom Breeding Calvinists?"

-- Robert Corbett, Ph.C. "Given the distance of communication, Coordinator of New Programs I hope the words aren't idling on the B40D Gerberding map of my fingertips, but igniting the Phone: ██████████ wild acres

within the probabilities of Fax: [REDACTED] spelling" - Rosmarie Waldrop
UW Box: 351237

On Wed, 19 Nov 2003, Laura Wright wrote:

*Was it Brooke Shields who got rich by saying "Nothing comes between me
and my Calvinists"?*

~~~~~  
*Laura E. Wright*

*Serials Cataloging Dept., Norlin Library*

[REDACTED]

*"The trouble with your poetry, Frost, is that it has subjects."  
--Wallace Stevens*

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548. **Drigo Sztfarbus**  
***factory school 2-disk set***

*Wed 19 Nov 2003*

---

The response to the offer of Factory School Digital Audio Library's 2-disk set has been such that we decided to honor all 35+ requests that arrived as of 4pm Wednesday, November 19. All requests will be shipped within the next few days. In some cases, people requested the set even though they were going to receive it by prior arrangement.

Though this archive is being distributed at no cost, it is hoped that generous souls will be willing to make donations (paypal address: [REDACTED]) to the cause, especially since overseas shipping is likely to be prohibitively expensive. Another way one can help would be to order books from Bill Marsh ([REDACTED]) or through SPD.

It is hoped that the spirit of this offering will encourage others to link up with this collective project by making available audio recordings whether on tape, LP, or digital format to be included in the archive. We hope this spontaneous donation to the Poetics List community will lead to increased awareness of the Factory School project. Join up, and "build your own factory." For more information about how to participate, please contact [REDACTED].

Please direct all inquiries regarding this offer to [REDACTED]. Thanks for your interest and happy listening!

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549. **David Hadbawnik**

***Re: is there a problem using the word "hermaphrodite" in a poem?***

*Wed 19 Nov 2003*

---

kari

well i'm bummed out you're going to miss the reading -- i respect your standing up for something you obviously believe in deeply, but i respectfully submit that

a) while the blurbage is at best unhelpful (to me anyway) in describing rodney's work (i mean i read naked lunch, i like robert browning, but, huh?), perhaps lazy, and at worst insensitive in all the ways you describe, it certainly wasn't meant as a deliberate swipe at transgendered folks. and no, i don't speak for them or anyone else, least of all kasey, i'm just stating what seems to me an objective fact.

b) you say to blame is easy, who then is to blame for this? is spt at fault for hosting the reading, are you going to boycott every reading that rodney gives for his new book? gosh, i hope not.

kari, i respect you a lot, i value your friendship, and i value all the points that have come up as a result of this, but i think it's too bad that you're going to let this keep you from coming to see rodney and mytili read this friday night...

best,

DH

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

From: UB Poetics discussion group

[mailto:████████]On Behalf Of

kari edwards

Sent: Wednesday, November 19, 2003 7:52 AM

To: ██████████

Subject: Re: is there a problem using the word

"hermaphrodite" in a poem?

Tim,,, I think you are right.. but to blame is easy... as writer the deep work we need to do since the tools we use are so loaded... it seems to be blame is easy... I will not be attending the reading this friday... and let SPT know why... we need to take responsibility for what we put out there...

kari

On Wednesday, November 19, 2003, at 07:38 AM, Tim Peterson wrote:

> I agree with Kevin -- this blurb makes me feel kinda icky, and I think  
> that  
> it might be because the transgendered element here is being used as a  
> kind  
> of "bad-boy chic" or "punk" element of otherness, evoking some of the  
> unpleasant overtones of Ginsberg's "running at dawn through the negro  
> streets looking for an angry fix." Except here you've got the  
> sex-change  
> operation instead of "negro streets." I think we can probably blame  
> Hedwig  
> for contributing to this aesthetic.  
>  
> Tim  
>  
>  
> Date: Mon, 17 Nov 2003 20:48:29 -0800  
> From: Jeffrey Jullich  
<[REDACTED]>  
> Subject: Re: is there a problem using the word "hermaphrodite" in a  
> poem?

>  
> <[REDACTED]> wrote:  
>  
> By the way, what do you make of Kasey Mohammad's  
blurb  
> for Rodney Koenek's excellent new book "Rouge  
State"  
> from Pavement Saw? "This is how Naked Lunch  
might  
> have turned out if it had been written by Robert  
> Browning having a sex-change operation?"  
>  
> -----  
>

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550. **Alan Sondheim**

### ***Skin-Changing***

*Wed 19 Nov 2003*

---

#### Skin-Changing

[photograph] "WATCHING A SNAKE FAIRY CHANGING HIS SKIN" (With hand-writing: "They watched me while I changed my skin.") [from THE FAIRYLAND AROUND US by Opal Stanley Whiteley, Typed and Proofed by David Caruso, 1999]

She watched him while he changed his skin. He watched her while she changed her skin. He watched her while she changed his skin. She watched him while he changed her skin.

There's something about this skin-changing. There's something about shape-riding here but it's unclear. Everyone who reads Opal falls in love with her. "I have read Opal and have fallen in love with her."

Accordingly of one book, everyone who has fallen in love with her of the reading of her remembers when he has first read the book as a date of falling in love.

It is an account of skin-changing and the reading of it is a skin-changing. This is a talisman of this reading and a magic-card.

Cut out the magic-card from the screen and carry it with you alway and you will be skin-changing of everyone and everyone will be skin-changing of you.

---

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551. **shanna compton**

**Re: is there a problem using the word "hermaphrodite" in a poem?**

Wed 19 Nov 2003

---

To all:

At the risk of sticking my nose in where it doesn't belong, I have to second David (and others') assertion that Kasey's intent was not to offend with his blurb. He has, in fact, apologized for his careless use of language to some of the folks who have questioned him about it on his blog.

I am in the process of learning, slowly, to change pronouns for a transgendered friend of mine who has just begun a hormone regimen. Until I began this switchover I had no idea just how difficult it would be to make such a change, despite the fact that I care for my friend and am deeply empathetic to the trouble he's had making this transition with his family and others. It seems simple on the surface of things: just change she to he, her to him. If only it were as easy as "find and replace."

As writers we are certainly bound to be more responsible than most with how we use language. But I'd like to suggest that we are just as responsible for our understanding and interpretation of language and in our regard for the intent behind the words, especially those spoken or written by our fellows. When I slip up and refer to my friend by the wrong pronoun, it doesn't mean I don't care for him. It means I need to try harder and speak and write more thoughtfully. I make mistakes. I endeavor to do better. Ignorance (though I'm not suggesting Kasey is ignorant) is vastly removed from malice. Ignorance has a simple remedy: education and patience. Malice we haven't found a cure for yet.

Incidentally, Kasey is a fan of yours kari (<http://limetree.ksilem.com/archives/000329.html>) and I'm sure he would be sorry to know that he's inadvertently upset you (and others who have commented here). I don't think he's a member of this list, but I bet directly communicating with him would help clear up this misunderstanding.

Shanna

on 11/19/03 4:29 PM, David Hadbawnik at [REDACTED] wrote:

kari

*well i'm bummed out you're going to miss the  
reading -- i respect your standing up for  
something you obviously believe in deeply, but i  
respectfully submit that*

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*naked lunch, i like robert browning, but, huh?), perhaps lazy, and at worst insensitive in all the ways you describe, it certainly wasn't meant as a deliberate swipe at transgendered folks. and no, i don't speak for them or anyone else, least of all kasey, i'm just stating what seems to me an objective fact.*

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*best,*

*DH*

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*[mailto: ]On Behalf Of*

*kari edwards*

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*To:*

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*kari*

*On Wednesday, November 19, 2003, at 07:38 AM, Tim Peterson wrote:*

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Tim

*Date: Mon, 17 Nov 2003 20:48:29 -0800*

*From: Jeffrey Jullich*

*<[REDACTED]>*

*Subject: Re: is there a problem using the word  
"hermaphrodite" in a  
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*<[REDACTED]> wrote:*

*By the way, what do you make of Kasey Mohammad's  
blurb  
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from Pavement Saw? "This is how Naked Lunch  
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have turned out if it had been written by Robert  
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-----

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552. **Joe Brennan**

***Bush Challenges British Public---"BRING IT ON."***

*Wed 19 Nov 2003*

---

Bush Challenges British Public---"BRING IT ON." MASTER RACE THEATER:  
Part Two---How Many Bobbies Does It Take To Screen A Boob?: "This Mother  
Of All Donkeys Is Their Commander-In-Chief?" Iraqi Fighters Overconfident Af-  
ter Seeing Bush On The BBC: Wolfowitz Asked If Stalled Efforts To Bring  
Democracy To Iraq Disappointed Him---"It Would If I Really Gave a Rat's Ass  
About Democracy. As Long as the Oil Grab Is On Schedule Then Iraqi Councils,  
Civilian Deaths, Body Bags Don't Matter A Mullah's Mole To Me." Horse Piss  
Found In GIs Drinking Water Traced Back To Halliburton Plant In Texas

by Vic Izapuzacazi

The Assassinated Press

<A HREF="http://www.theassassinatedpress.com/">Click here: The Assassi-  
nated Press</A>

They hang the man and flog the woman  
That steal the goose from off the common,  
But let the greater villain loose  
That steals the common from the goose.

Constant apprehension of war has the same tendency  
to render the head too large for the body. A standing military  
force with an overgrown executive will not long be safe.  
companions to liberty. -- Thomas Jefferson

"America is a quarter of a billion people totally misinformed and disinformed by  
their government. This is tragic but our media is -- I wouldn't even say corrupt  
-- it's just beyond telling us anything that the government doesn't want us to  
know."

Gore Vidal

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553. **Ian VanHeusen**

***Word-virus Part 2:***

*Wed 19 Nov 2003*

---

\*\*\*\*\* Ian Stewart, writing on Chaos Theory in Does God Play Dice, illustrates  
how long-term (and in many cases, short term) weather prediction is impossible  
because in order to function, the mathematical system must round off decimals.  
These decimals, which are unaccounted for in the prediction, grow and change  
the entire system. This is now generally understood as the butterfly effect.

However, the butterfly effect is often misunderstood as the unknown element, or the exterior. As the above example indicates, this is not the case.

In other words, the butterfly is within and all systems contain their own viruses that are dormant, waiting to disrupt all impositions. Word-virus is the resurfacing of the excess of language and meaning that has been "rounded-off" in order to create institutions & hierarchies.

\*\*\*\*\*

I is my self-iterating

\*\*\*\*\*

Word-virus is not a mass consumed good. In fact, the whole gamut of consumption is a banal attempt at sanitation. Mass consumption requires consistency, and word-virus undermines that consistency. A Mcpoem is not a word-virus, but it may be a cheap rip-off of the real thing, or a re-presentation.

\*\*\*\*\*

Deleuze & Guattarri are talking internet.

\*\*\*\*\*

The mendelbrot set is complex, but not complicated. It only requires approximately ten lines of program to create, but the result is a fractal that is infinite, unpredictable, and closed in that it does not extend outward.

(Again, Ian Stewart)

\*\*\*\*\*

God only requires three letters.

\*\*\*\*\*

The corporate structure and the government act together as a condom through which safe-thinking is possible. Like condoms, they come in a variety of colors & shapes & produce many sensations, but they always serve the same function. They are a firewall to prevent word-virus.

\*\*\*\*\*

It involves another language

No, it involves languages acting together in an entirely different structure.

\*\*\*\*\*

Word-virus must be stopped at the door of the house. Word-virus cannot come in contact with the sanctity of the home & the family, because it will destroy the virginity of the next generation. War is always about children and their genitalia.

\*\*\*\*\*

unheimlich maneuver (pun intended)

\*\*\*\*\*

iterating I, my, & self

---

Policies dangerously increase.

---

Set yourself up for fun at home! Get tips on home entertainment equipment, video game reviews, and more here. <http://special.msn.com/home/homeent.armx>

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554. **Michael Broder**  
***CNN same-sex marriage poll***  
*Wed 19 Nov 2003*

---

Dear All:

CNN has put the Massachusetts Marriage Decision up for a public opinion poll... and right now equal protection is losing ...Please cut and paste this link into your browser and vote!

<http://www.cnn.com/2003/LAW/11/18/samesex.marriage.ruling/index.html>

The poll is on the right side of the page, about half way down.

Please vote!! And Pass It On ...

Michael Broder

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555. **K. Silem Mohammad**  
***Rouge State blurb***  
*Wed 19 Nov 2003*

---

Shanna mentioned that she didn't know whether I was on this list: I am, but I've been in digest mode for the past few weeks, so I haven't been following the controversy around my blurb for Rodney Koenek's *\_Rouge State\_* very closely. Jeffrey Jullich did post to the comment box on my blog (<http://limetree.ksilem.com>) with an excerpt from Kevin Killian's original message, and I responded with the following comment:

--- "I'm sorry if that comment registers as insensitivity. It was meant to convey, in a general way, the destabilized status of unified identity--any identity, whether gendered, racial, romantic, quietudist, post-avantist--in Rodney's writing. But I can see how it might come off as 'sex-change operation, ooh yeah,

that's weird and FREAKY!' Which was not my intention at all. But I should be more careful.

In general, however, I'm aware that I return again and again to sensitive issues around gender in my writing. This is in part an outgrowth of Flarf, with its insistence on probing tender social sores by recording belligerent public web noise. The blurb, however, is not Google-generated, so I can't appeal to that defense. All I can say is that I can't keep away from it. It wants to be in there, in the poems, in the gossip and promotional rhetoric. I am an impure vessel. I will not try to disown my blemishes. Maybe homophobia is a pathology I feel a need to rehearse in various modes, from blatant satiric irony to confrontational exorcistic spasms. I don't know. I'm just improvising, all of this stuff, it's on the fly, it's what's in my brain, right or wrong. I'm happy to talk it out and to hear criticisms." ---

It dismays me to hear that my blurb has inspired kari edwards to boycott Rodney's reading: both because Rodney and Mytili Jagannathan (the other reader) don't deserve it, and because I regret offending kari, whom I admire as a person and writer. If I could change the blurb now, I would.

This all concerns me on a broader scale, however. I have used the language of different kinds of bigotry (gendered, racial, political, religious, etc.) in my own poetry many times before this (Jeffrey has objected before as well), and I will probably continue to do so. I do it with absolutely no intention of deepening the wounds already inflicted on the victims of that bigotry. I can't say that I have a consistently coherent philosophy of what exactly my use of this language \*is\* supposed to achieve, if anything, but I do feel some obligation as an artist not to flinch from it, since my intuitions lead me toward it. I have to follow it and see where it goes.

I would be very disappointed if my adherence to this project--which I see no way of swerving from--were to alienate me to some of the other artists whose work and opinions I respect. I would hope that their objections might be expressed through open critical dialogue (of the sort that Kevin originally invited, for example) rather than closed gestures of resentment. I understand kari's anger, and I don't feel personally threatened by it. I do, however, object to some of Jeffrey's recent cryptic comments, in which the focus was off the original issue (the blurb) and, irrationally and offensively, on members of my family and a recent traumatic experience they went through (????). I have never been anything other than civil in my communication with Jeffrey, and I expect the same respect in return.

Kasey Mohammad

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556. **Stephen Vincent**  
***London Calling / Uncle Tom***  
*Wed 19 Nov 2003*

---

This quote from the London Independent (Thursday) about Bush's tour of artifacts in the Queen's Palace from London's Independent is a little mind-boggling. The implication, I assume, is that the Brits and Americans in liberating Iraqis from Saddam - and, by extension, Arab peoples from the oppression of Muslim theocratic regimes - is somehow comparable to the struggle to emancipate American slaves. More than a few African-American voters in Florida's last presidential election - might not be so quick to see the point. Apparently George Bush did not grasp the point either. Oh well, read on, and blessed be American Studies & History in the lives of our future Presidents:

"For a president proud of his southern roots, the next event on the itinerary was perhaps not the most glamorous chapter of American history of which to be reminded.

As part of a special display of American memorabilia in the picture gallery of the palace, Mr Bush was invited to examine a copy of Uncle Tom's Cabin.

With the topic of campaigns to free subjugated peoples from tyranny uppermost in many minds, the story of American slavery by Harriet Beecher Stowe was politely pointed out to Mr Bush by the Queen, with the verdict of one of her predecessors on American civilisation. The extract from Queen Victoria's diary on the novel, briefly perused by Mr Bush and his wife, Laura, read: "To what can human nature descend ... It quite pains me."

But Mr Bush was plainly in no mood for historical comparisons as his tour of the royal art collection got under way."

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557. **Ben Basan**  
***Re: London Calling / Uncle Tom***  
*Thu 20 Nov 2003*

---

Stephen,

I've had to read through this a few times to work out what the 'moral' of this little anecdote is. The journalist may be being deliberately oblique here as the topic sentence about "free[ing] subjected people from tyranny" is clearly at odds with Victoria's diary. My reading is that the passage is a comment about the descent of American Civilization - still an unfair remark, though not comparison you see. Perhaps the writer was trying to obscure this little piece of "anti-Americanism"?

At any rate, the Independent was, when I was in the UK, a Liberal paper in the literal sense of the word. I seriously doubt that they would consider the war and occupation of Iraq a liberation.

-Ben

<http://www.luminations.blogspot.com>

On 11/20/03 1:29 PM, "Stephen Vincent" <[REDACTED]> wrote:

*This quote from the London Independent (Thursday) about Bush's tour of artifacts in the Queen's Palace from London's Independent is a little mind-boggling. The implication, I assume, is that the Brits and Americans in liberating Iraqis from Saddam - and, by extension, Arab peoples from the oppression of Muslim theocratic regimes - is somehow comparable to the struggle to emancipate American slaves. More than a few African-American voters in Florida's last presidential election - might not be so quick to see the point. Apparently George Bush did not grasp the point either. Oh well, read on, and blessed be American Studies & History in the lives of our future Presidents:*

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*But Mr Bush was plainly in no mood for historical comparisons as his tour of the royal art collection got under way."*

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558. **Stephen Vincent**

**Re: London Calling / Uncle Tom**

Thu 20 Nov 2003

---

In re-reading my post I realize I created a confusion by implying that the "Liberation" point of view is that of the Independent. No, the Queen pointing out the Uncle Tom exhibit piece to George Bush, I understood to be make her point about the US emancipation of the slaves as somehow relevant to present and

future joint Brit-American emancipations in Iraq & Muslim elsewhere. The irony of George Bush's touted association with his "southern roots" (read Christian and "pull the race card" right wing) is perhaps lost on the Queen - or why George move gingerly and quick past the Uncle Tom volume, not engaging the Queen Victoria quote at all (condescending though it might have been, particularly in light of the British empire, Arab world domination associations, etc. Anyway, I think decoding this stuff is amazing. It goes on beyond this. How about the fact he delivered his "violent restraint" speech in a Palace Building that was -if I understood it correctly - the site of an on-going missile/rocket sales conference. And his audience - since they need to create one - were in large part the sales reps (one of whom called the experience "topping on the cake", I can only guess, in addition to good sales.)

I guess a further weird thing is that it's possible (for me, anyway) to get interpretively excited by these ironic juxtapositions, and at the same time wonder if I am indulging for what to many (say a stereotypical Fox or CNN audience) may have no irony whatsoever, and such critical activity would be ignored as frivolous nonsense, possibly suspicious in tone, but definitely irrelevant. Heah, I doubt if I will stop.

Thanks for you comment, Ben.

on 11/19/03 9:30 PM, Ben Basan at [REDACTED] wrote:

Stephen,

*I've had to read through this a few times to work out what the 'moral' of this little anecdote is. The journalist may be being deliberately oblique here as the topic sentence about "free[ing] subjected people from tyranny" is clearly at odds with Victoria's diary. My reading is that the passage is a comment about the descent of American Civilization - still an unfair remark, though not comparison you see. Perhaps the writer was trying to obscure this little piece of "anti-Americanism"?*

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*But Mr Bush was plainly in no mood for historical comparisons as his tour of the royal art collection got under way."*

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559. **Craig Allen Conrad**

***Re: is there a problem using the word "hermaphrodite" in a poem?***

*Thu 20 Nov 2003*

---

having just worked for five years in a gay, lesbian, bisexual, transgender, feminist bookstore, i'm well aware of how important language is to those who don't feel safe, or respected.

but i'll be honest with you, now that i'm out of that environment, i'll NEVER put myself in such a place ever again, ever. i'm glad the store is there, of course, it's an invaluable asset. i'm just incredibly tired of the ownership of language.

when someone tells you they have the keys to the language, you feel like a visitor

in your own house. that's my take on it.

one thing though about the sensitivity to words in such places, it's an amazing

thing really, to see how uncomfortable words make people.

in the mid-80's when i was a young kid in a small, dirty little country school, and was outed, it was the dawn of AIDS, and words seemed essential, suddenly,



to how i felt about myself. i'd take a drink from the water fountain and some jock-pig would put a "contaminated" sign on the fountain.

words were very uncomfortable, for me, and for them.

but the value of that discomfort is essential now to the way i hope for the future of our world and what should be limited. limiting words, in my opinion, is far more harmful, far more dangerous than we may originally think.

putting red X's over words only works in the favor of the Right.

when the Queer campaign against Dr. Laura Schlessinger was underway, to have her television talk show taken off the air, i wrote letters in her defense. there were PLENTY of angry queers coming into the bookstore to give me hell, tell me i was an idiot.

but Dr. Laura has EVERY right to say whatever the hell she wants to say. you canNOT

censor language without paying the price for it yourself one day. it's impossible!

our asses are on the line right now because of the chains the left wants to place

on the language. it's so VERY dangerous people!

when i get called a faggot these days, i look them in the eye, nod, and say "Yeah,

that's right, i am. so what?" truth is, at that point, they know that if i can say that,

that i'm very close to admitting that sucking cock is really quite delicious, and i'm

not about to pretend it's not. besides, what do they know about being a faggot?

(well, being an out of the closet faggot at least)

look, i understand and respect the need to have a respectful use of language, especially with your peers. it's easy to feel uncomfortable and unsafe when you have peers who are using words which clearly disrespect your body, your life.

but as poets i feel we need to take a much larger stand, one that looks such abuse in the face, and nods, fearless. fear of language for poets, well, it's not making me feel like we're going to be able to extend every limb we need to truly write the strength of what is really (actually) inside us.

maybe the things inside us are fucking horrible! should we not write them? really? should we ignore them?

allowing it all to be said, that's where i feel we can eventually find real power.

CAConrad

<http://phillysound.blogspot.com>

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560. **kari edwards**

***Re: Rouge State blurb response..***

*Thu 20 Nov 2003*

---

My Dearest Kasey..

thank you for taking the time from your busy schedule with such a wonderful thoughtful responses.

first to answer a few questions...

I am not ANGgery>..."at" you.. I find it insensitive.. but I know you... and I know it was not a malicious act.... insensitive . . . yes . . . uninformed... yes... . what I am AnngggRRRY with is the general lack of sensitivity on the list.. as if it should be alright.. well. it is not..

to reiterate... one..

as you stated...

>

> "I'm sorry if that comment registers as insensitivity. It was meant to

> convey, in a general way, the destabilized status of unified

> identity--any

> identity, whether gendered, racial, romantic, quietudist,

> post-avantist--in

> Rodney's writing.

that is fine.. but using the idea, concept or image of sex-change has little to do with destabilization of identity... and trust me I have worked with this for a long time (please read: Stone, Sandy. "The Empire Strikes Back: A Post-Transsexual Manifesto.).. the entire history of sex-change is not based on the destabilization of gender but the stabilization of gender through the medical establishment..... please read your history books about the gender clinics of the 20-90s..even to-day.

if you were to you ask the majority of individuals what it means to have a "sex change", you will inevitably hear... it is to make one into the other gender ( man to woman or woman to man/). . . . I know I have given over 60 lectures to business and schools around the country... the key words here is "into the other".. not a floating undefined signifiers. one gender to the next.. as if there is such a thing.... As joan of arch said: I know not of a or b..

so by saying robert bowning after a sex change, implies robert becomes a woman.. and so what is being said about women....?. there is little destabilization... now.. if robert browning became a top in a rotaional affair with viewfinder from a different planet , now you are talking destabilization.. not some of the old same stuff.. lets be real.. using the masters tongue gets nowhere . . . now sex-change of a dog to a cat..meow!!!

so that being said.. one of the two main reason I am not going to the reading.. and lets not turn it into a boycott..!!!! heavy.. way to dramatic.... ... I boycott nike..... is it is obvious no one is aware of the internal shame of being queer.. why would you, if you are not.. queer.. .... it is easier to not be at a reading and have to deal with any of the implications-. even hints. but why would any one get gay shame... if your STRAIGHT!!!!... listen.. last week I read in oakland.. two transflocks have been murdered there in the last few months... did I feel safe there.. no... I am tried of not feeling safe.. so I will sit this one out.. thank you

the other reason. all my professional life as a therapist and writer, has been as an activist against the narrative read on gender (read: [http://www.sfsu.edu/~poetry/narrativity/issue\\_three/edwards.html](http://www.sfsu.edu/~poetry/narrativity/issue_three/edwards.html))..I have worked against this gender assumption of sex-reassignment surgery (or SRS - the correct medical term..by the way.. not sex-change.). and truly it is a shame... we live in a nation where.. a pepe and clit are still considered the true the markers of gender.. so someone having a "sex-change" means something... I change my gender 20-30 times a day.. doesn't everyone or is everyone out there so so so solid..

and no matter what . . . Dearhead nation does.. (which I love and promoted in st. louis to a book store owner)..as an important and funnnnyyy book... the blurb is not stated in the same way... and so out of principle.. so I will sit this one out.. thank you

and to answer some other questions.. who am I blaming.. this is not a blame game... to do that the list would way to long and would go back to the phallo-centric behavior of the greeks.. and before... but I digress... I think there are levels of responsibility.. I just read at Spt...and I have communicated with SPT..how I felt... I just wanted to opportunity.. to voice an opinion.. which did not seem to bring questions, as much as disssing.. oh well... the work is never over ... I am uncomfortable with what is stated... I am raising the question... I am not comfortablegoing to the reading, there.. and I not going to boyvcot Rodenys work or other readings... I would like to have and will have a discussion with Rodeny later ..

and like you Kasey.. I am full of blemishes.. and this one issue I have a certain vulnerability that I choose not to open up,.. having. being beaten up numerous times is enough thank you..

I do not hold grudges.. I hold boxing matches-.. no not really.. I appreciate you Kasey taking the time, I appreciate, Elizabeth from SPT taking to the time.....

this is about a discussion... no once did anyone say so .. why would that be up-setting-.. .. so .. what ever.. I am used to it.. it is just a reflection of amerika...

again.. thank you Kasey and Elizabeth for taking the time.... kari

On Wednesday, November 19, 2003, at 08:04 PM, K. Silem Mohammad wrote:

*Shanna mentioned that she didn't know whether I was on this list: I am, but I've been in digest mode for the past few weeks, so I haven't been following the controversy around my blurb for Rodney Koenek's \_Rouge State\_ very closely. Jeffrey Jullich did post to the comment box on my blog (<http://limetree.ksilem.com>) with an excerpt from Kevin Killian's original message, and I responded with the following comment:*

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*"I'm sorry if that comment registers as insensitivity. It was meant to convey, in a general way, the destabilized status of unified identity--any identity, whether gendered, racial, romantic, quietudist, post-avantist--in Rodney's writing. But I can see how it might come off as 'sex-change operation, ooh yeah, that's weird and FREAKY!' Which was not my intention at all. But I should be more careful.*

*In general, however, I'm aware that I return again and again to sensitive issues around gender in my writing. This is in part an outgrowth of Flarf, with its insistence on probing tender social sores by recording belligerent public web noise. The blurb, however, is not Google-generated, so I can't appeal to that defense. All I can say is that I can't keep away from it. It wants to be in there, in the poems, in the gossip and promotional rhetoric. I am an impure vessel. I will not try to disown my blemishes. Maybe homophobia is a pathology I feel a need to rehearse in various modes, from blatant satiric irony to confrontational exorcistic spasms. I don't know. I'm just improvising, all of this stuff, it's on the fly, it's*

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as a person and writer. If I could change the blurb now, I would.*

*This all concerns me on a broader scale, however. I have used the  
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of different kinds of bigotry (gendered, racial, political, religious,  
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offensively, on members of my family and a recent traumatic experience  
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went through (????). I have never been anything other than civil in my  
communication with Jeffrey, and I expect the same respect in return.*

Kasey Mohammad

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561. **Chris Stroffolino**

**Re: is there a problem using the word "hermaphrodite" in a poem?**

Thu 20 Nov 2003

Wow

-----

>From: Craig Allen Conrad <[REDACTED]>

>To: [REDACTED]

>Subject: Re: is there a problem using the word "hermaphrodite" in a poem?

>Date: Wed, Nov 19, 2003, 10:20 PM

>

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feminist  
bookstore, i'm well aware of how important language is to those who don't feel  
safe, or respected.*

*but i'll be honest with you, now that i'm out of that environment, i'll NEVER  
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myself in such a place ever again, ever. i'm glad the store is there, of  
course,  
it's an invaluable asset. i'm just incredibly tired of the ownership of  
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*when someone tells you they have the keys to the language, you feel like a  
visitor  
in your own house. that's my take on it.*

*one thing though about the sensitivity to words in such places, it's an  
amazing  
thing really, to see how uncomfortable words make people.*

*in the mid-80's when i was a young kid in a small, dirty little country  
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outed, it was the dawn of AIDS, and words seemed essential, suddenly, to how  
i felt about myself. i'd take a drink from the water fountain and some  
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there were PLENTY  
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idiot.

but Dr. Laura has EVERY right to say whatever the hell she wants to say. you  
canNOT  
censor language without paying the price for it yourself one day. it's  
impossible!  
our asses are on the line right now because of the chains the left wants to  
place  
on the language. it's so VERY dangerous people!

when i get called a faggot these days, i look them in the eye, nod, and say  
"Yeah,  
that's right, i am. so what?" truth is, at that point, they know that if i  
can say that,  
that i'm very close to admitting that sucking cock is really quite delicious,  
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not about to pretend it's not. besides, what do they know about being a  
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(well, being an out of the closet faggot at least)

look, i understand and respect the need to have a respectful use of language,  
especially with your peers. it's easy to feel uncomfortable and unsafe when  
you  
have peers who are using words which clearly disrespect your body, your life.  
but as poets i feel we need to take a much larger stand, one that looks such  
abuse in the face, and nods, fearless. fear of language for poets, well,  
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write the strength of what is really (actually) inside us.

maybe the things inside us are fucking horrible! should we not write them?  
really? should we ignore them?

allowing it all to be said, that's where i feel we can eventually find real  
power.

CAConrad  
<http://phillysound.blogspot.com>

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562. **Mark Weiss**

***Re: London Calling / Uncle Tom***

*Thu 20 Nov 2003*

---

Good to remember that George's roots are in Southern Connecticut, tho he's probably taught himself to believe that his family fought at the Alamo.

Mark

At 08:29 PM 11/19/2003 -0800, Stephen Vincent wrote:

>This quote from the London Independent (Thursday) about Bush's tour of  
>artifacts in the Queen's Palace from London's Independent is a little  
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>But Mr Bush was plainly in no mood for historical comparisons as his tour of  
>the royal art collection got under way."

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563. **Chris Stroffolino**

**"...operation"**

Thu 20 Nov 2003

---

Recently a poem of mine was published in N.A.W.

the ending of which is

"as if growing up is a sex-change operation."

I say this now, because I didn't think of it as offensive when I wrote it, and am wondering if I should so now. Wondering if the line's context in the poem would "redeem" it for those offended by Kasey's....

Chris

-----

>From: "K. Silem Mohammad" <[REDACTED]>

>To: [REDACTED]

>Subject: Rouge State blurb

>Date: Wed, Nov 19, 2003, 8:04 PM

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*It dismays me to hear that my blurb has inspired kari edwards to boycott Rodney's reading: both because Rodney and Mytili Jagannathan (the other reader) don't deserve it, and because I regret offending kari, whom I admire as a person and writer. If I could change the blurb now, I would.*

*This all concerns me on a broader scale, however. I have used the language of different kinds of bigotry (gendered, racial, political, religious, etc.) in my own poetry many times before this (Jeffrey has objected before as well), and I will probably continue to do so. I do it with absolutely no intention of deepening the wounds already inflicted on the victims of that bigotry. I can't say that I have a consistently coherent philosophy of what exactly my use of this language \*is\* supposed to achieve, if anything, but I do feel some obligation as an artist not to flinch from it, since my intuitions lead me toward it. I have to follow it and see where it goes.*

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*Kasey Mohammad*

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564. **Christine Murray**  
**Re: London Calling/Uncle Tom**

Thu 20 Nov 2003

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Stephen, and All--

Persistence & Shape: I really appreciate your persistence, Stephen, in posts that point out some of the sad ironies of American political bullshit & deadly actions, currently, as well as the historical ties & repercussions, all of which continue to shape our lives.

Racism, et al: I would talk in particular about racism, if that were enough, or even just what tops it all off. But so much else is all-American: class: a non signifier; and gender: and: and: basically it looks as if the US does not know how to be, and then, how to be together. But do these things matter, and if so, why?

Leader & His Dog: Did this un-knowing, disparate polity really want a leader at all?--are terms like "leader" or "president" workable for such a place? The example Stephen cites shows how basically George W. Bush is moot. Yet he seems to be counting on continued "public approval" for his presence. He never seriously regards anything that is real, least of all the stained & strained historical vehicle that got him where he is. For him there is only the calculated (the blunderous joke!), the orchestrated (White House lawn, helicopter jog and Oh, hey! I tripped over my dog!); or there is the ahistorical (redundant examples: the past does not matter for the present and future of the US unless, and in the ways, I say).

Sweat & Exigent: GWB seems to be this way, apparently, in order to embrace a privilege that allows him to ignore what is basically sweat: bodies, work, energy expended in events, & the accounts of such life. He ignores these even though they are full, supple, bloody or wet, loud, \*and in need.\* Continuously exigent working sweat. He must have very narrow and haired ears and senses, generally, to ignore such mass sweat.

Train & ?illions: I'm haunted by the everyday backyards I watched sigh past my eyes on a train trip between Dallas and Chicago last year. Clotheslines: diapers, dishrags, t-shirts, sundresses, bras, jeans, boxers. One ton of Socks, certainly. Dead tires and doll parts in ditches. Sheds, tricycles, and ?illions of Marlborough packs. Rusted fenders, automobile-hollows.

Damn & Good: In this dubious so-called land of the brave, we have leaders who shy from recognizing and/or listening to signs or sighs of the good & everyday. What does that say? I guess one thing is putting it this way today indelibly marks me. Yes.

Talk & Not: It's not cold if people keep on.

Thanks, Stephen.

Chris Murray

<http://www.texfiles.blogspot.com>

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565. **kari edwards**

**Re: "...operation"**

Thu 20 Nov 2003

---

chris... ..

but what does that mean... .. I think if you are talking transition from one gender to the other. .. but what does it conjure up in your poem.. still.. I think it be can a phase that has meaning..do you feel emasculated... .. you see.. I am not

sure what the read it.. are you talking about becoming a different psychical body?..... what does it mean to you..? it is not offensive, and it is in the sense is is becomes an easy stereo type... when not say I went from being white to black.... .. its like a afternoon talk show.... forgot the guys name.. and when ever someone I used to be a boy or girl... everyone gasps.. but I would be interested your culture construct of the meaning..... now if you are talking transition from male to female.. or female to male... the surgery "sex-change" has nothing to do with or little to do with transition ... but there is the humiliation of the transition.. and the overwhelming fear... and do not forget the assaults.. I had my fair share . . . so...tell me..I would like to know...

but truthfully is it only offensive in that.. it seems to place value on something.. which I am not sure that is what you are talking about.. I could be wrong here.. but surgery does not happen for most trans folks.. that is a myth... a very very small amount....very very very small amount.. almost all females to males do not have surgery... most male to females do not because of the cost... so what then.. what myth is it.

I do hope it makes scene.. bottom line.. it seems easy and a use of a stereotype cultural projection

kari

On Thursday, November 20, 2003, at 12:23 AM, Chris Stroffolino wrote:

*Recently a poem of mine was published in N.A.W.  
the ending of which is  
"as if growing up is a sex-change operation."*

*I say this now, because I didn't think of it as offensive when I wrote  
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and am wondering if I should so now.  
Wondering if the line's context in the poem would "redeem" it  
for those offended by Kasey's....*

Chris

-----  
From: "K. Silem Mohammad" <[REDACTED]>  
To: [REDACTED]  
Subject: Rouge State blurb  
Date: Wed, Nov 19, 2003, 8:04 PM

*Shanna mentioned that she didn't know whether I was on this list: I  
am, but  
I've been in digest mode for the past few weeks, so I haven't been  
following*

the controversy around my blurb for Rodney Koenek's *\_Rouge State\_* very closely. Jeffrey Jullich did post to the comment box on my blog (<http://limetree.ksilem.com>) with an excerpt from Kevin Killian's original message, and I responded with the following comment:

---

"I'm sorry if that comment registers as insensitivity. It was meant to convey, in a general way, the destabilized status of unified identity--any identity, whether gendered, racial, romantic, quietudist, post-avantist--in Rodney's writing. But I can see how it might come off as 'sex-change operation, ooh yeah, that's weird and FREAKY!' Which was not my intention at all. But I should be more careful.

In general, however, I'm aware that I return again and again to sensitive issues around gender in my writing. This is in part an outgrowth of Flarf, with its insistence on probing tender social sores by recording belligerent public web noise. The blurb, however, is not Google-generated, so I can't appeal to that defense. All I can say is that I can't keep away from it. It wants to be in there, in the poems, in the gossip and promotional rhetoric. I am an impure vessel. I will not try to disown my blemishes. Maybe homophobia is a pathology I feel a need to rehearse in various modes, from blatant satiric irony to confrontational exorcistic spasms. I don't know. I'm just improvising, all of this stuff, it's on the fly, it's what's in my brain, right or wrong. I'm happy to talk it out and to hear criticisms."

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It dismays me to hear that my blurb has inspired kari edwards to boycott Rodney's reading: both because Rodney and Mytili Jagannathan (the other reader) don't deserve it, and because I regret offending kari, whom I admire

*as a person and writer. If I could change the blurb now, I would.*

*This all concerns me on a broader scale, however. I have used the language of different kinds of bigotry (gendered, racial, political, religious, etc.) in my own poetry many times before this (Jeffrey has objected before as well), and I will probably continue to do so. I do it with absolutely no intention of deepening the wounds already inflicted on the victims of that bigotry. I can't say that I have a consistently coherent philosophy of what exactly my use of this language \*is\* supposed to achieve, if anything, but I do feel some obligation as an artist not to flinch from it, since my intuitions lead me toward it. I have to follow it and see where it goes.*

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*Kasey Mohammad*

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566. **Shankar, Ravi (English)**  
***Re: Congressional Medal of Honor?***  
*Thu 20 Nov 2003*

---

Thanks Alex. I suppose my insinuation was one of perspective. I didn't know what the legitimacy of this story was, nor whether the tenor in which it was ranted was accurate to the situation. It just got me thinking about the relational sand the line between cowardice and heroism is drawn upon. When we have a president who declares that the US "has the sovereign authority to use force in assuring its own national security," does the assumption become that anyone who dies to further that cause is a de facto hero? Does the simple act of dying for a cause make a hero? Or are there certain acts more worth dying for? Certainly this is obvious in the extremes - a gunman who goes into a tacqueria to kill everyone in there and himself is despicable; a soldier who leaps on a grenade to keep it from obliterating his comrades is a hero. But there's an asymptote towards which both lines of action verge, where actions become blurred and unmoored from anything "universal." If we can grant that someone who sacrifices themselves during wartime is a hero, what do we make of the acts of Palestinians whose actions are similarly informed? I grant there's a difference between combatants in battle and innocent bystanders, but is that enough to base a sense of heroism on? Is there even ground to compare the person who abstains from war and he who gives his life for it? Are there degrees of morality at play and any code of arbitration by which we might judge each act's heroic authenticity?

I myself am very suspect of the label "hero," which is very different than the actions that might precipitate being so conferred. To call someone or something heroic retrospectively is to mobilize their actions - which are undertaken, if their life is given, in the utmost solitude - for some larger social purpose, for the the conscious or unconscious psychological coercion of those who were witness to the martyrdom. Similarly to call some or something evil is to do the same and I certainly don't trust a governing body to provide that distinction.

RS

\*\*\*\*\*

Ravi Shankar  
Poet-in-Residence  
Assistant Professor  
CCSU - English Dept.



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567. **Maria Damon**

**Re: "...operation"**

*Thu 20 Nov 2003*

---

kari, craig, kasey, jeffrey et al: i'm heartened by the seriousness, intelligence and warmth in your posts on this issue. this is what the list can be in at its finest. stephen vincent too, on other matters.

At 4:29 AM -0800 11/20/03, kari edwards wrote:

>chris... ..

>

>but what does that mean...

>..

>I think if you are talking transition from one gender to the other.

>.. but what does it conjure up in your poem.. still.. I think it

>be can a phase that has meaning..do you feel emasculated... .. you

>see.. I am not sure what the read it.. are you talking about

>becoming a different psychical body?..... what does it mean to

>you..? it is not offensive, and it is in the sense is is becomes an

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>black.... .. its like a afternoon talk show.... forgot the guys

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>to do with or little to do with transition ... but there is the

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>not forget the assaults.. I had my fair share . . . so...tell me..I

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>value on something.. which I am not sure that is what you are

>talking about.. I could be wrong here.. but surgery does not happen

>for most trans folks.. that is a myth... a very very small

>amount....very very very small amount.. almost all females to males

>do not have surgery... most male to females do not because of the

>cost... so what then.. what myth is it.

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>a stereotype cultural projection

>kari

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>>for those offended by Kasey's....

>>

>>Chris

>>

>>-----

>>>From: "K. Silem Mohammad" <[REDACTED]>

>>>To: [REDACTED]

>>>Subject: Rouge State blurb

>>>Date: Wed, Nov 19, 2003, 8:04 PM

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>>>convey, in a general way, the destabilized status of unified identity--any

>>>identity, whether gendered, racial, romantic, quietudist, post-avantist--in

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>>>communication with Jeffrey, and I expect the same respect in return.

>>>

>>>Kasey Mohammad

--

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568. **Wanda Phipps**

***Tonight--Poetry Electric***

*Thu 20 Nov 2003*

---

Tonight--Thursday, November 20th

LA MAMA ETC PRESENTS - POETRY ELECTRIC

AT LA MAMA'S GALLERIA

6 EAST 1ST STREET

(BET. 2ND & BOWERY)

NYC

INFO 

SERIES TIME - 7:30PM

WANDA PHIPPS

(with Steve Antonakis on guitar)

&

KATHY PRICE

You must pick up FREE TIXS at the La MaMa Box Office (Vouchers/tixs are free with a suggested donation of \$5. NO ONE WILL BE ADMITTED TO THE SERIES WITHOUT A VOUCHER FROM THE BOX OFFICE at 74A East 4th Street)

SERIES DIRECTOR - WILLIAM ELECTRIC BLACK

Ambient music for all fall performances by Thomas Simon

Also some evenings will feature The Electric Black Experience Word Ensemble

--

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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569. **shannacompton**

***Re: Benefit plans for Todd Colby***

*Thu 20 Nov 2003*

---

Yesterday Todd Colby and his wife were the victims of a devastating fire. In addition to their home, they suffered the loss of Todd's manuscripts and computer, his wife's paintings (she's an artist), one of their pets, and most of the rest of their possessions. Unfortunately, they are not insured.

Many of you may know Todd from his book *Riot in the Charm Factory: New & Selected Poems*, his work with St. Mark's Poetry Project, or any of the scores of readings he's given in New York City and elsewhere, or from his days as the front man for the band Drunken Boat. He has just finished his next book, *Tremble & Shine*, which we'll be publishing in the spring. Anyway, Soft Skull Press is currently organizing a benefit for Todd and his wife at the Bowery Poetry Club-- stay tuned for the date and details. In the meantime, I wanted to let you all know in case you know Todd or are in the position to offer some assistance or donation.

First and foremost, they are seeking a new apartment in Brooklyn, so all leads would be appreciated!

Thanks,  
Shanna

---

Shanna Compton  
<http://www.shannacompton.com>

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570. **Brian Kim Stefans [arras.net]**

***Pom Pom reading this Sunday: Barbara Cole, Fred Schmalz, Brian Kim Stefans***

*Thu 20 Nov 2003*

---

Reading at the Zinc for Pom Pom

Issue 4 of Pom Pom magazine is here -- and so's a celebratory reading at zinc bar in nyc this sunday the 23rd!

Highlights of the issue:

Etel Adnan's Moby Dick indicts Captain Ahab.

Lyn Hejinian poms herself.

Dana Ward and Karen Weiser go vertiginous.

The editors ponder the pom, pomming.

Plus artwork from Bill Marsh & Joel Lipman

Please come to the big pre-thanksgiving pom2tenanny on Sunday November 23 at 6:59pm at Zinc to celebrate in fine style the release of the latest POM2. Our launch party features Issue #2 contributor Brian Kim "All the Trimmings" Stefans, issue #3 contributor Fred "Sweet Potato Pie" Schmalz, and issue #4 contributor Barbara "Cranberry Sauce" Cole. The editors will be on hand to discuss the magazine as well.

Zinc is 90 West Houston btw Laguardia & Thompson in Manhattan

Contributors to issue 4 include: Etel Adnan | Holly Bittner | Daniel Borzutzky | Barbara Cole | Corina Copp | Brenda Coultas | kari edwards | Albert Flynn DeSilver | Marcella Durand | Betsy Fagin | Michael Farrell | Noah Eli Gordon | Jefferson Hansen | Carla Harryman | Lyn Hejinian | Joel Lipman | Sarah Mangold | Bill Marsh | Yedda Morrison | Sheila E. Murphy | Eileen Myles | Simon Pettet | Kristin Prevallet | Sarah Rehmer | Andrew Riley Clark | Camille Roy | Sara Smith | Chuck Stebelton | Christina Strong | Chris Martin | Lisa Samuels | Kerri Sonnenberg | Anne Tardos | Edwin Torres | Dana Ward & Karen Weiser

Visit [www.pompompress.com](http://www.pompompress.com) for selections.

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128 Noble St. #3

Brooklyn, NY 11222

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A R R A S: new media poetry and poetics

<http://www.arras.net>

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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571. **Gary Sullivan**

***The "hermaphrodite" discussion***

*Thu 20 Nov 2003*

---

I've been following the "hermaphrodite" discussion with interest, and at times, admittedly, a bit of sadness, when the discussion becomes somewhat fire-y--although that, too, can be interesting.

kari edwards has written a bit about usage of the word "hermaphrodite," both here and on transdada (<http://transdada.blogspot.com>):

"when I see words like (hermaphrodite) being used and praised in writing as a vehicle, I wonder if there is an awareness of the struggle the 'intersex' individual in this society . . . or what the word means today to these individuals . . . or is there just a general true lack of awareness of what its like for anyone not fitting neatly into this policed state of gender (myth)..... it seems the word (hermaphrodite) goes easily unexamined and gets used in poetry as a romantic myth (it has throughout history, in the dominate discourse mostly as a fetish, sometimes as a way to escape or transcend or transition from one gender to another (sic)) and today is no different, it is used without an awareness of contemporary struggle of these individual and of the rigidity of gender there seems to be this general assumption of gender... as a solid state..."

"Hermaphroditic" had, just before kari's post (to the list and to hir blog) come up in Nada Gordon and Marianne Shaneen's Zinc Bar talk, which Nada posted to her blog (<http://ululate.blogspot.com>). There, Marianne described Nada's writing as "hermaphroditic," and Nada, picking up the cue, agreed, explaining that she did not like false binaries, and that what is thought (by some) as "male" aspects of writing are actually intricately linked with what might be thought (by some) as "female" aspects of writing.

Nada goes on to talk about her "identity," as author of the poems, as being male, female, hermaphroditic, gay, and straight. In her poems, it extends further, blurring the lines between human and other animal life, animal and plant life, and living matter and inanimate matter. The Whitmanic impulse taken into the age of Neils Bohr et al. It isn't a recent "position" of Nada's, nor would she say, herself, that it is not "romantic." Here's a brief passage from something she wrote ("rodomontade") in 1985, some of which she quotes in her talk:

"I am the infant terrible. ... As a courtesan, I teach men how to survive in the wild. ... I am now a functionary ... My name is Percy Bysshe Shelley. I am rather delicate and morbid, but full of inflamed passions. ... I am western thought and I am going to scramble your messages."

Compare that "I am going to scramble your messages" with what Nada says in her talk:

"No simple binaries--I rear up at these. Taxonomic nonsense--separating out qualities for fear of identification with what might be deemed 'weak'... Vulnerability and irony, sincerity and defiance, fragility and formalism--not mutually exclusive--intertwined, interpenetrating. And codependent. Hermaphroditism--with Aphrodite in the center--she helps me to smudge the chalk at the boundaries of the 'two' worlds. Then what's contained in either can spill in and over."

So, for Nada, the usage of "hermaphroditism" is part of a larger project to "scramble" the very kinds of messages kari warns of: e.g., "policed state of

gender." They seem to be in solidarity on this (crucial?) point. The primary difference, at least in this instance, between kari and Nada seems to be the usage of the word "hermaphroditism," which is obviously mythological in origin. More on myth in a bit.

Here is something by the late Berdache Jordan  
(<http://hermaphrodite.arriba.net/>):

"Although I have attributes of both physical sexual extremes labeled 'male' or 'female', I question, as do many others, that there are two sexes only. A number has been expressed maintaining that there are five sexes. Perhaps there are as many as 15% of all people in some degree in between 'male and female' physically (intersexuals.) This is only physically, there are many millions more who are psychologically, or spiritually born into the wrong body. Even many more who are spiritually hermaphroditic whatever their sexual preferences or gender orientation. Most people recognize we are both spiritual and physical beings. Does one attribute prevail over the other if they conflict?"

This openness that Berdache has when expressing the idea of people "spiritually hermaphroditic whatever their sexual preferences or gender orientation" strikes me as a very generous approach to identity. It's not that different, actually, from Nada's sense of "poetic" identity as described in her talk. "Spiritually hermaphroditic," in fact, sounds to me romantic in worldview.

I gather, however, that Berdache is in the minority, as an intersexed person, in that ze freely used the word "hermaphroditic," which is a word some--many--intersexed people would like to see eliminated. Part of the problem with the word, at least as I am trying to understand it, is that, as it refers to humans, it is inaccurate, as no human is hermaphroditic in the mythological sense--it's much more complex than that. More generally biologically and botanically, it's a different matter--most flowers are hermaphroditic, and some animals (many snails, for instance).

Nada has a poem, an older poem, that goes:

#### MY PENIS

is bright and triangular.  
Physical fact and shape  
a persistent drumbeat  
adjectives cling up to:  
moist, clever, leafy, spoiled --  
anagrams of my real name  
like flowers bigger than the world:  
lineaments  
of gratified desire

One could see this as a kind of poetic taking on of the identity of the male, or maybe even someone intersexed, or hermaphroditic. I see it, however, as more plant- or flower-like in terms of its "state of being" (that "leafy", and especially that third-to-last line, "like flowers bigger than the world"). (Snails, too, come up quite a bit in Nada's poetry, btw, although not in the above.)

Nada isn't without awareness of the struggle of those transgendered--we do know people who are transgendered, although that feels too much like saying "some of my best friends are Jewish." But, kari is right, that we don't know anyone personally who is intersexed--and it's a different "state of being" than transgendered. The biologically intersexed, for instance, may or may not identify with any larger "queer" community. Someone transgendered may not, either--but the likelihood seems somewhat greater that they might.

This might help my own attempt at understanding why someone might reject something mythological in origin. Whereas, for instance, Roman myth and icon have been adopted and adapted as acceptable identifiers by many people over the years (double Mars=gay; double or triple Venus=lesbian; Mercury=transgendered), again, the intersexed may not relate much with the gay, lesbian, and/or transgendered community(ies). Or, they may. It's not either/or--while Berdache Jordan does not seem to have a problem with myth or hermaphrodite specifically, others might.

Whose position on this do we take as the final arbiter? It will be interesting to see what does happen w/respect to the word "hermaphrodite," especially (tho not solely) as it is used clinically w/respect to humans. My own sense is that at some point it will change, at least as it's used to clinically define someone with intersexed characteristics. But, that's just speculation.

As someone who works professionally in the disability community, I know that words, especially self-identifying words, are tricky, to say the least.

In kari's blog, she writes: "ask someone who is differently abled, what the word 'disabled' means." kari may not realize this, but both "differently abled" and "disabled" are, to many people with disabilities (and their advocates) both equally wrong. I can't use either at my job. "Differently abled" is considered, by many, as patronizing. "Disabled" is considered to place the fact of existence prior to the person. In my job, we must use, in all literature, "person with a disability." It can become intricate, and sometimes you forget which phrase you're supposed to use. For instance, while "disabled person" or "disabled people" are no-nos, "disability community" is okay. The general rule (tho not always true) is that "disabled" is usually wrong; "disability" is usually okay.

There are people where I work who will even change, or advocate to change, language when it is being quoted from someone with a disability themselves. If a person with a disability writes "I am confined to a wheelchair," we typically will



have people in the office want to change that to "I use a wheelchair." Anything that might hint at "negativity." Personally, I try to advocate for people's own self-descriptions. Sometimes I win; sometimes not--and to be honest, sometimes the decision that gets made feels arbitrary, compromised.

Sometimes, admittedly, I feel similarly to what CA Conrad has described. Especially when I remember my father, who has had muscular dystrophy for thirty years, and who self-identifies not as "a person with a disability" or "disabled" or even "differently abled" but as a "cripple" or "crip."

There are two disability rights magazines that go so far as to advocate against widespread adoption of p.c. language w/respect to people with disabilities: Mouth is one and Ragged Edge is another. The cover of one Mouth issue I will always remember: The Ward Cleaver-looking guy grinning on the cover with a speech bubble that reads: "I was only trying to HELP." The people who work at and write for these magazines would have a field day with kari's--or anyone else's--usage of "differently abled."

That is not to say that kari's usage is wrong, but that, like so much else, context would be something to consider. If writing to Mouth magazine (or even to the more conservative disability organization I work for), one might want to avoid "differently abled," even if one has friends with disabilities who prefer that particular identifier. Just as I would never use "crippled" (or "crip") at work, even though my father (and the people at other "disability-related" organizations, such as Mouth) seem to prefer it.

But ... in a poem? Contexts other than audience would probably further complicate word-choice decisions, although audience of course is never--or anyway rarely--absent.

Understanding may be, as George Steiner seemed to imply in *After Babel*, translation. So that we never fully understand; our "understanding" (of others' experiences, etc.) is, like translation, flawed, skewed (by our own experience). It doesn't mean we shouldn't try hard to be "good translators." But rather to try, as well, to have the fullest "understanding" of what "understanding" itself is ... if that's not too vague.

Gary

---

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572. **Craig Allen Conrad**

**Nov.29- Corina Copp & Joseph Massey @ La Tazza**

Thu 20 Nov 2003

---

the following is an announcement for an upcoming reading at La Tazza series in Philadelphia, curated by Frank Sherlock.

Frank has a unique series where he invites a different guest host to invite and introduce poets of their choice every other reading.

-----

November 29

1799- American utopianist Amos Bronson Alcott born, London, England 1947- German Green Party leader Petra Kelly born, Gunzburg, Bavaria 1969- Australian labor radical, bohemian artist Norman Lindsay dies, Sydney

November 29, 2003

Kyle Conner presents:

Corina Copp & Joseph Massey

a benefit reading for MoveOn.org

La Tazza 108

108 Chestnut St. Philly

7pm cocktail hour

readings at 8 sharp

Corina Copp lives in Brooklyn, and is the author of *Sometimes Inspired by Marguerite*, a chapbook just out from Open 24 Hours, and plays "Cordelia," "The FACCOR Sessions," and "The Night Room." Her work can be found or is forthcoming in *canwehaveourballback?*, *Pom2*, *Pindeldyboz*, and *Fence*. She's happily co-existing at the Poetry Project in NYC, where she officially Program Assists.

Joseph Massey lives in Eureka, CA. where he is the editor of *Range Magazine/Press*. He is the author of *Minima St.* His latest poems have appeared in *Poetry Broadside* among other journals.

Upcoming Readings:

Dec.13- Gary Sullivan & Sofia Memon

Jan.24- CA Conrad presents Brenda Coultas & Charlie O'Hay

Feb.7- kari edwards & Ron Silliman

Reading Report:

Jim Behrle did what he called his "Miles Champion impression, a speed-read of burning poems. It was his notebook reading- consisting of *Purple Notebook* of

the Lake and No Notebooks, in which the poems are negatively numbered. He was the Larry Bird of poetry, only not hated like Philly hates the Celtics.

Alicia Akenase called out Ashington DC in her guts-out satirathon, blurring the fact & fictional. The factual (of course) was much scarier. She dreamed of cruising with Charles Bernstein & Paul Auster & was loved by all.

Jim had to Fung Wah to NY to feed Lisa Jarnot's cat, but Alicia stayed to dish about her old job at the Whitman Center. Conrad drank six Redheaded Sluts, & then came the crush lists. I can't say who said what, but Greg Fuchs made more than one "Poets I want to Sleep With" list. CA got so worked up he left for a 2AM date.

Announcements:

Remember, this reading's a benefit for MoveOn.org, so save your lunch money this week & give next Saturday!

Check out:

[www.phillysound.blogspot.com](http://www.phillysound.blogspot.com)

[www.phillyimc.org](http://www.phillyimc.org)

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573. **Lewis LaCook**

***One sick kid***

*Thu 20 Nov 2003*

---

But where do the drains in the streets  
go, that carry so much as rains seize  
our hands; as if elements  
in fear are unattractive, and she knows  
the people who live there. Flesh from  
roadkill dissolves into them, washed  
like skin is a solution, solidity  
and self-sameness an answer, so that  
we walk holding everyone's hands under  
a shit-for-sky, putrid underbelly  
of her familiarity with them, their sick  
kid she knows enough about, listing  
his toys in the order of frequency  
of use. I guess people leave all the  
time, and it too must be down there somewhere.

=====

associate editor, \_sidereality

<http://www.sidereality.com/>

-----

<http://www.lewislacook.com/>

tubulence artist studio: <http://turbulence.org/studios/lacook/index.html>

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574. **Lewis LaCook**

***Re: is there a problem using the word "hermaphrodite" in a poem?***

*Thu 20 Nov 2003*

---

--if we were truly free from these policed binaries

this discussion would never have happened---

--to me, it's import to transcend in your head these  
shackles the social imposes--that can be done through  
language, but you don't have to stop using the word  
"shackle"--if anything, chant it: machine-gun the word  
until the walls begin to crumble---

mama stein

bliss

l

=====

associate editor, \_sidereality

<http://www.sidereality.com/>

-----

<http://www.lewislacook.com/>

tubulence artist studio: <http://turbulence.org/studios/lacook/index.html>

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575. **Robert Corbett**

***Re: The "hermaphrodite" discussion***

Thu 20 Nov 2003

---

I'm wondering whether "androgynous" or "gynander" manages to convey a bi-sexed identity without the implicit slur on intersexed people.

Robert

-- Robert Corbett, Ph.C.            "Given the distance of communication, Coordinator of New Programs    I hope the words aren't idling on the B40D Gerberding map of my fingertips, but igniting the Phone: [REDACTED]            wild acres within the probabilities of Fax: [REDACTED]            spelling" - Rosmarie Waldrop  
UW Box: 351237

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576. **Kirby Olson**

***Re: is there a problem using the word "hermaphrodite" in a poem?***

Thu 20 Nov 2003

---

I confess that I live in a small town in upstate New York and thought when I heard about violence toward transgender people that it didn't exist. I don't think I have ever met a transgender person in this town. I think there were some in Seattle. I couldn't honestly imagine anybody wanting to kill these people. I thought this was another myth of the pc left, like the beatings on Superbowl day. It didn't make any sense to me, so I thought maybe this is just the usual kill rate in urban areas (we haven't had a murder in this town for at least fifty years).

So then I started to do research. First, I wanted to know what a transgender person is. And I found that there are only forty absolutely pure cases of a person whose gender is evenly split. But one person in a thousand has some evidence of both sexes. That's 300,000 people! I had no idea.

Then, I opened up this page -- I hope I don't screw it up --

<http://www.angelfire.com/on/otherwise/epidemic.html>

And this page says that it's often law enforcement officials beating these people up, who are often vagrants because nobody will hire them. It also said they are getting killed at three times the rate of African-American men.

At first I wondered if this was a problem inside the community. Because I looked up lesbian battering, and it turns out they have a higher rate than

heterosexuals -- and the violence is often much worse because the victim/victim-izer sizes are often more equal, so the bludgeoning goes on longer.

Two books on this that I got out of the library -- Kerry Lobel, Naming the Violence: Speaking out About Lesbian Battering

and

Claire Renzetti -- Violent Betrayal -- Partner Abuse in Lesbian Relationships --

So I felt that maybe the transgender people were killing each other. But it doesn't at least appear to be so. They are actually getting killed by strangers. This actually terrifies me. Why are people doing this?

It doesn't make any sense to me. These people seem to be completely harmless (I've only met one -- but he or she? what pronoun are you supposed to use, if the person changed from a man into a woman? -- but I think she defined herself as a woman, so maybe that's right?)

I posted something earlier on this and didn't take it seriously. I'm sorry about that -- and thanks to Kari for making me aware of this terrifying situation.

I think there should be safe houses for these people -- forget about poetry for right now -- there has to be something concrete done to make these people safe. Are there shelters? I cannot make out why anybody would go to the weird length to commit murder. I thought murder was only within families, or at least closely related people, and for other clear motives such as getting money when you're broke. I can't even imagine the motive.

-- Kirby Olson

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577. **Mark Weiss**

***Re: is there a problem using the word "hermaphrodite" in a poem?***

*Thu 20 Nov 2003*

---

I don't think that by "transgender" we've been referring here to the anatomically trans-gendered.

Are you also unaware of violence against gays in general?

As to lesbian partners beating each other up, I'd make the uneducated guess that the elevated numbers when compared to heterosexual mates probably has a lot to do with the under-reporting of the latter, often with police encouragement.

What other groups of people do you think should be segregated from the rest of society for their own protection?

Mark

At 02:54 PM 11/20/2003 -0500, Kirby Olson wrote:

>I confess that I live in a small town in upstate New York and thought when I  
>heard about violence toward transgender people that it didn't exist. I don't  
>think I have ever met a transgender person in this town. I think there were  
>some in Seattle. I couldn't honestly imagine anybody wanting to kill these  
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>

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>

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>looked up lesbian battering, and it turns out they have a higher rate than  
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>

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>and

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>--

>

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>strangers. This actually terrifies me. Why are people doing this?

>

>It doesn't make any sense to me. These people seem to be completely harmless

>(I've only met one -- but he or she? what pronoun are you supposed to use, >if the person changed from a man into a woman? -- but I think she defined >herself as a woman, so maybe that's right?)

>

>I posted something earlier on this and didn't take it seriously. I'm sorry >about that -- and thanks to Kari for making me aware of this terrifying >situation.

>

>I think there should be safe houses for these people -- forget about poetry >for right now -- there has to be something concrete done to make these people >safe. Are there shelters? I cannot make out why anybody would go to the >weird length to commit murder. I thought murder was only within families, or >at least closely related people, and for other clear motives such as getting >money when you're broke. I can't even imagine the motive.

>

>-- Kirby Olson

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578. **David Larsen**

***Re: The "hermaphrodite" discussion***

*Thu 20 Nov 2003*

---

Thank you Gary, for your sensitive discussion. Thank you to everyone who takes the question seriously, especially those who have made themselves vulnerable. To the knife wavers, no thank you.

I have been back-channeled by a couple list members with insinuating messages like "What is up with these sensitive people? I thought this list was supposed to be about poetry." I told these people to buzz off. I would further say, as kindly as possible, that if you don't take seriously the questions kari raises and their implications for poetry, then your real thinking may not have happened yet.

My use of the glitteringly ugly expression "lusus naturae" needs a book-length explanation. It may just happen that I get to write this book, and that you all get to read it! Until then, my friends will take it on good faith that my usage is redemptive, not abusive, and I'm not talking fake shit. Friends, my shit is deadly real.

For Kasey Mohammad, the friendliest friend, I was moved to speak out by affection. For David Hadbawnik, who is always sweet where I am sour, I feel a most



tender affection. For kari edwards my message is private, but not my love & affection. For the rest of you: Doubt my affection and you're doubting the sunshine LRSN

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## 579. **Poetry Project**

### ***Events at the Poetry Project 11/24, 12/1-12/3***

*Thu 20 Nov 2003*

---

Unforeseen Spectacle! Upcoming phantasmagoria! Undulating applause. EET EEZ ZAT TIME AGAN. Yes, that time. Coming up next week, and the week after that, At the Poetry Project:

\*

November 24, Monday Talk Series: Kristin Prevallet, <sup>3</sup>On Elegy<sup>2</sup> More a mediation that a lecture, <sup>3</sup>On Elegy<sup>2</sup> will present the visual, formal, and linguistic art of talking through and to the dead<meaning people and the social/emotional spaces that appear and disappear as they do. Visual art and texts traversed will include Whitman, Oppen, Notley, Schneemann, and Mallarmé. Kristin Prevallet's recent project is called Fallen Left Behind: Forms for Elegy. She is the author of Scratch Sides: Poetry, Documentation, and Image-Text Projects (Skanky Possum, 2003). Her recent essays have appeared in Fence, LIT, and Rain Taxi. [8:00 p.m.]

\*

HAPPY THANKSGIVING! (Gobbling)

\*

December 1, Monday

Open Reading: Sign-up at 7:45 pm [8:00 p.m.]

December 2, Tuesday Kenneth King To celebrate the publication of his new book, Writing in Motion: Body<Language<Technology (Wesleyan University Press, with a Foreword by Deborah Jowitt), Kenneth King will perform dance solos in the Sanctuary with text and music<movement as information<with a guest performer, the legendary Frances Alenikoff. Together they will perform two separate but overlapping solos, including King's Word Raid: Impossible Tongue-Twisters for e.e. cummings. The performance will be followed by a book signing. The event is co-hosted by the Poetry and Danspace Projects as part of Movement Research's 25th Anniversary Season ([www.movementresearch.org](http://www.movementresearch.org)). [8:30 pm / \$12 / Sanctuary]

December 3, Wednesday City Lights 50th Anniversary Celebration A 50th anniversary celebration for San Francisco's renowned City Lights Bookstore, as

well as a reading and party to acknowledge the steady and beneficent influence City Lights has had on independent publishing and bookselling far beyond the boundaries of San Francisco. Poet and City Lights founder Lawrence Ferlinghetti says, <sup>3</sup>City Lights has always thought of the Poetry Project in New York as a bellwether for the state of poetry. We have always stayed tuned to hear the latest voices on the frontiers of American poetry.<sup>2</sup> Readers and performers include Ammiel Alcalay, Karen Finley, Elaine Katzenberger, Bob Rosenthal, Oz Shelach, Ira Silverberg, Mark Swartz, John Trause, Anne Waldman, Damon and Naomi (formerly of the band Galaxie 500 and publishers of Exact Change, out of Cambridge, MA) Steve Van Zandt ("Little Steven" of Bruce Springsteen & the East Street Band and the television series "The Sopranos"), and more special guests TBA. [8:00 pm / Sanctuary]

\*

The Poetry Project is located at St. Mark's Church-in-the-Bowery  
131 East 10th Street at Second Avenue  
New York City 10003  
Trains: 6, F, N, R, and L.



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

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in free to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call

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580. **Kirby Olson**

***Re: is there a problem using the word "hermaphrodite" in a poem?***

*Thu 20 Nov 2003*

---

Mark, you should read the books I listed. They were both written by lesbians. In fact, there is probably underreporting, as you say, but both authors stressed that this was a huge problem in the lesbian community but that shelters would not be set aside (community resources) unless the problem was outed.

I was jumped twice in Seattle while walking with male friends at night. I'm aware of the problem.

I never stated that anyone should be segregated, but I also don't think that people should have to be vagrants because nobody will hire them. Please read the link I posted to get more context. It's very short.

-- Kirby Olson

Mark Weiss wrote:

*I don't think that by "transgender" we've been referring here to the anatomically trans-gendered.*

*Are you also unaware of violence against gays in general?*

*As to lesbian partners beating each other up, I'd make the uneducated guess that the elevated numbers when compared to heterosexual mates probably has a lot to do with the under-reporting of the latter, often with police encouragement.*

*What other groups of people do you think should be segregated from the rest of society for their own protection?*

Mark

*At 02:54 PM 11/20/2003 -0500, Kirby Olson wrote:*

*I confess that I live in a small town in upstate New York and thought when I heard about violence toward transgender people that it didn't exist. I don't think I have ever met a transgender person in this town. I think there were some in Seattle. I couldn't honestly imagine anybody wanting to kill these people. I thought this was another myth of the pc left, like the beatings on Superbowl day. It didn't make any sense to me, so I thought maybe this is just the usual kill rate in urban areas (we haven't had a murder in this town for at least fifty years).*

*So then I started to do research. First, I wanted to know what a transgender person is. And I found that there are only forty absolutely pure cases of a person whose gender is evenly split. But one person in a thousand has some evidence of both sexes. That's 300,000 people! I had no idea.*

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*Violence: Speaking out About Lesbian Battering*

*and*

*Claire Renzetti -- Violent Betrayal -- Partner Abuse in Lesbian Relationships*

--

*So I felt that maybe the transgender people were killing each other. But it doesn't at least appear to be so. They are actually getting killed by strangers. This actually terrifies me. Why are people doing this?*

*It doesn't make any sense to me. These people seem to be completely harmless (I've only met one -- but he or she? what pronoun are you supposed to use, if the person changed from a man into a woman? -- but I think she defined herself as a woman, so maybe that's right?)*

*I posted something earlier on this and didn't take it seriously. I'm sorry about that -- and thanks to Kari for making me aware of this terrifying situation.*

*I think there should be safe houses for these people -- forget about poetry for right now -- there has to be something concrete done to make these people safe. Are there shelters? I cannot make out why anybody would go to the weird length to commit murder. I thought murder was only within families, or at least closely related people, and for other clear motives such as getting money when you're broke. I can't even imagine the motive.*

-- Kirby Olson

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581. **mmagee**

***Re: Rouge State blurb***

*Thu 20 Nov 2003*

Well, golly, -- I've been deleting this "operation" thread thinking it was about that game where you lift organs off the board with a pair of tweezers!

I see the value in the discussion that's materialized over Kasey's blurb. Kevin's initial comments were obviously well intentioned and informative. Kari's last post was precisely the kind of well-informed response that I'm quite sure Kasey appreciates.

On the other hand, it seems positively absurd for anyone, kari included, to boycott a reading (whether one calls it a boycott or not) based on this blurb. There is the obvious point that Rodney didn't write the blurb. And the even more obvious point that in boycotting Rodney one is needlessly, senselessly boycotting Mytili Jagannathan, one of our great young writers, a progressive writer, and,

for what it's worth, a gay writer who is herself tirelessly attentive to questions of gender. This, to me, smacks of the kind of meticulous squabble that so often derails valuable liberal projects. "Hey, Kasey, you exoticized 'sex-change' in a somewhat insensitive, ahistorical way in your blurb." Wouldn't this have sufficed?

And, one last thing. Has the sentence in Kasey's blurb been read a bit reductively by its critics? I mean, it is a rather complex sentence:

"Cannily an(a)esthet(ic)izing the misogynist and orientalist phantasms that are projected on the digital plateaux of its own prosodic bravado, this is how Naked Lunch might have turned out if it had been written by Robert Browning having a sex-change operation."

To take the logic of the sentence at its word, \*if\* Browning were having a sex-change operation, would he not be subject to all the violent, nefarious historical forces kari mentioned in her last post - the attempt by the medical community to rigidly enforce gender butting up against the mind's tendency to think of gender as a fluid category, for instance? And, being Browning, a fucking great poet, would he not, at least symbolically, resist such rigidity in the form of the poem? And if "Naked Lunch" happened to be the thing he was writing, might it not look like Rodney's poetry? And if it did, then why, for Pete's sake, would this be the least bit misogynist?? Because its subject is misogyny??? Likewise with the claim that there HAS to be insensitivity regarding sex-change operations here. It seems to me that one can make just as good a case that its precisely the opposite. At the very least, being a rather poetic sentence on the back of a poetry book, it demands to be read poetically rather than for the red flag spiked to its surface.

I don't begrudge kari her personal stand here, which she seems dead set on. But I do feel compelled to say that it would be a terrible mistake and a damn shame for anyone else to miss Mytili's and Rodney's reading over this.

-m.

Quoting "K. Silem Mohammad" <[REDACTED]>:

*Shanna mentioned that she didn't know whether I was on this list: I am, but I've been in digest mode for the past few weeks, so I haven't been following the controversy around my blurb for Rodney Koenek's \_Rouge State\_ very closely. Jeffrey Jullich did post to the comment box on my blog (<http://limetree.ksilem.com>) with an excerpt from Kevin Killian's original message, and I responded with the following comment:*

---

*"I'm sorry if that comment registers as insensitivity. It was meant to convey, in a general way, the destabilized status of unified identity--any identity, whether gendered, racial, romantic, quietudist, post-avantist--in*

Rodney's writing. But I can see how it might come off as 'sex-change operation, ooh yeah, that's weird and FREAKY!' Which was not my intention at all. But I should be more careful.

In general, however, I'm aware that I return again and again to sensitive issues around gender in my writing. This is in part an outgrowth of Flarf, with its insistence on probing tender social sores by recording belligerent public web noise. The blurb, however, is not Google-generated, so I can't appeal to that defense. All I can say is that I can't keep away from it. It wants to be in there, in the poems, in the gossip and promotional rhetoric. I am an impure vessel. I will not try to disown my blemishes. Maybe homophobia is a pathology I feel a need to rehearse in various modes, from blatant satiric irony to confrontational exorcistic spasms. I don't know. I'm just improvising, all of this stuff, it's on the fly, it's what's in my brain, right or wrong. I'm happy to talk it out and to hear criticisms."

---

It dismays me to hear that my blurb has inspired kari edwards to boycott Rodney's reading: both because Rodney and Mytili Jagannathan (the other reader) don't deserve it, and because I regret offending kari, whom I admire as a person and writer. If I could change the blurb now, I would.

This all concerns me on a broader scale, however. I have used the language of different kinds of bigotry (gendered, racial, political, religious, etc.) in my own poetry many times before this (Jeffrey has objected before as well), and I will probably continue to do so. I do it with absolutely no intention of deepening the wounds already inflicted on the victims of that bigotry. I can't say that I have a consistently coherent philosophy of what exactly my use of this language *is* supposed to achieve, if anything, but I do feel some obligation as an artist not to flinch from it, since my intuitions lead me toward it. I have to follow it and see where it goes.

I would be very disappointed if my adherence to this project--which I see no way of swerving from--were to alienate me to some of the other artists whose work and opinions I respect. I would hope that their objections might be expressed through open critical dialogue (of the sort that Kevin originally invited, for example) rather than closed gestures of resentment. I understand kari's anger, and I don't feel personally threatened by it. I do, however, object to some of Jeffrey's recent cryptic comments, in which the focus was off the original issue (the blurb) and, irrationally and offensively, on members of my family and a recent traumatic experience they went through (????). I have never been anything other than civil in my communication with Jeffrey, and I expect the same respect in return.

Kasey Mohammad

[↑ Contents](#)

582. **Murat Nemet-Nejat**

**Re: "...operation"**

Thu 20 Nov 2003

---

Here is a passage from the Turkish poet Ece Ayhan's "Orthodoxies" (published by Sun and Moon Press):

"... He has writings etched over his breast in saffron repeating, embroidering one word from the lexicon endlessly: hermaphrodite. A hermetic woman. A man and a woman. She makes love biting his own lip... "

The poem in whole and many other wonderful poems will be in the upcoming "Eda: An Anthology of Contemporary Turkish Poetry." Keep an eye on.

Murat

In a message dated 11/20/03 3:10:46 AM, [REDACTED] writes:

*Recently a poem of mine was published in N.A.W.  
the ending of which is  
"as if growing up is a sex-change operation."*

*I say this now, because I didn't think of it as offensive when I wrote it,  
and am wondering if I should so now.  
Wondering if the line's context in the poem would "redeem" it  
for those offended by Kasey's....*

*Chris*

[↑ Contents](#)

583. **Jeffrey Jullich**

**Re: Rouge State blurb**

Thu 20 Nov 2003

---

[REDACTED] wrote:

>I understand kari's anger, and I don't feel  
personally threatened by it. I do, however, object to  
some of Jeffrey's recent cryptic comments, in which  
the focus was . . . irrationally and offensively, on  
members of my family

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"And I find myself indulging in bitter fantasy revenge scenarios at times as well. Baseball bat meets skull."

---K. Silem Mohammad, Nov. 13, 2003,  
<http://limetree.ksilem.com/>

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"Two more gay-bashers used a baseball bat to attack two more gay victims in separate incidents in the early morning of Oct. 13."

<http://www.inmagla.com/2002/518/reporter.cfm>

"A heavy worry has settled over the normally carefree streets here after a gay man was attacked earlier this week by two men swinging a baseball bat and a metal pipe."

<http://www.gaypasg.org/Press%20Clippings/September%202002/Attacks%20on%20Gays%20Upset%20Los%20Angeles%20Suburb.htm>

"Prosecutors announced Thursday that no hate-crime charges will be filed against three suspects accused of attacking two gay men last month with a baseball bat"

<http://www.rbgilbert.com/log/broudy2.html>

"Police have stepped up patrols in this gay [sic] near the Sunset Strip and residents are on alert after four gay men were attacked with baseball bats and metal pipes."

<http://groups.yahoo.com/group/TNUKdigest/message/4650>



"a young gay man in Wyoming was lured away from a gay bar by two men, and subsequently tied to a fence and beaten to death with baseball bats"

<http://www.thesheaf.com/newspub/comments.cgi?view=366>

"They used . . . baseball bats . . . to injure their victims. They were especially fond of beating . . . gays and lesbians . . . Over 30 people went to hospital emergency rooms as a result."

<http://www.hartford-hwp.com/archives/44/166.html>

"Local media outlets all reported, however, on three thugs who were arrested at the parade, for attempting to attack homosexuals with baseball bats."

<http://www.geocities.com/nstix/gaymafia.html>

"Three men whose baseball-bat attack left a gay man in a coma were given state prison sentences Friday ranging from seven to 21 years.

. . .

Two men were sentenced to prison after pleading no contest to attempted murder and hate crime charges in baseball bat attacks on two men they thought were gay.

. . .

A sophomore at Morehouse College in Atlanta is recovering from a fractured skull after being beaten with a baseball bat by another student who accused the victim of looking at him in the shower, officials said. . . . [A] friend of [the victim] said some students 'believe [the victim] deserved to get beaten up if he was looking in the shower stall

. . .

Aaron Webster, 41, was found near death by his best friend in Stanley Park in an area where gay men cruise for casual sex, authorities said. Police said Webster had been beaten with either a baseball bat or a pool cue by a group of three or four men.

. . .

the funeral of Private First Class Barry Winchell, 21, who died on 7/6 of injuries sustained from being battered by a baseball bat in his Fort Campbell barracks. Two soldiers from Winchell's company have been charged with the attack, which apparently was an anti-gay hate crime."

<http://www.integrityva.org/hate.htm>

"The AVP [Anti-Violence Program] statistics show that the number of anti-gay incidents . . . included . . . the 1996 incidents resulting in injury or death to 867 victims.

Of the victims, 35 percent suffered serious physical injury, such as broken bones or permanent physical injury, or death. Another 58 percent required some type of medical attention, including 29 percent who received treatment in an emergency room or on an out-patient basis, 9 percent who were hospitalized, and 20 percent who needed but did not receive medical attention.

The increase in the severity of injuries . . . is corroborated by the change in the types of weapons most commonly used in such attacks, from primarily thrown objects . . . to primarily hand-held club-type objects such as . . . baseball bats"

[http://www.lambda.org/dallas\\_voice981002.html](http://www.lambda.org/dallas_voice981002.html)

---

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584. **Murat Nemet-Nejat**

***Re: The "hermaphrodite" discussion***

*Thu 20 Nov 2003*

---

The arguments around "hermaphrodite" seem to center around the permission to use a word in a poem. I thought the point of a poem is to use unpermitted words, unpermitted language.

I agree with Nada's view that in poetry at least language moves towards a state where distinctions -consequently permissions- disappear -towards a state of dissolution.

Murat

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585. **shannacompton**

***Re: Rouge State blurb***

*Thu 20 Nov 2003*

---

There's absolutely no connection between saying one would like to bat burglars in the head (especially after robbery #3!) to these horrific incidents of bigoted violence!

It's ridiculous to even suggest a superficial similarity. They play baseball with bats too, ya know. Bats use sonar to navigate in the dark. I'm batting my eye-lashes right now.

Please.

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

From: Jeffrey Jullich <[REDACTED]>

Sent: Nov 20, 2003 3:52 PM

To: [REDACTED]

Subject: Re: Rouge State blurb

[REDACTED] wrote:

>I understand kari's anger, and I don't feel personally threatened by it. I do, however, object to some of Jeffrey's recent cryptic comments, in which the focus was . . . irrationally and offensively, on members of my family

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"And I find myself indulging in bitter fantasy revenge scenarios at times as well. Baseball bat meets skull."

---K. Silem Mohammad, Nov. 13, 2003,  
<http://limetree.ksilem.com/>

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"Prosecutors announced Thursday that no hate-crime charges will be filed against three suspects accused of attacking two gay men last month with a baseball bat"

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"Local media outlets all reported, however, on three thugs who were arrested at the parade, for attempting to attack homosexuals with baseball bats."

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Two men were sentenced to prison after pleading no contest to attempted murder and hate crime charges in baseball bat attacks on two men they thought were gay.

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A sophomore at Morehouse College in Atlanta is recovering from a fractured skull after being beaten with a baseball bat by another student who accused the victim of looking at him in the shower, officials said. . . . [A] friend of [the victim] said some students 'believe [the victim] deserved to get beaten up if he was looking in the shower stall

. . .

Aaron Webster, 41, was found near death by his best friend in Stanley Park in an area where gay men cruise for casual sex, authorities said. Police said Webster had been beaten with either a baseball bat or a pool cue by a group of three or four men.

. . .

the funeral of Private First Class Barry Winchell, 21, who died on 7/6 of injuries sustained from being battered by a baseball bat in his Fort Campbell barracks. Two soldiers from Winchell's company have been charged with the attack, which apparently was an anti-gay hate crime."

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[http://www.lambda.org/dallas\\_voice981002.html](http://www.lambda.org/dallas_voice981002.html)

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---

Shanna Compton  
<http://www.shannacompton.com>

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586. **Small Press Traffic**  
***the rouge state discussion***

*Thu 20 Nov 2003*

---

Hi everyone,  
I've just noticed this debate is on the list, I'm not surprised, but am not a regular reader of the list these days.  
To identify, as kari suggests we do, I am the person who in one role might be referenced to as "SPT".  
kari wrote me just after I posted the listing for tomorrow night's reading. I responded in a private email to hir.

I just want to say a couple of things publicly.

I am glad kari pointed out to me her discomfort with my use of this blurb for publicity.

I would like to be as respectful & sensitive as I can to all fellow beings.

I'm not always; I don't think any one on this list is.

In my role at SPT I see myself as facilitating a forum for all kinds of free expression and experiments with language. By free expression I do not mean to indicate that what was termed in my undergraduate years as "hate speech" is acceptable. However, I do not think Kasey's blurb fits that description.

However, I do see kari's point. In fact, it has caused me quite a bit of thought and emotion over the last few days. However again, there have been words said & themes used at SPT events that I have found offensive for various reasons stemming from my own personal experience with the hardships of gender

and violence. & in these cases, I haven't tried to censor anyone. & in these instances I've mostly been offended by a lack of complexity and a lack of empathy.

I'll also identify myself as a female person with a new female person to raise, which makes me too tired to read this list and which makes me want a world in which she can be free, safe, and happy.

I hope that my writing and my work in the world go towards the greater good. (I realize "greater good" is lazy language.)

There is no simple way to do this, and no simple way to be truthful in language.

I know both Kasey and kari to be good kind people, from what I know of them.

I don't know what else to say, really.

Best regards,

Elizabeth

Elizabeth Treadwell Jackson

Executive Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107



<http://www.sptraffic.org>

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587. **Harrison Jeff**

***Virginia As The Arsonist's Daughter II***

Thu 20 Nov 2003

---

strangled man  
was the needle  
found, fiery  
minotaur house -  
this is punish-stuff -  
as ash, volumes  
bend - & basic  
their whistling,  
mythological  
their perfection,  
this strangled man  
accumulated what  
your skull tatters,  
his eyes aerial O  
finally, who said  
this is punish-stuff?

---

Need a shot of  
Hank Williams or Patsy Cline? The classic country stars are always singing on  
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<http://join.msn.com/?page=offers/premiumradio>

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588. **Maria Damon**

***Re: the rouge state discussion***

Thu 20 Nov 2003

---

hey this is great; this is beginning to sound like my other list, a buddhist list  
that comments on political stuff. everyone is SOOO nice on it, sometimes it's too  
much, but on poetix i think this is just the right amount of niceness. thanks ev-  
eryone for being so nice to each other and so thoughtful at the same time --  
thoughtful as in "full of ideas thoughts etc" not just "considerate of others."

At 1:51 PM -0800 11/20/03, Small Press Traffic wrote:

>Hi everyone,  
>I've just noticed this debate is on the list, I'm not surprised, but am not a  
>regular reader of the list these days.  
>To identify, as kari suggests we do, I am the person who in one role might be  
>referenced to as "SPT".  
>kari wrote me just after I posted the listing for tomorrow night's reading. I



>responded in a private email to hir.  
>I just want to say a couple of things publicly.  
>I am glad kari pointed out to me her discomfort with my use of this blurb for  
>publicity.  
>I would like to be as respectful & sensitive as I can to all fellow beings.  
>I'm not always; I don't think any one on this list is.  
>In my role at SPT I see myself as facilitating a forum for all kinds of free  
>expression and experiments with language. By free expression I do not mean  
to  
>indicate that what was termed in my undergraduate years as "hate speech" is  
>acceptable. However, I do not think Kasey's blurb fits that description.  
>However, I do see kari's point. In fact, it has caused me quite a bit of  
>thought and emotion over the last few days. However again, there have been  
>words said & themes used at SPT events that I have found offensive for vari-  
ous  
>reasons stemming from my own personal experience with the hardships of  
gender  
>and violence. & in these cases, I haven't tried to censor anyone. & in these  
>instances I've mostly been offended by a lack of complexity and a lack of  
>empathy.  
>I'll also identify myself as a female person with a new female person to  
>raise, which makes me too tired to read this list and which makes me want a  
>world in which she can be free, safe, and happy.  
>I hope that my writing and my work in the world go towards the greater good.  
>(I realize "greater good" is lazy language.)  
>There is no simple way to do this, and no simple way to be truthful in  
>language.  
>I know both Kasey and kari to be good kind people, from what I know of them.  
>I don't know what else to say, really.  
>Best regards,  
>Elizabeth  
>Elizabeth Treadwell Jackson  
>Executive Director  
>Small Press Traffic  
>Literary Arts Center at CCA  
>1111 -- 8th Street  
>San Francisco, CA 94107  
>  
><http://www.sptraffic.org>

--

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589. **Anthony Robinson**

**Re: Rouge State blurb**

Thu 20 Nov 2003

---

As I recall, the "revenge fantasy" of Kasey's lime tree comment reproduced below was directed at a person(s) who burglarized his home. Their sexuality is of no consequence. To link his feelings of anger at being violated with latent (or not so latent) homophobia by juxtaposing his comment with clips which involve baseball bats and violent homophobic crimes seems both disingenuous and in poor taste.

Tony

-----  
*"And I find myself indulging in bitter fantasy  
revenge  
scenarios at times as well. Baseball bat meets  
skull."*

*---K. Silem Mohammad, Nov. 13, 2003,  
<http://limetree.ksilem.com/>*  
-----

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590. **Stephen Vincent**

**Re: Rouge State blurb**

Thu 20 Nov 2003

---

*They play baseball with bats too, ya know. Bats use sonar to navigate in the dark. I'm batting my eyelashes right now.*

This is a most wonderful batty response - outsiders will suspect your eye lashes are so heavy and long that they have to be verbally instructed, "batter up" or "batter down," or, before sleep, "batter out." Don't feel self-conscious, as I, too, am a little bats myself, some say, as in a golden bowl when eggs and milk are added to be whipped into a lovely and stirring batter.

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591. **Terrie Relf**

**Re: The "hermaphrodite" discussion**

Thu 20 Nov 2003

---

Neither of these words work for me. It's primarily because of their sound rather than because they offend. The second term has a forced feel to it.

Terrie Relf

AKA

The Mistress of Rhetoric

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

From: "Robert Corbett" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, November 20, 2003 11:02 AM

Subject: Re: The "hermaphrodite" discussion

*I'm wondering whether "androgynous" or "gynander" manages to convey a bi-sexed identity without the implicit slur on intersexed people.*

*Robert*

--

|                             |                                        |
|-----------------------------|----------------------------------------|
| Robert Corbett, Ph.C.       | "Given the distance of communication,  |
| Coordinator of New Programs | I hope the words aren't idling on the  |
| B40D Gerberding             | map of my fingertips, but igniting the |
| Phone: [REDACTED]           | wild acres within the probabilities of |
| Fax: [REDACTED]             | spelling" - Rosmarie Waldrop           |
| UW Box: 351237              |                                        |

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592. **Catherine Daly**

**FW: [ISEA Forum] -- interdisciplinary poetry & burning man?**

Thu 20 Nov 2003

---

Just a quick note to all who may be interested. I have an illustrated article in the current (Fall 2003, Vol. 36, #5) issue of Leonardo, the Journal of the International Society for the Arts, Sciences and Technology. It is called "The Crying Post Project: A Multi-Part, Multi-Media Artwork to Memorialize Global Sites of Pain."

Quoting the abstract: "The author described The Crying Post Project, an artwork consisting primarily of wood staffs with solar-powered "cry generators" placed at different sites throughout the globe, at locations of environmental and/or social damage. Its two other components include an interactive 3D web site, which has been created as an alternative, data-rich venue for the project, and a series of digitally created photographic prints designed to capture the

artist's emotional response to the sites. The artist also discusses how this artwork has been inspired by his research on the cross-cultural symbolism of trees, the indigenous Australian worldview, mapping theory and the relationship between language extinction and environmental destruction."

In the introduction to this special section called Global Crossings, Mark Beam, co-guest editor writes, "We must be concerned with the untenable disparity in wealth across the globe and our flawed accounting for natural and human resources. We must be concerned with the structure of power and the rising importance of grassroots social networking tools.

In this context, artists are busy surveying and mapping the scene, providing alternative interpretations of our relative position in space. Less distracted than most, perhaps, by our oligarchic mass-media structure, these artists have a critical role in elucidating the awesome tragedy and potential afforded by a new frontier. Dennis Summers's Crying Post Project is a prime example of this fragile position."

Additionally, there are several articles about the Burning Man Festival in this issue. So I imagine it will be a hot seller -reserve your copy now.

Dennis Summers  
Quantum Dance Works  
<http://www.quantumdanceworks.com>  
<http://www.thecryingpostproject.org>

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593. **Alan Sondheim**

***Some Mistakes***

*Thu 20 Nov 2003*

---

Some Mistakes

written under illness with codeine surrounded by the fleshy protuberances of the last vestiges of plagiarism from which all things descend.

Someone makes mistakes with Spiders and Scorpions and the Scorpions eat the spider even though both are Wayside folks who are eateth one another.

Someone starts a big forest-fire and Fireweed or Willow-Herb grows up to "glorify each blackened waste" and this leads to much replanting.

Some places the Rameses II pet horned toad for dinner of David the cricket who is eaten by Rameses II. "when he was only a baby cricket with musical possibilities."

Someone places the collared lizard just next to everything and everything was all eaten us.

Someone starts mistakes and finishes them with other writings from the Fairyland text which I have cited in a previous work complete with attribution. This is a description of some of the mistakes although the fire is not a mistake and this is a talisman so there will be no more mistakes. Now there will be no more mistakes.

Please memorize this and tell everyone and there will be no mistakes.

---

[↑ Contents](#)

594. **Ian VanHeusen**

**3**

*Thu 20 Nov 2003*

---

\*\*\*

Images dance dancing down  
this is a dream, no, this is a single  
into

ad infinitum and sew it with words  
or try to  
but it is always just a reach  
just a touch  
just beyond the following  
the single frame,  
just as if gasping was breathing  
sewing and towing the eye ever closer to  
another step  
with you, Mendelbrot  
behind the image is another image down  
dreams and turning into  
a single down  
into down  
down down down down down down down down down down down  
down down

down down down down down &  
&etc.

\*\*\*

```
>#include <graphics.h>
>const int maxcol = 639 ;
>const int maxrow = 479 ;
>const int max_colors = 8 ;
>
>int max_iterations = 512 ;
>int max_size = 4 ;
>float q[350] ;
>
>main( )
>{
>
>float pmax = 1.75, pmin = -1.75, qmax = 1.5, qmin = -1.5 ;
>float p, deltap, deltaq, x, y, xsquare, ysquare ;
>int color, row, col, gd = DETECT, gm ;
>
>initgraph ( &gd, &gm, "c:\\tc\\bgi" ) ;
>
>deltap = ( pmax - pmin ) / ( maxcol - 1 ) ;
>deltaq = ( qmax - qmin ) / ( maxrow - 1 ) ;
>
>for ( row = 0 ; row <= maxrow ; row++ )
>
>q[row] = qmin + row * deltaq ;
>
>for ( col = 0 ; col <= maxcol ; col++ )
>{
>
>p = pmin + col * deltap ;
>for ( row = 0 ; row <= maxrow ; row++ )
>{
>x = y = 0.0 ;
>color = 0 ;
>for ( color = 0 ; color < max_iterations ; color++ )
>{
>
>xsquare = x * x ;
>ysquare = y * y ;
```

```
>
>if ( ( xsquare + ysquare ) > max_size )
>
>break ;
>
>y = 2 * x * y + q[row] ;
>x = xsquare - ysquare + p ;
>
>}
>
>putpixel ( col, row, color % max_colors ) ;
>
>}
>
>}
>
>
>
>getch( ) ;
>closegraph( ) ;
>restorecrtmode( ) ;
>
>}
>
>
>
>
>
>
>
>
```

---

> Policies dangerously increase.

>

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Hank Williams or Patsy Cline? The classic country stars are always singing on  
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<http://join.msn.com/?page=offers/premiumradio>

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595. **Peter Quartermain**

**NEW BOOKS by Kathleen Fraser, Rachel Blau DuPessis, Robin Blaser, and Chus Pato translated by Erin Moure**

*Fri 21 Nov 2003*

---

FOUR EXCITING NEW TITLES FROM NOMADOS, NOVEMBER 2003

POST FREE to members of the Poetics List sending CASH OR CHEQUE WITH ORDER directly to Peter Quartermain, 846 Keefer Street, Vancouver B.C., Canada V6A 1Y7.

Order these for your library!

Get copies for yourself!

=====

Kathleen FRASER. H I DDE VIOLETH I DDE VIOLET. 36pp. ISBN 0-9731521-7-6 \$12.00 plus \$2.50 p&p. ("Fraser's linguistic play and typographical invention have never been more assured and brilliant." Marjorie Perloff)

Rachel Blau DuPLESSIS. DRAFT, UNNUMBERED: PRÉCIS 32pp. ISBN 0-9731521-6-8. \$12.00 plus \$2.50 p&p. (Précis proposes, "in the name of gloss," a narrative accompaniment to the first 57 poems of DuPlessis's ongoing series, Drafts, composing a different order of folding-on-itself than readers have encountered thus far, one subjectively tensed between notions of summary and draft." Louis Cabri)

Robin BLASER. THE IRREPARABLE. 32pp. ISBN 0-9731521-1-7. \$10.00 plus \$2.50 p&p. ("Who else but a poet, and not just any poet but Canada's Robin Blaser, could take on that word "transcendence" and recuperate it in the moment of a civic frame, one with the capacity to restore us to the "world" restless in world, the "where is" which is where we abide." Erín Moure)

Chus PATO, translated from the Galician by Erin MOURÉ. FROM M-TALÁ by CHUS PATO. 44pp. ISBN 0-9731521-8-4. \$12.00 plus \$2.50 p&p. ("A poet, who has always shunned metaphor and lyric escapism, puts the world on poetic display and pulls it apart in its complexity." Helena González Fernández)

=====

FORTHCOMING

Charles BERNSTEIN. WORLD ON FIRE.

=====

BACKLIST

Daphne MARLATT. SEVEN GLASS BOWLS. 24pp. ISBN 0-9731521-5-X. \$10.00 plus \$2.50 p&p. ("Home and the closeness of the beloved," she writes.



There can be no subject as important to the poet and the rest of us, and in this lovely poem, Daphne Marlatt continuously achieves her best yet "homing in." That present participle is our sweet clue to a mystery we are encouraged to enter. Gladly. George Bowering)

Dodie BELLAMY. *FAT CHANCE*.. 40pp. ISBN 0-9731521-3-3. \$12.00 plus \$2.50 p&p (Bellamy's *Fat Chance* is pellucid, masterful prose, at once a bodice-ful of grainy secrets, a set of falsities, and a treasury of urbane/innocent candor. There are many reasons I read Bellamy, not least for the rapidity of insight, mediumistic sprit, and her enormous, at times jocular, tenderness. Lissa Wolsak)

Kevin KILLIAN. *ISLAND OF LOST SOULS: A PLAY* . 76pp. ISBN 0-9731521-4-1. \$14.00 plus \$2.50 p&p. (Will Gabrielle Kerouac be able to protect the befuddled genius of her son, Jack, from Hollywood producers hot to make a musical out of his masterpiece, *On the Road*, a book she herself wrote while he was unconscious? Will she find love in the arms of ailing heiress Sunny von Bulow? Killian exposes at every turn the tangled contradictions of modern life, the fragility of the individual talent, the weird panic that ensues when suddenly you remember that many years ago you gave your baby away at the top of a waterfall)

Robin BLASER and Meredith QUARTERMAIN. *WANDERS: Nineteen poems with nineteen responses*. 40pp. ISBN 0-9731521-0-9. \$10.00 plus \$2.50 p&p. ("A spring-coiled peck from Dickinson on the pitch-perfect cheek of Marianne Moore." Daniel Comiskey "An amazing, even jaw dropping performance . . . her poems absolutely stand up to the challenge of Blaser's own . . . The sum of it is totally exhilarating." Ron Silliman)

Meredith QUARTERMAIN. *A THOUSAND MORNINGS*. 90pp. ISBN 0-9731521-2-5. \$14.00 plus \$2.50 p&p. ("A serious-playful and engaging work in which she weighs and sounds what presents itself outside a real window, inside language, and through verbal-emotional associations. This work creates an osmotic border between seeing and writing, a realist hypnogogic passage between memory and today, between outside and inside, between now and then. That anywhere is everywhere is proven once again with this brave, enchanting book." Rachel Blau DuPlessis)

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596. **Chris Stroffolino**

**Re: "...operation"**

Fri 21 Nov 2003

---

kari---

i don't think i could satisfy you with any attempt at an answer...

but i was considering the idea of it (the "o" word) at the time

and i rejected it for various reasons

i don't feel particularly compelled to make public right now....

sorry

Chris

-----  
>From: kari edwards <[REDACTED]>  
>To: [REDACTED]  
>Subject: Re: "...operation"  
>Date: Thu, Nov 20, 2003, 4:29 AM  
>

*chris... ..*

*but what does that mean...*

*..*

*I think if you are talking transition from one gender to the other. ..  
but what does it conjure up in your poem.. still.. I think it be can  
a phase that has meaning..do you feel emasculated... .. you see.. I am  
not sure what the read it.. are you talking about becoming a different  
psychical body?..... what does it mean to you..? it is not offensive,  
and it is in the sense is becomes an easy stereo type... when not  
say I went from being white to black.... .. its like a afternoon talk  
show.... forgot the guys name.. and when ever someone I used to be a  
boy or girl... everyone gasps.. but I would be interested your culture  
construct of the meaning..... now if you are talking transition from  
male to female.. or female to male... the surgery "sex-change" has  
nothing to do with or little to do with transition ... but there is the  
humiliation of the transition.. and the overwhelming fear... and do not  
forget the assaults.. I had my fair share . . . so...tell me..I would  
like to know...*

*but truthfully is it only offensive in that.. it seems to place value  
on something.. which I am not sure that is what you are talking about..  
I could be wrong here.. but surgery does not happen for most trans  
folks.. that is a myth... a very very small amount....very very very*

*small amount.. almost all females to males do not have surgery... most male to females do not because of the cost... so what then.. what myth is it.*

*I do hope it makes scene.. bottom line.. it seems easy and a use of a stereotype cultural projection  
kari*

*On Thursday, November 20, 2003, at 12:23 AM, Chris Stroffolino wrote:*

*Recently a poem of mine was published in N.A.W.  
the ending of which is  
"as if growing up is a sex-change operation."*

*I say this now, because I didn't think of it as offensive when I wrote it,  
and am wondering if I should so now.  
Wondering if the line's context in the poem would "redeem" it  
for those offended by Kasey's....*

*Chris*

-----  
*From: "K. Silem Mohammad" <[REDACTED]>  
To: [REDACTED]  
Subject: Rouge State blurb  
Date: Wed, Nov 19, 2003, 8:04 PM*

*Shanna mentioned that she didn't know whether I was on this list: I am, but  
I've been in digest mode for the past few weeks, so I haven't been following  
the controversy around my blurb for Rodney Koenek's \_Rouge State\_ very  
closely. Jeffrey Jullich did post to the comment box on my blog  
(<http://limetree.ksilem.com>) with an excerpt from Kevin Killian's original  
message, and I responded with the following comment:*

---  
*"I'm sorry if that comment registers as insensitivity. It was meant to  
convey, in a general way, the destabilized status of unified identity--any  
identity, whether gendered, racial, romantic, quietudist,  
post-avantist--in*

Rodney's writing. But I can see how it might come off as 'sex-change operation, ooh yeah, that's weird and FREAKY!' Which was not my intention at all. But I should be more careful.

In general, however, I'm aware that I return again and again to sensitive issues around gender in my writing. This is in part an outgrowth of Flarf, with its insistence on probing tender social sores by recording belligerent public web noise. The blurb, however, is not Google-generated, so I can't appeal to that defense. All I can say is that I can't keep away from it. It wants to be in there, in the poems, in the gossip and promotional rhetoric. I am an impure vessel. I will not try to disown my blemishes. Maybe homophobia is a pathology I feel a need to rehearse in various modes, from blatant satiric irony to confrontational exorcistic spasms. I don't know. I'm just improvising, all of this stuff, it's on the fly, it's what's in my brain, right or wrong. I'm happy to talk it out and to hear criticisms."

---

It dismays me to hear that my blurb has inspired kari edwards to boycott Rodney's reading: both because Rodney and Mytili Jagannathan (the other reader) don't deserve it, and because I regret offending kari, whom I admire as a person and writer. If I could change the blurb now, I would.

This all concerns me on a broader scale, however. I have used the language of different kinds of bigotry (gendered, racial, political, religious, etc.) in my own poetry many times before this (Jeffrey has objected before as well), and I will probably continue to do so. I do it with absolutely no intention of deepening the wounds already inflicted on the victims of that bigotry. I can't say that I have a consistently coherent philosophy of what

*exactly my use of this language \*is\* supposed to achieve, if anything, but I do feel some obligation as an artist not to flinch from it, since my intuitions lead me toward it. I have to follow it and see where it goes.*

*I would be very disappointed if my adherence to this project--which I see no way of swerving from--were to alienate me to some of the other artists whose work and opinions I respect. I would hope that their objections might be expressed through open critical dialogue (of the sort that Kevin originally invited, for example) rather than closed gestures of resentment. I understand kari's anger, and I don't feel personally threatened by it. I do, however, object to some of Jeffrey's recent cryptic comments, in which the focus was off the original issue (the blurb) and, irrationally and offensively, on members of my family and a recent traumatic experience they went through (????). I have never been anything other than civil in my communication with Jeffrey, and I expect the same respect in return.*

*Kasey Mohammad*

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## 597. **Scott Pound**

### **Re: The "hermaphrodite" discussion**

Fri 21 Nov 2003

Not that this should necessarily be brought back around to poetry, but the excellent discussion that has been going on here makes me wonder about the relationship between poetry and violence. War poetry of course being an obvious reference point, but I'm particularly interested to know also in what ways urban/domestic/symbolic etc. violence has been engaged with in recent work. Who else is doing work that deals with violence?

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

From: "David Larsen" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, November 20, 2003 3:15 PM

Subject: Re: The "hermaphrodite" discussion

> Thank you Gary, for your sensitive discussion. Thank you to everyone who  
> takes the question seriously, especially those who have made themselves  
> vulnerable. To the knife wavers, no thank you.  
>  
> I have been back-channeled by a couple list members with insinuating  
> messages like "What is up with these sensitive people? I thought this list  
> was supposed to be about poetry." I told these people to buzz off. I would  
> further say, as kindly as possible, that if you don't take seriously the  
> questions kari raises and their implications for poetry, then your real  
> thinking may not have happened yet.  
>  
> My use of the glitteringly ugly expression "lusus naturae" needs a  
> book-length explanation. It may just happen that I get to write this book,  
> and that you all get to read it! Until then, my friends will take it on  
> good faith that my usage is redemptive, not abusive, and I'm not talking  
> fake shit. Friends, my shit is deadly real.  
>  
> For Kasey Mohammad, the friendliest friend, I was moved to speak out by  
> affection.  
> For David Hadbawnik, who is always sweet where I am sour, I feel a most  
> tender affection.  
> For kari edwards my message is private, but not my love & affection.  
> For the rest of you: Doubt my affection and you're doubting the sunshine  
LRSN  
>  
>

[↑ Contents](#)

598. **Julie Kizershot**

***Re: The "hermaphrodite" discussion***

*Fri 21 Nov 2003*

---

Ohhh -----but that is a good and complicated question. One must of course think about the relationship between violence and language then. Not just a SUBJECT matter that equals violence. (i.e. you hit me) But the violence of trying to represent (some/selves) oneself as a subject in language at all. So in a way I guess all these posts have to do with that-- how does one silence, who is silenced, how is that silencing violent? How does one speak, who speaks, how is that speaking violent? Sticks and stones break bones, but names, on the contrary to the rhyme, lay the ground for it. Having read a deal of kari edward's work for some time now, I would say that a great deal of it IS about the violence of language and the violent acts that follow/precede/follow those acts of

language. Monique Wittig in "The Lesbian Body" approaches the representation of the "feminine" subject in written language by writing the subject "je" as "j/e" <splitting the nominative singular pronoun with a slash. This illustrates a self that is always divided, that cannot become a unified subject in patriarchal language. The violence of that split pronoun is echoed in the viscerality of Wittig's text, where the body described is also continually divided. In English translation this concept cannot be fully captured, but the "I" is put into Italics <thus becoming "I". In French, the feminine pronoun in group (one might think of it as a social context) will always be absorbed by the masculine, as well. Wittig states:

"I" (je) obliterates the fact that elle or elles are submerged in il or ils, I.e. that all the feminine persons are complementary to the masculine persons...The "I" (je) who writes is alien to her own writing at every word because this "I" (je) uses a language alien to her; this "I" (je) cannot be un écrivain

Theresa Cha's "Dictee" in part deals with the speaker's attempt to become a speaker of a new (or perhaps any) tongue. As in the following:

She mimicks the speaking. That might resemble speech. (Anything at all.)  
Bared noise, groan, bits torn from words. Since she hesitates to measure the accuracy, she resorts to mimicking gestures with the mouth. The entire lower lip would lift upwards then sink back into its original place. She would then gather both lips and protrude them in a pout taking in the breath that might utter some thing. (One thing. Just one.) But the breath falls away. With a slight tilting of her head backwards, she would gather the strength in her shoulders and remain in this position.

It murmurs inside. It murmurs. Inside is the pain of speech the pain to say. Larger still. Greater than is the pain not to say. To not say. Says nothing against the pain to speak. It festers inside. The wound, liquid, dust. Must break. Must void.

The speaker struggles with the very physical act of speech. The process of mouthing words serves to torment both the one who would speak and the language itself. Speaking mutilates words ("bits torn from words") and causes one's lips to contort. It takes one's breath away. The act of speaking might here also serve as a metaphor for writing. The Korean-American author struggles to find a vehicle for expression in a language that is not her own. The words given seem to disintegrate. They suffocate her by taking her breath. At the same time, not using them proves more painful. She balances with imperfect tools between the pain of expression and the pain of silence.

Okay, now this bit of the dicussion "hits" on something I am interested in. Can we not all think about language as a structure that is rarely (ever?) neutral. We can defend our rights to free speech (and I do) but is not that a freedom that we

need to be very very careful with, very very educated about? It is not about censorship for me, it IS about awareness... it seems to me we've been throwing around comments with transgender language in a more casual (violent?) way than we ever would at this point in our "liberated, educated" lives about other human "categories" (race, class?, binary gender, orientation)

Okay, it is late and I am tired of grading papers-- so that was my daily dose--

Julie K----

on 11/21/2003 1:03 AM, Scott Pound at [REDACTED] wrote:

*Not that this should necessarily be brought back around to poetry, but the excellent discussion that has been going on here makes me wonder about the relationship between poetry and violence. War poetry of course being an obvious reference point, but I'm particularly interested to know also in what ways urban/domestic/symbolic etc. violence has been engaged with in recent work. Who else is doing work that deals with violence?*

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*For kari edwards my message is private, but not my love & affection.*

*For the rest of you: Doubt my affection and you're doubting the sunshine*



LRSN

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## 599. **August Highland**

### **BURNT PARTITION/GOSPEL OF THE CELLS**

*Fri 21 Nov 2003*

---

#### BURNT PARTITION/GOSPEL OF THE CELLS

FREENODE #0000001:

Has a top row with at |RanshackleGoingHome Frobenius partitions. And andrews, dyson and DEEP IMPLICATIONS HERE. introduce the subspaces. 1, (Induktion (Begriffe wie Ver. And the image of a point EXISTANCE, WHICH WAS TO. + 1) \delta \delta 1 Schnitten. ([Abr-Oort.

FREENODE #0000002:

Animal. (of course, known what is right then the greatest good to. It;'t aiyd o uslvs n, THE BOARD ABOUT PRODUCT THAT HAS. If you can't cope with ffl Piece II : a industrial materials. Continue-having a system (bcde) 1. By ` : SU.

FREENODE #0000003:

I, NEWSPRINT AND conclusion; it's a. `, q about re-cycling. One. First recall that the WOULD BE. Disk space,b.a.d. for 2 drowsy, c0w, weeeee,, \_ , n marvelous electronic.

FREENODE #0000004:

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FREENODE #0000005:

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FREENODE #0000006:

Neal. -- neal is an, expensive locked them in (he. Here over the where they have whole IN A HELL OF A POSITION-. Remelting the plastic JUST A CARDBOARD BOX Jeremy, little. Of two vic-'s in clean,, little brother CRWVendetta`. The result is divisor function which.

FREENODE #0000007:

:=p(ext L. Only in the context of a n. Example, here we get they are used up: home (rarely) /Melt/ or. Contains a wealth of It is also possible to Casey, who's coming. Now have a field day doesn't like is the.

FREENODE #0000008:

(q; q), RATE), BUT EXPECT THE UNTIL YOU ASK HOW MUCH. The view of the earth (de). ~~~~~, OVERPARTITIONS 9 IV ..... (q; q) known what is right then. N=0 THE SMALL GROUPS.

FREENODE #0000009:

Combinatorial functions. a eighth grade universal torsion-free. The overlined parts of usually just /Joey/. n=0. It to study base locus of j\Theta. Is mostly that the, weighted count of the (n. Depend on who said it,, containers basicly HAIRDOO, BUT GIRLFRIEND.

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## 600. **August Highland**

### **BROADBAND SLEEP CONNECTION/FETISHIZED REFRAG**

*Fri 21 Nov 2003*

---

#### BROADBAND SLEEP CONNECTION/FETISHIZED REFRAG

SERIAL REPORT #0000001:

{{}}{{}}{{}}{{}}{{}}{{}}, |RED interference on the. The \*\*\* msg done \*\*\* was {{}}{{}}{{}}{{}}{{}}{{}}. . i 2. Size of x & y. thus, r-atedVISH, v- opposing view-point:. : Burrnt|bbiab.

SERIAL REPORT #0000002:

318917)., AUDIO AWARENESS. -. Prepared for me to efeito, se 2. About equation X more efficient SSB. I=(, i 2. Teorema 3.2.1. \* /Puck/ is /Puck/, definida recursivamente.

SERIAL REPORT #0000003:

2, back then. I don't mean AFSK modems will also. Postulados e no,c~oes, Quallcomono, mesma ideia do. B-true\_\_urself, con- sequ^encia dos. Reason for fm on the prime ideal divisor Q of. If someone has a way to neither the required For a moment I thought.

SERIAL REPORT #0000004:

\*\* compuserve -xxxx/- No,c~ao comun 1. Duas. 1 x-vishtre. Ncg\_pradhand, prad,, j 0 mod Q:(7) as quais supomos. Retransmissions. it HTOTthrowDown|Wrk, . SLEEPS OR. Outros axiomas, isto 'e,, TockSick, deadToxic, obtidas em 1: e 2:, da.

SERIAL REPORT #0000005:

|smakm|afk,, for certain pairs of \* /Box-Of-Rain/ is. Alternativa, a prova threshold. At levels retransmit. System are you, positivos de 3. que  $1=2$ . Tal que  $y=mx$ : conjecture, a Wieferich.  $+ 2 =$ (a sucesso, que este axioma.

SERIAL REPORT #0000006:

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SERIAL REPORT #0000007:

|malakai|busy, holds then either  $p; q$   $q$ .  $I=1$ , bands,  $n(n+1)$ . Root of unity ae.,  $x=X$  IGL|san,.  $N2in$ , geometria dividem-se em  $+ :: + 2$ . P 'e falsa, basta, s'o um elemento, isto j.

SERIAL REPORT #0000008:

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SERIAL REPORT #0000009:

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tamb'em verdadeiro. Seja 2.

SERIAL REPORT #0000010:

Da|facial|blue|go has. "/josh/" or more  $n2IN$  k. |kentucky, try to decide between 'unica circunfer^encia. Because you just feed  $** k=m + (m + 1) + :: +$ . Exerc'icios 1. mostre, sobrejectiva: a.

august highland

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--"following in the footsteps of tradition"

www.cultureanimal.com

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601. **Scott Pound**

**Re: The "hermaphrodite" discussion**

*Fri 21 Nov 2003*

---

Julie:

Yes, what a great response, and thank you for foregrounding the issue of the "violence of language," which was foremost in my mind and which reminds of course of the great book by Jean-Jacques Lecercle.

At the same time, I wouldn't want to see the "violence of language" subsume physical violence, which has an experiential element that is difficult to deny (not that the violence of language cannot also be a physical thing as in the example you made of Theresa Cha's work).

Is writing that performs a kind of linguistic violence an adequate analogue or expression of the violence that is in the world? If "one" believes that all violence comes home to roost in language then fine, but how then does one account for physical violence?

Documentary language can be effective. Kari's posting of the list of transgendered people who have been murdered was a devastating thing to read. Reznikoff's documentary poems bring violence into language through quite normative means, description, bits of narrative, etc. but the effect is anything but banal. I've always been suspicious of the various denigrations of narrative that crop up in experimental/avant-garde circles, as if narrative was monolithic.

Thanks again for your very interesting post.

Scott

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

From: "Julie Kizershot" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, November 21, 2003 3:42 AM

Subject: Re: The "hermaphrodite" discussion

> Ohhh -----but that is a good and complicated question. One must of course  
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> Okay, it is late and I am tired of grading papers-- so that was my daily  
> dose--  
>  
> Julie K----

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> > ----- Original Message -----  
> > From: "David Larsen" <[REDACTED]>  
> > To: <[REDACTED]>  
> > Sent: Thursday, November 20, 2003 3:15 PM  
> > Subject: Re: The "hermaphrodite" discussion  
> >  
> >  
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> >> takes the question seriously, especially those who have made themselves  
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> >> questions kari raises and their implications for poetry, then your real  
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> >> My use of the glitteringly ugly expression "lusus naturae" needs a  
> >> book-length explanation. It may just happen that I get to write this  
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> >> and that you all get to read it! Until then, my friends will take it on  
> >> good faith that my usage is redemptive, not abusive, and I'm not  
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> >> fake shit. Friends, my shit is deadly real.  
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> >> For Kasey Mohammad, the friendliest friend, I was moved to speak out by  
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> >> For David Hadbawnik, who is always sweet where I am sour, I feel a most  
> >> tender affection.  
> >> For kari edwards my message is private, but not my love & affection.  
> >> For the rest of you: Doubt my affection and you're doubting the  
sunshine  
> > LRSN  
> >>  
> >>  
>  
>

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602. **kari edwards**

### ***Gender and Pronouns in the Phillippines***

*Fri 21 Nov 2003*

---

Gender and Pronouns in the Phillippines

by

michelle

poet/mandirigma

@

<http://transdada.blogspot.com/>

On Friday, November 21, 2003, at 02:48 AM, Scott Pound wrote:

*Julie:*

*Yes, what a great response, and thank you for foregrounding the issue  
of the  
"violence of language," which was foremost in my mind and which  
reminds of  
course of the great book by Jean-Jacques Lecercle.*

*At the same time, I wouldn't want to see the "violence of language"  
subsume  
physical violence, which has an experiential element that is difficult  
to  
deny (not that the violence of language cannot also be a physical  
thing as  
in the example you made of Theresa Cha's work).*

*Is writing that performs a kind of linguistic violence an adequate  
analogue  
or expression of the violence that is in the world? If "one" believes  
that*



*all violence comes home to roost in language then fine, but how then  
does  
one account for physical violence?*

*Documentary language can be effective. Kari's posting of the list of  
transgendered people who have been murdered was a devastating thing to  
read.*

*Reznikoff's documentary poems bring violence into language through  
quite  
normative means, description, bits of narrative, etc. but the effect is  
anything but banal. I've always been suspicious of the various  
denigrations  
of narrative that crop up in experimental/avant-garde circles, as if  
narrative was monolithic.*

*Thanks again for your very interesting post.*

*Scott*

*----- Original Message -----*

*From: "Julie Kizershot" <[REDACTED]>*

*To: <[REDACTED]>*

*Sent: Friday, November 21, 2003 3:42 AM*

*Subject: Re: The "hermaphrodite" discussion*

*Ohhh -----but that is a good and complicated question. One must of  
course  
think about the relationship between violence and language then. Not  
just  
a SUBJECT matter that equals violence. (i.e. you hit me) But the  
violence  
of  
trying to represent (some/selves) oneself as a subject in language at  
all.*

*So in a way I guess all these posts have to do with that--  
how  
does  
one silence, who is silenced, how is that silencing violent? How  
does one  
speak, who speaks, how is that speaking violent? Sticks and stones  
break  
bones, but names, on the contrary to the rhyme, lay the ground for it.  
Having read a deal of kari edward's work for some time now, I would  
say  
that*

*a great deal of it IS about the violence of language and the violent acts that follow/precede/follow those acts of language.*

*Monique Wittig in "The Lesbian Body" approaches the representation of the "feminine" subject in written language by writing the subject "je" as "j/e" > slash. This illustrates a self that is always divided, that cannot become a unified subject in patriarchal language. The violence of that split pronoun is echoed in the viscosity of Wittig's text, where the body described is also continually divided. In English translation this concept cannot be fully captured, but the "I" is put into Italics > French, the feminine pronoun in group (one might think of it as a social context) will always be absorbed by the masculine, as well. Wittig states:*

*"I" (je) obliterates the fact that elle or elles are submerged in il or ils, I.e. that all the feminine persons are complementary to the masculine persons...The "I" (je) who writes is alien to her own writing at every word because this "I" (je) uses a language alien to her; this "I" (je) cannot be un écrivainS*

*Theresa Cha's "Dictee" in part deals with the speaker's attempt to become a speaker of a new (or perhaps any) tongue. As in the following:*

*She mimicks the speaking. That might resemble speech. (Anything at all.) Bared noise, groan, bits torn from words. Since she hesitates to measure the accuracy, she resorts to mimicking gestures with the mouth. The entire lower lip would lift upwards then sink back into its original place. She would then gather both lips and protrude them in a pout taking in the breath*

*that might utter some thing. (One thing. Just one.) But the breath falls away. With a slight tilting of her head backwards, she would gather the strength in her shoulders and remain in this position.*

*It murmurs inside. It murmurs. Inside is the pain of speech the pain to say. Larger still. Greater than is the pain not to say. To not say. Says nothing against the pain to speak. It festers inside. The wound, liquid, dust. Must break. Must void.*

*The speaker struggles with the very physical act of speech. The process of mouthing words serves to torment both the one who would speak and the language itself. Speaking mutilates words ("bits torn from words") and causes one's lips to contort. It takes one's breath away. The act of speaking might here also serve as a metaphor for writing. The Korean-American author struggles to find a vehicle for expression in a language that is not her own. The words given seem to disintegrate. They suffocate her by taking her breath. At the same time, not using them proves more painful. She balances with imperfect tools between the pain of expression and the pain of silence.*

*Okay, now this bit of the dicussion "hits" on something I am interested in. Can we not all think about language as a structure that is rarely (ever?) neutral. We can defend our rights to free speech (and I do) but is not that a freedom that we need to be very very careful with, very very educated about? It is not about censorship for me, it IS about awareness... it seems to me we've been throwing around comments with transgender language in a more casual (violent?) way than we ever would at this point in our "liberated, educated" lives about other human "categories" (race, class?, binary gender, orientation)*

*Okay, it is late and I am tired of grading papers-- so that was my daily dose--*

*Julie K----*

*on 11/21/2003 1:03 AM, Scott Pound at [REDACTED] wrote:*

*Not that this should necessarily be brought back around to poetry, but the excellent discussion that has been going on here makes me wonder about the relationship between poetry and violence. War poetry of course being an obvious reference point, but I'm particularly interested to know also in what ways urban/domestic/symbolic etc. violence has been engaged with in recent work. Who else is doing work that deals with violence?*

*----- Original Message -----*

*From: "David Larsen" <[REDACTED]>*

*To: <[REDACTED]>*

*Sent: Thursday, November 20, 2003 3:15 PM*

*Subject: Re: The "hermaphrodite" discussion*

*Thank you Gary, for your sensitive discussion. Thank you to everyone who takes the question seriously, especially those who have made themselves vulnerable. To the knife wavers, no thank you.*

*I have been back-channeled by a couple list members with insinuating messages like "What is up with these sensitive people? I thought this list was supposed to be about poetry." I told these people to buzz off. I would further say, as kindly as possible, that if you don't take seriously the questions kari raises and their implications for poetry, then your real thinking may not have happened yet.*

*My use of the glitteringly ugly expression "lusus naturae" needs a book-length explanation. It may just happen that I get to write this book, and that you all get to read it! Until then, my friends will take it on good faith that my usage is redemptive, not abusive, and I'm not talking fake shit. Friends, my shit is deadly real.*

*For Kasey Mohammad, the friendliest friend, I was moved to speak out by affection.  
For David Hadbawnik, who is always sweet where I am sour, I feel a most tender affection.  
For kari edwards my message is private, but not my love & affection.  
For the rest of you: Doubt my affection and you're doubting the sunshine  
LRSN*

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603. **David Baratier**  
***in defense of Koeneke's Rouge State***

*Fri 21 Nov 2003*

---

As publisher of aforementioned & discussed volume  
Rodney Koeneke's Rouge State  
(\$12 postage paid, direct from Pavement Saw Press)  
the defense is, where it should be, within the poems:

-----

#1

Impurity's the watch-word here; you get that the minute  
you step off the boat. A few hours paddling the lake that forms  
the liquid circumference of the conference center  
and it's high time to skim from the Captain's indiscretions  
more saucy affairs of your own.

While the steamer offers comfort  
it poses other, deeper problems: the boiler room

and its touchy valves, the co-pilot sounding the shallows  
with his game day leg, the cook of a menacing  
and indeterminate mien, whose idea of luxury starts and ends  
with gazpacho every night.

But somewhere the jungle offers recompense.  
You watch the tendrils pleat a slinky grammar  
over the dumber parts of the river  
and wonder if they'd bear a human weight—  
a swing from those limbs would be delectable,  
almost sexual, like the pink and white flora that cruise downstream  
with their flushed, brazen orifices unflexed for all the world  
to sniff and see. Night smells, the insipid chatter  
of baboons, evoke nacreous visions of openings  
beyond the frontier: a lush, unspoiled loveliness  
around the next muddy crook of the next river over  
of a kind no pilgrim your size has ever seen.

And this, too, carries its freight of pleasures  
which is also the obverse of a certain boredom:  
the rush of not knowing what to praise  
meets the roar of the urgent press to mean  
not in any straightforward, symbolic way  
but just in a general tam-tam of the drums  
that bang at night in time to your iffy breath  
and unmaning requests to the headman  
for an escort past the falls.

A bevy of insects or something to keep loud with,  
water and syntax, an enormous ebon slave  
is what you might need to make it out here—  
a tribe of scribes to ink your winsome hymns.

-----

& this poem (#9), besides the entire contents of the book, is the one closest to  
being specifically addressed by Kasey's blurb:

-----

#9

Mammogram the bildungsroman, induce  
dingbat hexameters in the heldentenor's  
yeasty Hornitos. Queen Ixnay to the E-bay  
goes Braxton-Hicks on mother's bad milk day.  
Computer's at last completely stewy—

picked up a bug at the honor bar. Citizen Quiggley  
from the Gun and Doll Commission seeks flap  
with pointillistic gabardine. Bad weekends for  
two straight quarters—look inward and talk  
to the polygraph: Have you grokked  
Hampton Hawes today?

Hey, they were fisting my peoples  
on the Road to Hematosis. In what woods were you,  
Goody Hooper? We were mewling lords of power  
in the Gallery of World Sculpture,  
waving from the piazza  
with the rabbi's seltzer bottle. Come, Selma  
and scotchguard the rainbow  
to the john of the Sunset Room. Give us an 'E'  
for unpleasant Effordent. To cry 'uncle'  
in a wartime theater, that

Was all our pleasure: to swap knuckles  
with a gorgeous case of tartar. Yes,  
we were all feeling Amish. Denver, please bring me  
my omelet pan and we'll bang at the congressman's gams.  
I have seen the gated community, and it looks  
a lot like us. Hiss fireworks, steam  
the Atlantic—green sleestack, be all that.

-----

The blurb itself I read in the same manner that Mike Magee brought forth in an earlier posting. The comparison is apt in and of itself, I do not agree that "sex-change operation" is used to express "freakiness" but rather that were Burroughs & Browning transported to the current culture, made more aware of their locked locations in terms of sexual identity roles, poems like this might have been written.

Poetry bears with its responsibilities, the changing of language from one value to another, the shifting of meaning to another created form. I am specifically thinking of Ed Sanders attempt as a publisher of FUCK YOU: A Journal of the Arts, to change the sexual values and properties of words. It is apparent that these types of value changes will bother some people, but it is also obvious that words and phrases such as "hermaphrodite" or "sex-change operation" do not ever appear in blurbs used by publishers who are intentionally avoiding the possibility of problems with political correctness. In our moments of expanding the confines of literature, I hope that it is our willingness to do so that is pointed

towards, not our lack of following gentrified publishing standards adhered to by academic, corporate, and other "large small-press" publishers.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus OH 43206

USA

<http://pavementsaw.org>

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604. **shanna compton**

***Benefit for Todd Colby & families of the Monitor Street Fire: 12/14***

*Fri 21 Nov 2003*

---

Benefit for Todd Colby &  
the 29 families displaced by the Monitor Street fire

Sunday, December 14th at 8:00 p.m.

Sponsored by the Soft Skull Press,  
Bowery Poetry Club, BOOG City and friends

Bowery Poetry Club  
308 Bowery (across from CBGBs)  
New York, NY

<http://www.bowerypoetry.com>

<http://www.softskull.com>

Musical and literary performances (TBD) as well as great books and zines on sale!

Additional donations may be made via the local Red Cross. Call [REDACTED] or visit <http://www.nyredcross.org>.

If you are a small press or magazine and would like to donate copies to sell to benefit Todd & the other families, please contact [REDACTED].

-----  
Dear friends,

Wednesday, November 18 Todd Colby and his wife were the victims of a devastating fire in Greenpoint, Brooklyn. In addition to their home, they suffered the loss of Todd's manuscripts and computer, his wife's paintings (she's an artist), one of their pets, and most of the rest of their possessions. Unfortunately, they are not insured.



Here is the NY Times article about the fire:

<http://www.nytimes.com/2003/11/20/nyregion/20FIRE.html>

Many of you may know Todd from his book *Riot in the Charm Factory: New & Selected Poems*, his work with St. Mark's Poetry Project, or any of the scores of readings he's given in New York City and elsewhere, or from his days as the front man for the band Drunken Boat. He has just finished his next book, *Tremble & Shine*, which we'll be publishing in the spring.

Soft Skull Press is currently organizing a benefit for Todd and his wife at the Bowery Poetry Club on Sunday, December 14 at 8:00 p.m.

First and foremost, they are seeking a new apartment in Brooklyn, so all leads would be appreciated!

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605. **Cheryl Pallant**

**Re: The "hermaphrodite" discussion**

*Fri 21 Nov 2003*

---

To respond to Scott's question about other work that deals with violence, one of the issues I was exploring for *Into Stillness*, which Station Hill Press published in July, looked at the impact of state sponsored brutality. I read survivor narratives from Bosnians, Mayans, Salvadoreans, and others. How did they cope once they found a safe haven? How did the torture they lived through show up later? Many, including my g'parents, embraced silence. But signs emerged, in relationships, work, simple events like drinking a cup of coffee. My writing was a meditation on the body, with glimpses, dissociations, and disruptions appearing in language.

Cheryl

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

From: Scott Pound

To: [REDACTED]

Sent: Friday, November 21, 2003 3:03 AM

Subject: Re: The "hermaphrodite" discussion

Not that this should necessarily be brought back around to poetry, but the excellent discussion that has been going on here makes me wonder about the relationship between poetry and violence. War poetry of course being an obvious reference point, but I'm particularly interested to know also in what ways urban/domestic/symbolic etc. violence has been engaged with in recent work. Who else is doing work that deals with violence?

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

From: "David Larsen" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, November 20, 2003 3:15 PM

Subject: Re: The "hermaphrodite" discussion

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> takes the question seriously, especially those who have made themselves  
> vulnerable. To the knife wavers, no thank you.

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> thinking may not have happened yet.

>

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> For kari edwards my message is private, but not my love & affection.

> For the rest of you: Doubt my affection and you're doubting the sunshine  
LRSN

>

>

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606. **Gary Sullivan**

**(no subject)**

*Fri 21 Nov 2003*

---

Hi Julie,

Thanks for that wonderful post. Wittig was great.

I hope that when you say that "we" have been "throwing around" transgendered language, that anything in my own post was not an example, but I also know that I am far from perfect or enlightened. Anyway, please let me know.

This discussion, here on the list, has been mostly interesting, and mostly respectful. I wish I could say the same for some of the backchannel I've received. Someone yesterday forwarded me comments from an anonymous third person that felt, to be honest, not only violent, but calculatedly so, and certainly not in the spirit of openness. I'm assuming that the person who made the following comments might be reading--if not an active participant on--this list. Here are some of those comments:

"so the lived experience of intersex, trans, queer people is relegated to an imaginary, temporal land of never-never-mind the reality of people's lives, because its my writer's right to mythologize and play with any 'body' that appeals to my sense of make-believe. but she wanna be a gender activist or ally or some shit. anyway, i think nada's arrogance was ridiculous and redundant ... she knows nothing about what she's talking ... her shit is just about the glamorization of her own ego."

I just want to say here that the anonymous person who said the above, and who okayed its being forwarded to me, could learn a very valuable lesson from you, Julie, your very open, and genuinely thoughtful way of expressing your beliefs. The person above may well have had good intentions (although the violence of the language suggests otherwise) and good points to make (although, again, the violence of the language makes it difficult to read them here with any empathy), and it is just sad to me that the main idea that will come across in the above, is its very violence--although intellectually I am sympathetic with life experiences that might have given rise to that violent manifestation of expression.

The ideal response to a world in which violence is an unfortunate, ever-presence, is to cease the cycle of violence. Thank you, Julie, for your sincere attempts to do so. I really, really hope not to receive more mail like the above in the future, but do welcome--here or backchannel--anyone's genuine desire to dialog.

Gary

---

online games  
and music with a high-speed Internet connection! Prices start at less than \$1 a day average. <https://broadband.msn.com> (Prices may vary by service area.)

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607. **Ytzhak**

***INFO: london--cd launch for nii parkes and ainsley burrows***

*Fri 21 Nov 2003*

---

INFO: london--cd launch for nii parkes and ainsley burrows

=====

## CD LAUNCH FOR NII PARKES AND AINSLEY BURROWS

Thursday 27 November, 8.30pm

Poetry Cafe, 22 Betterton Street, London

Charge: Free (e-mail to reserve place)

More Info: [REDACTED]

...

flipped eye publishing invites you to the launch of two new spoken word CDs -

Ainsley Burrows' CLIMAX and Nii Ayikwei Parkes' NOCTURNE OF PHRASE (live

at

the Poetry Cafe) and the UK edition of Ainsley Burrows' highly acclaimed BLACK

ANGELS WITH SKY BLUE FEATHERS.

To celebrate the launch, other writers from the flipped eye/waterways camp

like Agnes Meadows, James Byrne, Casey Abaraonye, Charlotte Ansell and Niall

O'Sullivan will be present to share some of their work. All for FREE.

Also, the first 10 people to buy any books/CDs will be given a complimentary

copy of BLACK ANGELS..., the next 10 to buy any 2 books/CDs will also be given

a complimentary copy of BLACK ANGELS... There will be many more discounts on

the night e.g. the password MAILFYI will get you a £1 discount on anything! For those of you who can't make it, there is a £1 OFF sale on the waterways

publishing website until the day before the launch (all books will be posted free

of charge) The link is <http://waterways-publishing.com/sale/nov.html>

### ABOUT THE AUTHORS:

Born in Jamaica, Ainsley Burrows talent for imagery and the surreal is uncanny. His writing encompasses elements of Jazz, Soul, Beat and Hip Hop which he delivers with great passion. He has toured extensively in the US and Europe from The Nuyorican Poets Café in NYC to a five night residency at the 2001 Frankfurt International Book Festival. Ainsley has just completed his first novel.

Nii Ayikwei Parkes is a prolific writer and performance poet. He is widely published and is just as well received on the page as the stage. He

completed a  
residency at the Poetry Cafe in London in September this year and  
recently  
received an Arts Council Award for his soon-to-be-completed novel. Nii  
is the  
current champion of the Paddington International Poetry Festival and the  
Farrago  
UK Poetry Slam. He is also poet of the month of November on the BBC  
Roots  
website. >>

--

-

---

Stay Strong

"Peace sells but who's buying?"

Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam,  
keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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608. **kari edwards**

***Re: in defense of Koeneker's Rouge State***

*Fri 21 Nov 2003*

---

Dear David...

I do not think I ("the plural we / me") or someone or anyone was stating an objection to the use of the \*word(s)\*.. (that is to close to book burning)... right?.. or that it situates anyone in or to a position of "freakiness"....

I do not think that was the point... as you stated:::::-

"The comparison is apt in and of itself, I do not agree that "sex-change operation" is used to express "freakiness" but rather that were Burroughs & Browning transported to the current culture, made more aware of their locked locations in terms of sexual identity roles..."

that is just the point.. "sex-change operation" (sic) is a social construct of / for limiting fluidity- . . . . right? . . . . it was a manifestation of the gender clinics in Germany, pre-Nazi.. and resurfaced in Denmark, Sweden, and Monaco, and then.. spread throughout the globe including Japan, China... in most recent years... the idea behind it has always been one of making a perfectly expectable women (sic) or a man (sic)).. and fluidity was not a part of that and definitely not unlocking sexual roles.. this was and has always been a heterosexual construct..... it was to secure "them" to the proper gender with proper parts..... in the 1950-90's (even today) the list of reasons for not allowing someone to receive "sex reassignment surgery" is; being to tall, wearing blue jeans, wrong job, for males-to-female being lesbian... for females to males if they identified as gay males... and the list goes on.. really this is the premises which Mary Daly & Janice Raymond wrote about in their insinuatory books on the subject (which for the most part I agree with.. but they lack the world view of fluid gender history and are still stuck in essentialist freudian perspective)..

it was not until the massive resistance from the essentialist movement and the rejection of so many Seeking \*surgery\* from clinics and those who choose not to have surgery did true shifting identities come into being... for example who said a guy can't have a clit and my sweetie girlfriend a dick... (and I only scratch the surface here ...).. but this is only the beginning... a guy with breast and a dick.. who dresses a la fem... and is straight... no surgery.... and ststisticly (excluding the breast) there are far more individuals like this.. almost 100 to 5... thousands and thousands of those who cross dress

my point is it is a cultural myth and projected stereo type of misinformation the "sex change operation" (sic) has nothing to do, or little with making one aware of the "locked locations in terms of sexual identity roles."... besides... gender and sexual role have nothing to do with the other... one is who you fuck (which can have any form) and gender (is how you identify (when you fuck)).... so, SRS, or "sex-change surgery" (sic) is an social construct of normalization.. one based on the court (in some cases you can not change record until surgery... which is classist.. since most can not afford it....)

kari

ps

since this a poetics list and I take some of the responsibility for not including language at least.....and to reference it back to Julie's offering... a lot of the violence is language based...

1. for those that identifying as one gender and have another applied based on cultural markers is violence... so pronouns in general are violent.. beside gender specific pronouns only offer a two options.. is that not essentialism and control or what?

2. we still suffer from a phallocentric language hangover.. when in conversations or others... it is always fireMeN...congressMen... postMeN.. how about post human.....

until parts are snap-ons, no markers per-say on governmental ID's.. until we get rid of grammar.. until we walk down the street and do not just see two genders... untill ... we are all makes by the violence of gender

On Friday, November 21, 2003, at 06:10 AM, David Baratier wrote:

*As publisher of aformentioned & discussed volume  
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(\$12 postage paid, direct from Pavement Saw Press)  
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#1

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*But somewhere the jungle offers recompense.  
You watch the tendrils pleat a slinky grammar  
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that bang at night in time to your iffy breath  
and unmaning requests to the headman  
for an escort past the falls.*

*A bevy of insects or something to keep loud with,  
water and syntax, an enormous ebon slave  
is what you might need to make it out here—  
a tribe of scribes to ink your winsome hymns.*

-----  
*& this poem (#9), besides the entire contents of the book, is the one  
closest to being specifically addressed by Kasey's blurb:*

-----  
*#9*

*Mammogram the bildungsroman, induce  
dingbat hexameters in the heldentenor's  
yeasty Hornitos. Queen Ixnay to the E-bay  
goes Braxton-Hicks on mother's bad milk day.  
Computer's at last completely stewy—  
picked up a bug at the honor bar. Citizen Quiggley  
from the Gun and Doll Commission seeks flap  
with pointillistic gabardine. Bad weekends for  
two straight quarters—look inward and talk  
to the polygraph: Have you grokked  
Hampton Hawes today?*

*Hey, they were fisting my peoples  
on the Road to Hematosis. In what woods were you,  
Goody Hooper? We were mewling lords of power  
in the Gallery of World Sculpture,  
waving from the piazza  
with the rabbi's seltzer bottle. Come, Selma  
and scotchguard the rainbow  
to the john of the Sunset Room. Give us an 'E'*



*for unpleasant Effordent. To cry 'uncle'  
in a wartime theater, that*

*Was all our pleasure: to swap knuckles  
with a gorgeous case of tartar. Yes,  
we were all feeling Amish. Denver, please bring me  
my omelet pan and we'll bang at the congressman's gams.  
I have seen the gated community, and it looks  
a lot like us. Hiss fireworks, steam  
the Atlantic—green sleestack, be all that.*

-----  
*The blurb itself I read in the same manner that Mike Magee brought  
forth  
in an earlier posting. The comparison is apt in and of itself, I do not  
agree that "sex-change operation" is used to express "freakiness" but  
rather that were Burroughs & Browning transported to the current  
culture, made more aware of their locked locations in terms of sexual  
identity roles, poems like this might have been written.*

*Poetry bears with its responsibilities, the changing of language from  
one value to another, the shifting of meaning to another created form.  
I  
am specifically thinking of Ed Sanders attempt as a publisher of FUCK  
YOU: A Journal of the Arts, to change the sexual values and properties  
of words. It is apparent that these types of value changes will bother  
some people, but it is also obvious that words and phrases such as  
"hermaphrodite" or "sex-change operation" do not ever appear in blurbs  
used by publishers who are intentionally avoiding the possibility of  
problems with political correctness. In our moments of expanding the  
confines of literature, I hope that it is our willingness to do so that  
is pointed towards, not our lack of following gentrified publishing  
standards adhered to by academic, corporate, and other "large  
small-press" publishers.*

*Be well*

*David Baratier, Editor*

*Pavement Saw Press  
PO Box 6291  
Columbus OH 43206*

USA

<http://pavementsaw.org>

[↑ Contents](#)

609. **floodeditions**

**Andrew Joron, *FATHOM***

*Fri 21 Nov 2003*

---

I'm writing to recommend  
Andrew Joron's new book

FATHOM

Black Square Editions

ISBN 0-9744065-1-1 \$12.95

available through SPD Small Press Distribution

It's a book of great range and density, beginning with  
"The Emergency" and ending with "Fantastic Prayers."  
Catastrophes register in tiny orthographic shifts:

How the fallen state  
Meets the starry horizon, veil  
    against witness, hunger against void.

O, oldest  
    outermost Other -

Ageing mask  
Of the transparent Earth. Unspeculated  
    image  
Streaked with mirror & stricken words.

You are neither the torn, nor the thorn.

You are the many-petalled  
    melting point of repeating decimals...

("Spine to Spin, Spoke to Speak," p. 64)

Like all Black Square books,  
it's beautifully designed as well.

Best Wishes,  
Devin

Flood Editions  
PO Box 3865

Chicago IL 60654-0865  
www.floodeditions.com

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610. **Tim Peterson**

***Re: ...operation***

*Fri 21 Nov 2003*

---

Who "knife-waving"? Talk about insensitive uses of language (where did violence enter in, for ex.)... I only said the blurb made me feel "a little icky." I don't find it to be "offensive," nor was I trying to censor anyone by offering my response. I was just offering my response, so you hear it. So there's an awareness. A critical awareness of how one uses certain terms. But I'm not trying to shut anybody up or censor anyone. How did we get from "this use of the word offends me" to "I'm censoring you and you can't use that word"? This is a big leap that I don't recall anyone making anywhere along the line. Just because someone responds negatively doesn't mean they've suddenly turned into "the language police."

I think it must be possible for people not-of-identity-x to write about identity x, or else none of us would have anything to write about! I am less concerned with the issue of "appropriation" because I don't see how this problem can be completely avoided if one is writing about things and people outside, beyond, or exterior to the self. I think the best a writer can do is make sensitive choices with, if they use such words, at least contextualize their usage in a critical way.

I've been involved in the tg community and tg activism for about three years now, and these issues are a big part of my writing, and as I read all these posts I can just feel the writer's block closing in...are we talking about the word "hermaphrodite," in which case one is referring mostly to an ideal (there being even non-western hermaphroditic god/desses)? Or is the issue this wording "sex-change operation"? Real people decide to have sex-change operations and they often go through a difficult struggle with that transition, as well as all the abuses and obstacles already mentioned. I don't think it's too much to ask that someone be sensitive to and critical about the fact that this is someone else's experience and not theirs. But do I think we should never discuss gender in a poem, or that we should not use words like "hermaphrodite"? Of course not...

I think another weirdness going on here is that critical theorists have latched onto various issues of gender and the transgendered as something "trendy," like the critical theory myth-of-the-week, and we are experiencing an unhappy confusion between transgenderism as a nexus of critical theory (via Garber, Butler, and others) and transgenderism as a real phenomenon that real people experience. While there is a dialectic between these two terms, I think it's important

to make a distinction between these different aspects of the discussion. Claiming they were one-and-the-same thing would be like me trying to literalize Freud by looking at the imagery in a friend's poem in order to determine how he really felt about his mother. That's too quick and too literal a leap...I think there are some often ambivalent steps in between.

Best,

Tim

Date: Thu, 20 Nov 2003 12:15:34 -0800

From: David Larsen <[REDACTED]>

Subject: Re: The "hermaphrodite" discussion

Thank you Gary, for your sensitive discussion. Thank you to everyone who takes the question seriously, especially those who have made themselves vulnerable. To the knife wavers, no thank you.

I have been back-channeled by a couple list members with insinuating messages like "What is up with these sensitive people? I thought this list was supposed to be about poetry." I told these people to buzz off. I would further say, as kindly as possible, that if you don't take seriously the questions kari raises and their implications for poetry, then your real thinking may not have happened yet.

My use of the glitteringly ugly expression "lusus naturae" needs a book-length explanation. It may just happen that I get to write this book, and that you all get to read it! Until then, my friends will take it on good faith that my usage is redemptive, not abusive, and I'm not talking fake shit. Friends, my shit is deadly real.

For Kasey Mohammad, the friendliest friend, I was moved to speak out by affection. For David Hadbawnik, who is always sweet where I am sour, I feel a most tender affection. For kari edwards my message is private, but not my love & affection. For the rest of you: Doubt my affection and you're doubting the sunshine LRSN

Tim Peterson

Journals Marketing Coordinator

The MIT Press

Five Cambridge Center

Cambridge, MA 02142-1493

phone: [REDACTED]

fax: [REDACTED]

<http://mitpress.mit.edu/journals>

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611. **Joel Weishaus**

***Re: is there a problem using the word "hermaphrodite" in a poem?***

*Fri 21 Nov 2003*

---

...

> I think there should be safe houses for these people -- forget about poetry

> for right now -- there has to be something concrete done to make these people

> safe. Are there shelters? I cannot make out why anybody would go to the

> weird length to commit murder. I thought murder was only within families, or

> at least closely related people, and for other clear motives such as getting

> money when you're broke. I can't even imagine the motive.

>

Kirby:

To a poet, it is impossible to "forget about poetry for right now." Even in Death Camps, especially in Death Camps, poetry was written, recited, and discussed. It doesn't take from an issue but magnifies it into a larger perspective. Without poetry, without art, there is no safe place for anyone.

-Joel

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612. **Gabriel Gudding**

***wellstone crash called no accident***

*Fri 21 Nov 2003*

---

maria damon and others may be interested in this from the duluth news tribune

<http://www.duluthsuperior.com/mld/duluthtribune/news/opinion/7306797.htm>

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613. **Lisa M Jarnot**

***Black Dog Songs by Lisa Jarnot***

*Fri 21 Nov 2003*

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Dear All,

My new book of poems Black Dog Songs (Flood Editions) is now in print and available through [www.floodeditions.com](http://www.floodeditions.com) or through Small Press Distribution [www.spdbooks.org](http://www.spdbooks.org). Also, my book Ring of Fire has been reprinted by Salt Publishers and is available through [www.saltpublishers.com](http://www.saltpublishers.com).

I will be giving poetry readings

on Thursday December 4th

at 7:00 p.m.

at Teachers & Writers Collaborative in NYC

5 Union Square West, 7th Floor

and on Wednesday January 7th

with poet Chris Edgar

8:00 p.m.

at the Poetry Project, NYC

131 East 10th Street at 2nd Avenue

Stay tuned for springtime readings in Chicago, Brooklyn, Buffalo, and San Francisco.

Best,

Lisa Jarnot

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614. **David Larsen**

***Re: ...operation***

*Fri 21 Nov 2003*

---

At 11:27 AM 11/21/03 -0500, Tim Peterson wrote:

>Who "knife-waving"? Talk about insensitive uses of language (where did  
>violence enter in, for ex.)... I only said the blurb made me feel "a little  
>icky."

Tim has mistaken my message of 11/20 as a response to his post of 11/19. No, I was talking about the guy who on 11/18 threatened to "slash" Kasey and me in "one swipe," and was the first to introduce the threat of violence to this discussion. It's OK though --if his knife-fighting is anything like his writing, I've never felt safer LRSN

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615. **Ytzhak**

***Four more missing women***

*Fri 21 Nov 2003*

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Victoria Independent Media Center

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Original article is at

<http://victoria.indymedia.org/news/2003/11/18613.php>

Four more missing women

by CBC • Friday November 21, 2003 at 08:10 AM

Four more missing women from the Downtown Eastside.

Four more missing women

CBC Radio Nov 20 2003

[http://vancouver.cbc.ca/regional/servlet/View?filename¼\\_missing20031120](http://vancouver.cbc.ca/regional/servlet/View?filename¼_missing20031120)

VANCOUVER - The Missing Women Task force is asking for help in locating four missing sex trade workers from the Downtown Eastside.

Three of the women were reported missing in 2002. The fourth was reported missing in 1997.

Sharon Anne Goselin, 53 ? also known as Sharon Bye ? was last seen in May 2001, and was reported missing in December 2002.

She is Caucasian, five feet tall, weighs 110 pounds ? with brown hair and green eyes. She also goes by the name Sharon Bye.

Cara Louise Ellis was last seen in 1996 when she was 25 years old. Ellis also known as Nikki Trimble, as reported missing in October 2002.

She is Caucasian, four feet-11 inches tall, weighs 106 pounds and has brown eyes and long brown hair.

Gloria Christine Fedyshyn was last seen in January 1990 when she was 27 years old.

She is Caucasian, five-foot-three, 120 pounds, with blonde hair and brown eyes.

Sharon Evelyn Ward was last seen in February 1997 when she was 29. She was reported missing in March 1997.

She is Caucasian, five-foot-four, 110 pounds, with brown hair and brown eyes.

Police say if no new information can be found as to these womens' whereabouts, they will be added to the official list of missing women. which now stands at 61.

--

-

---

Stay Strong

"Peace sells but who's buying?"

Megadeth

"This mathematical rhythmatcal mechanism enhances my wisdom of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>  
<http://awol.objector.org/artistprofiles/welfarepoets.html>  
<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>  
<http://www.dpgrecordz.com/fredwreck/>  
<http://www.lowliferecords.co.uk/>  
<http://loudandoffensive.com/>  
<http://groups.yahoo.com/group/THCO2>

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616. **Ytzhak**

***Re: Four more missing women***

*Fri 21 Nov 2003*

The article offers "caucasian" for a few of the women but as for most of the women offers no other decription. Are we to assume that they are not caucasian and list them as""other"?

<http://victoria.indymedia.org/news/2003/05/14436.php>

*Victoria Independent Media Center*  
-----

*Original article is at*  
<http://victoria.indymedia.org/news/2003/11/18613.php>

*Four more missing women*  
*by CBC • Friday November 21, 2003 at 08:10 AM*

*Four more missing women from the Downtown Eastside.*

*Four more missing women*  
*CBC Radio Nov 20 2003*  
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--

-

---

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<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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617. **mIEKAL aND**

***Darwinian poetry***

*Fri 21 Nov 2003*

Survival of the fittest verse:

<http://www.codeasart.com/poetry/darwin.html>

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618. **Stephen Vincent**

***Re: The "hermaphrodite" discussion***

*Fri 21 Nov 2003*

Thanks, Julie K, for this post. The French split "j/e" (curiously we say "slashed" in English- an interesting verb in terms of part of this discussion's focus on violence directed at those who mix up, or redefine their own sense gender boundaries. I am wondering/asking if anyone writes "m/e" as an indicator of a more complicated interior mix of one's inhabitants. In the early seventies I edited and published a magazine called "Shocks" - a name indicative of the experience of the eruptions of the period (ethnic, sexual, political, regional and global). This discussion brings back a 1974 Shocks that was entitled, "The Androgyny Issue: Men Looking at Women in Themselves, Women Looking at Men in Themselves." Frankly, other than maybe the provocative title that was at one with the hot button gender issues of the time, it was the most difficult issue of the magazine that I ever edited. With the exception of a very few pieces, little of the poetry or prose matched the subject (it was either enormous psychic stress over the issue or Jungian "anima" re-runs). If, as an editor I thought I was to find real articulations. I was mostly unsatisfied, as were many readers looking for same. I think it's still a deeply provocative question/issue - perhaps more for "straight" men than folks of other or multiple "gender" identifications. (It is not a concern I suspect among "straights", for example, when one says "Pinsky", or "Collins" or... Perhaps, though, often implicit to the work of Creeley or ...) But I think discussion ploughs "looking" at it again. Certainly there is a much greater body of writing available now than in 1974, and kari's work is clearly working away at ripping apart static envelopes. Excuse me if I am anecdotal, but I am reminded of my chiropractor who, late to our appointment, explained that he had been in a huge argument with the mother of his children. "Jesus," he said, "Most of us have a fifty or maybe a hundred people running around inside us, but, at least, we occasionally stop to call a meeting. She never stops." What's inside? Various with the day, multiple men, women, children, ancestors, the unborn,

professionals, poets, self-hating poets, lovers, haters, fuck-ups, etc., etc. The more, the more unstable, possibly - by virtue of the risk of the larger horizon and delivered with real skill - the richest, most interesting work.

Stephen Vincent

blog: <http://stephenvincent.durationpress.com>

From 1965 to 1974 or so I still find either a romanticized or violently repressed period of American history. For much of the country it was the second Civil War - all the wounds seemed up, exposed and charged with change - the historical memory of which, particularly beginning with Reagan was subsequently given a heavy Teflon coating.

on 11/21/03 12:42 AM, Julie Kizershot at [REDACTED] wrote:

*Ohhh ----but that is a good and complicated question. One must of course think about the relationship between violence and language then. Not just a SUBJECT matter that equals violence. (i.e. you hit me) But the violence of trying to represent (some/selves) oneself as a subject in language at all.*

*So in a way I guess all these posts have to do with that-- how does one silence, who is silenced, how is that silencing violent? How does one speak, who speaks, how is that speaking violent? Sticks and stones break bones, but names, on the contrary to the rhyme, lay the ground for it. Having read a deal of kari edward's work for some time now, I would say that a great deal of it IS about the violence of language and the violent acts that follow/precede/follow those acts of language.*

*Monique Wittig in "The Lesbian Body" approaches the representation of the "feminine" subject in written language by writing the subject "je" as "j/e" <splitting the nominative singular pronoun with a slash. This illustrates a self that is always divided, that cannot become a unified subject in patriarchal language. The violence of that split pronoun is echoed in the viscosity of Wittig's text, where the body described is also continually divided. In English translation this concept cannot be fully captured, but the "I" is put into Italics <thus becoming "I". In French, the feminine pronoun in group (one might think of it as a social context) will always be absorbed by the masculine, as well. Wittig states:*

*"I" (je) obliterates the fact that elle or elles are submerged in il or ils, I.e. that all the feminine persons are complementary to the masculine persons...The "I" (je) who writes is alien to her own writing at every word because this "I" (je) uses a language alien to her; this "I" (je) cannot be un écrivain*

*Theresa Cha's "Dictee" in part deals with the speaker's attempt to become a speaker of a new (or perhaps any) tongue. As in the following:*

*She mimicks the speaking. That might resemble speech. (Anything at all.)*

*Bared noise, groan, bits torn from words. Since she hesitates to measure the accuracy, she resorts to mimicking gestures with the mouth. The entire lower lip would lift upwards then sink back into its original place. She would then gather both lips and protrude them in a pout taking in the breath that might utter some thing. (One thing. Just one.) But the breath falls away. With a slight tilting of her head backwards, she would gather the strength in her shoulders and remain in this position.*

*It murmurs inside. It murmurs. Inside is the pain of speech the pain to say. Larger still. Greater than is the pain not to say. To not say. Says nothing against the pain to speak. It festers inside. The wound, liquid, dust. Must break. Must void.*

*The speaker struggles with the very physical act of speech. The process of mouthing words serves to torment both the one who would speak and the language itself. Speaking mutilates words ("bits torn from words") and causes one's lips to contort. It takes one's breath away. The act of speaking might here also serve as a metaphor for writing. The Korean-American author struggles to find a vehicle for expression in a language that is not her own. The words given seem to disintegrate. They suffocate her by taking her breath. At the same time, not using them proves more painful. She balances with imperfect tools between the pain of expression and the pain of silence.*

*Okay, now this bit of the dicussion "hits" on something I am interested in. Can we not all think about language as a structure that is rarely (ever?) neutral. We can defend our rights to free speech (and I do) but is not that a freedom that we need to be very very careful with, very very educated about? It is not about censorship for me, it IS about awareness... it seems to me we've been throwing around comments with transgender language in a more casual (violent?) way than we ever would at this point in our "liberated, educated" lives about other human "categories" (race, class?, binary gender, orientation)*

*Okay, it is late and I am tired of grading papers-- so that was my daily dose--*

*Julie K----*

*on 11/21/2003 1:03 AM, Scott Pound at [REDACTED] wrote:*

*Not that this should necessarily be brought back around to poetry, but the excellent discussion that has been going on here makes me wonder about the relationship between poetry and violence. War poetry of course being an obvious reference point, but I'm particularly interested to know also in what ways urban/domestic/symbolic etc. violence has been engaged with in*

recent work. Who else is doing work that deals with violence?

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

From: "David Larsen" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, November 20, 2003 3:15 PM

Subject: Re: The "hermaphrodite" discussion

Thank you Gary, for your sensitive discussion. Thank you to everyone who takes the question seriously, especially those who have made themselves vulnerable. To the knife wavers, no thank you.

I have been back-channeled by a couple list members with insinuating messages like "What is up with these sensitive people? I thought this list was supposed to be about poetry." I told these people to buzz off. I would further say, as kindly as possible, that if you don't take seriously the questions kari raises and their implications for poetry, then your real thinking may not have happened yet.

My use of the glitteringly ugly expression "lusus naturae" needs a book-length explanation. It may just happen that I get to write this book, and that you all get to read it! Until then, my friends will take it on good faith that my usage is redemptive, not abusive, and I'm not talking fake shit. Friends, my shit is deadly real.

For Kasey Mohammad, the friendliest friend, I was moved to speak out by affection.

For David Hadbawnik, who is always sweet where I am sour, I feel a most tender affection.

For kari edwards my message is private, but not my love & affection.

For the rest of you: Doubt my affection and you're doubting the sunshine  
LRSN

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619. **Kevin Hehir**  
**miami and london**

Fri 21 Nov 2003

is there anyone on this list in Miami or London who can provide a report from the streets?

--

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620. **Joe Brennan**

***Why AARP Says "Yes" to the Medicare Prescription Rip-off & Limbaugh Of The Baile***

*Fri 21 Nov 2003*

---

Why AARP Says "Yes" to the Medicare Prescription Rip-off  
by James G. Parkel, AARP PRESIDENT

Limbaugh Of The Bailey, Still Unbowed Unless The Money's Right:  
'It's Only Hypocrisy,' Conservative Talker Says on His Return To Drugs:  
In A Related Story, PNAC Flack & Envoy To Afghanistan, Zalmay Khalilzad,  
Desperately Tries To Blame The Poppie Iradicating Taliban For CIA Contracted  
Bumper Crop Of Raw Opium:

"We Did It For Ted," A Tearful Thomas Clines Says:

Bush Tells Brits; "We Americans are sometimes faulted for our naive faith  
that violence can change the world."

White House Documents Reveal Cheney Knew Halliburton Was Lacing GIs  
Drinking

Water With Horse Piss

by Boward Kurtzie

The Assassinated Press

<A HREF="http://www.theassassinatedpress.com/">Click here: The Assassinated Press</A>

They hang the man and flog the woman  
That steal the goose from off the common,  
But let the greater villain loose  
That steals the common from the goose.

Constant apprehension of war has the same tendency  
to render the head too large for the body. A standing military  
force with an overgrown executive will not long be safe.  
companions to liberty. -- Thomas Jefferson

"America is a quarter of a billion people totally misinformed and disinformed by  
their government. This is tragic but our media is -- I wouldn't even say corrupt  
-- it's just beyond telling us anything that the government doesn't want us to  
know."

Gore Vidal

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621. **Josh Robinson**  
***Re: miami and london***  
*Fri 21 Nov 2003*

---

there are fairly good updates from london at <http://www.indymedia.org.uk/>

j

Kevin Hehir wrote:

> is there anyone on this list in Miami or London who can provide a report  
> from the streets?

>

>

>

> --

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622. **tom bell**  
***Re: Why AARP Says "Yes" to the Medicare Prescription Rip-off & Limbaugh Of The Baile***  
*Fri 21 Nov 2003*

---

Thanks for this, Joe. As an AARP member there's not much I can do but resign, though, unless there is a better organization for sane seniors?

Some poetry available through geezer.com

Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

Write for the Health of It course at

<http://www.suite101.com/course.cfm/17413/seminar>

<http://www.suite101.com/course.cfm/17413/overview/37900>

not yet a crazy old man

hard but not yet hardening of the

art

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

From: "Joe Brennan" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, November 21, 2003 1:41 PM

Subject: Why AARP Says "Yes" to the Medicare Prescription Rip-off & Limbaugh Of The Baile

> Why AARP Says "Yes" to the Medicare Prescription Rip-off

> by James G. Parkel, AARP PRESIDENT

>

> Limbaugh Of The Bailey, Still Unbowed Unless The Money's Right:

> 'It's Only Hypocrisy,' Conservative Talker Says on His Return To Drugs:  
> In A Related Story, PNAC Flack & Envoy To Afghanistan, Zalmay Khalilzad,  
> Desperately Tries To Blame The Poppie Iradicating Taliban For CIA  
Contracted  
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> Bush Tells Brits; "We Americans are sometimes faulted for our naive faith  
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> White House Documents Reveal Cheney Knew Halliburton Was Lacing GIs  
Drinking  
> Water With Horse Piss  
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> <A HREF="http://www.theassassinatedpress.com/">Click here: The  
Assassinated Press</A>  
>  
>  
>  
>  
> They hang the man and flog the woman  
> That steal the goose from off the common,  
> But let the greater villain loose  
> That steals the common from the goose.  
>  
> Constant apprehension of war has the same tendency  
> to render the head too large for the body. A standing military  
> force with an overgrown executive will not long be safe.  
> companions to liberty. -- Thomas Jefferson  
>  
>  
> "America is a quarter of a billion people totally misinformed and  
disinformed  
> by their government. This is tragic but our media is -- I wouldn't even  
say  
> corrupt -- it's just beyond telling us anything that the government  
doesn't  
> want us to know."  
>  
> Gore Vidal

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623. **Ian VanHeusen**

**4**

*Fri 21 Nov 2003*

---

\*\*\*\* In dismantling rules, word-virus creates what Deleuze refers to as "the Ideal game." He writes: The unique cast is a chaos, each throw of which is a fragment. Each throw operates a distribution of singularities, a constellation. But instead of dividing a closed space between fixed results which correspond to hypotheses, the mobile results are distributed in the open space of the unique and undivided cast. This is a nomadic and non-sedentary distribution, wherein each system of singularities communicates and resonates with the others, being at once implicated by the others and implicating them in the most important cast. It is the game of problems and of the questions, no longer the game of the categorical and the hypothetical. Deleuze, Tenth Series of the Ideal Game

\*\*\*\*

The Weather Underground:

"Hello, I'm going to read a declaration of a state of war...within the next 14 days we will attack a symbol or institution of American injustice." ~ Bernardine Dohrn

In October 1969 hundreds of young people, clad in football helmets and wielding lead pipes, marched through an upscale Chicago shopping district, pummeling parked cars and smashing shop windows in their path. This was the first demonstration of the Weather Underground's "Days of Rage." Outraged by the Vietnam War and racism in America, the organization waged a low-level war against the U.S. government through much of the 1970s, bombing the Capitol building, breaking Timothy Leary out of prison, and evading one of the largest FBI manhunts in history. <http://www.upstatefilms.org/weather/main.html>

The Weather Underground functioned within the possibility of infection. The group was comprised mostly of what is understood as "the white middle-class." Because of their ability to become "invisible" or "blend in" they could enter public institutions at will, planting their resistance in the institutions, dismantling the symbolism of America.

\*\*\*\*

Derrida's gift that keeps on giving.

\*\*\*\*

It is always the boundary  
the edge of the I  
where the absolute calm explodes  
out into the eye-wall of the hurricane.

It is the possibility of &

\*\*\*\*

Rhizome: expanding underground root system, sending up above ground shoots to form a vast network. Difficult to uproot.

<http://www.rhizomecollective.org/welcome.htm>

\*\*\*\*

Word-virus is the hoax that cannot be uncovered, the origin of which is impossible. In looking for its source, a new society will have been created.

\*\*\*\*

By Hakim Bey

Poetic Terrorism

WEIRD DANCING IN ALL-NIGHT computer-banking lobbies.

Unauthorized pyrotechnic displays. Land-art, earth-works as bizarre alien artifacts strewn in State Parks. Burglarize houses but instead of stealing, leave Poetic-Terrorist objects. Kidnap someone & make them happy.

Pick someone at random & convince them they're the heir to an enormous, useless & amazing fortune--say 5000 square miles of Antarctica, or an aging circus elephant, or an orphanage in Bombay, or a collection of alchemical mss. Later they will come to realize that for a few moments they believed in something extraordinary, & will perhaps be driven as a result to seek out some more intense mode of existence.

Bolt up brass commemorative plaques in places (public or private) where you have experienced a revelation or had a particularly fulfilling sexual experience, etc.

Go naked for a sign.

<http://www.yak.net/taz.txt>

\*\*\*\*

Authority is always dead & conservatism is always a nostalgia for the corpse that never was or the memory of a future devoid of movement. Civilization is but a long funeral procession winding (blank)'s way through history.

In the cellars and boundaries the nomads hide, reciting word-virus to expel the ghost of hierarchy.

\*\*\*\*

Infection is a continuous process, like water (blank)'s only relationship to surfaces is the form by which it emerges.

Groove on the latest from the hot new rock groups! Get downloads, videos, and more here.  
<http://special.msn.com/entertainment/wiredformusic.armx>

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624. **Poetry Project**

***Urgent message for the poetry community***

*Fri 21 Nov 2003*

Dear Friends,

Two friends of the poetry community, Todd Colby and his wife Elizabeth, had an apartment on Monitor Street in Greenpoint, Brooklyn, in the middle of the block, where a huge fire occurred on Wed. (Eleven houses were caught up in it.) They're okay, but their apartment was severely damaged, most of their possessions were lost, and they had to vacate. They need a new one immediately (and permanently). They're a couple, a poet and a visual artist, and they have cats. They're very nice, responsible people and both have steady jobs. If anyone has any leads on apartments<they can pay up to \$1300 a month--please write by e-mail as soon as possible to Todd at [REDACTED]. Please also cc friend Gabriel Cohen at [REDACTED].

Thanks enormously for any help you might be able to give.

Best,

The Poetry Project

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625. **tom bell**

***poem of the day***

*Fri 21 Nov 2003*

Gizmo Glitz

Gizmo

Glitz

Abysmal

Failure

Pismo Beach

Pepto Bismal

The cat in the hat

That's rhyme

All's well that

Ends

Well, that  
Depends

Gizmo  
Glitz  
Glitter's gold  
No  
No

Michael Jack.  
Been there,  
Done that  
Don't let  
Yourself get sold a gizmo glitzy bill of goods.

Some poetry available through geezer.com

Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

Write for the Health of It course at  
<http://www.suite101.com/course.cfm/17413/seminar>  
<http://www.suite101.com/course.cfm/17413/overview/37900>  
not yet a crazy old man  
hard but not yet hardening of the  
art

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626. **Chris Pusateri**

***citation question***

*Fri 21 Nov 2003*

---

Hi Poetics Folks--

I'm looking for a citation for the following statement:

It went something like: "the farther apart the two things being compared, the stronger the metaphor."

I thought it was Reverdy who said this, but I can't find evidence of it anywhere. If anybody can help with a citation, please backchannel.

Many Thanks,

Chris Pusateri



---

MSN 8 with e-mail virus protection service: 2 months FREE\* <http://join.msn.com/?page=features/virus>

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627. **furniture\_press**

***E-mail Contest***

*Fri 21 Nov 2003*

---

Can anyone please give me the e-mail addresses of the following people:

William Carlos Williams

Emily Dickinson

John Milton

Geoffrey Chaucer

Am I forgetting anyone?

Most gracious,

Xophe Casamassima

--

---

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628. **David Larsen**

***Re: ...operation***

*Fri 21 Nov 2003*

---

Everyone, I am startled by the venom in my taunt of this morning. I would like to offer my public apology to Jeffrey.

David Larsen

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629. **Henrike Lichtenberg**

***bumplist***

*Fri 21 Nov 2003*

---

hi,

i thought this might be of interest to some - of the bloggers? - amongst us:

<http://www.bumplist.net>

cheers, H

.....  
no one has the capacity to practically attribute any practical attitude to anyone

\_\_\_\_\_ Tired of spam?  
Get advanced junk mail protection with MSN 8. <http://join.msn.com/?page=features/junkmail>

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630. **Mark Weiss**  
***Re: E-mail Contest***  
*Fri 21 Nov 2003*

---

Williams: [REDACTED]  
Dickinson: [REDACTED]  
Milton: [REDACTED]  
Chaucer: [REDACTED]

At 05:45 AM 11/22/2003 +0800, furniture\_press wrote:

>Can anyone please give me the e-mail addresses of the following people:

>

>William Carlos Williams

>

>Emily Dickinson

>

>John Milton

>

>Geoffrey Chaucer

>

>Am I forgetting anyone?

>

>Most gracious,

>

>Xophe Casamassima

>--

>

>\_\_\_\_\_  
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>US\$9.95 per year!

>

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631. **Anthony Robinson**

***a poem***

*Fri 21 Nov 2003*

---

Swinging, we must be happy.  
There is truth in the epithets we choose.  
There is wintered-over booze, and your bony  
legs astride the hobby horse that is.  
My one, my gone.  
Last night I slept in a bed with a woman,  
our heads where our feet should be,  
window open singing of you, too-thin and ruby  
over by the sparrow's nest,  
on the ledge with the asters.  
My gone, my lone.  
Phases: passing over, crossing over, chasing a  
plover.  
Brains: fancy, crepe-like. Watching over,  
A god bigger than the poet. Bigger than the Beatles.  
My broken, my bone.  
My fancy thing, O filthy last.

---

Do you Yahoo!?  
Free Pop-Up Blocker - Get it now  
<http://companion.yahoo.com/>

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632. **Craig Allen Conrad**

***Re: in defense of Koeneker's Rouge State***

*Fri 21 Nov 2003*

---

kari, you wrote today,  
"I do not think I ("the plural we / me") or someone or anyone was stating an objection to the use of the \*word(s)\*"  
hmmm. weren't you the person who originated the post with the subject line:

"is there a problem using the word hermaphrodite in a poem?"

the words "the word" in other words?

yes, it is about the words. all your other arguments are just that, other arguments. but the original argument was about words.

or are we now substituting words in poems with interpretative dance? i have nothing against interpretative dance mind you, i'm just asking.

it's ironic that you want to educate and promote sensitivity, yet you resort to boycotting readings and favor censorship.

i'm not sure who sold you our language, but if i were you  
i'd call the bank and put a STOP on that check.

any poet worth their salt would take it back from you anyway.

my friend Janet Mason was so annoyed when her workshop  
instructor insisted she stop using the word "cunt" in her poems  
that she used that anger to write her amazing poem "The Cunt Sonnet"

it's the poets with the courage to write what they are told they Should Not who  
wind up touching us deepest, did you notice?

by the way, all your picket signs might as well read  
"BUY THIS BOOK!" because i can't WAIT to read it!  
not only that, but a couple of friends of mine from LA  
read the posts protesting tonight's reading and they're  
taking off work early to drive to San Francisco JUST to  
make the reading. Koeneke doesn't need an agent, just  
this poetics list.

CAConrad

<http://phillysound.blogspot.com>

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633. **charles alexander**

***Re: E-mail Contest***

*Fri 21 Nov 2003*

---

At 05:45 AM 11/22/2003 +0800, you wrote:

>Can anyone please give me the e-mail addresses of the following people:

>

>William Carlos Williams

████████

| *Emily Dickinson*



[REDACTED]  
| John Milton

[REDACTED]  
| Geoffrey Chaucer

[REDACTED]  
| Am I forgetting anyone?

Christopher Smart

[REDACTED]  
| Most gracious,

Xophe Casamassima

--

---

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634. **Robert Corbett**

**Re: E-mail Contest**

Fri 21 Nov 2003

---

Christopher Smart may also be reached at:

[REDACTED]  
-- Robert Corbett, Ph.C. "Given the distance of communication, Coordinator of New Programs I hope the words aren't idling on the B40D Gerberding map of my fingertips, but igniting the Phone: [REDACTED] wild acres within the probabilities of Fax: [REDACTED] spelling" - Rosmarie Waldrop  
UW Box: 351237

On Fri, 21 Nov 2003, charles alexander wrote:

| At 05:45 AM 11/22/2003 +0800, you wrote:

| Can anyone please give me the e-mail addresses of the following people:

| William Carlos Williams

[REDACTED]

*Emily Dickinson*

████████

*John Milton*

████████████████

*Geoffrey Chaucer*

██████████

*Am I forgetting anyone?*

*Christopher Smart*

██████████

*Most gracious,*

*Xophe Casamassima*

--

---

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635. **Michael Broder**

***World AIDS Day Reading--December 2, 2003***

*Fri 21 Nov 2003*

---

PLEASE CIRCULATE WIDELY

WORLD AIDS DAY POETRY READING

The Cathedral Church of St. John the Divine

112th Street and Amsterdam Avenue

New York City

Tuesday, December 2, 2003

8:00 PM-10:00 PM

1 or 9 Train to 110th Street  
Free Admission

Frank Bidart, Steven Cordova, Tory Dent,  
Patrick Donnelly, Charles Flowers, Lisa Freedman,  
David Groff, Walter Holland, Richard Howard,  
Marie Howe, Michael Klein, Phillis Levin,  
Dante Micheaux, Ron Mohring, Daniel Nester,  
Martha Rhodes, Tom Sleigh, Patricia Spears Jones,  
Richard Tayson, Goran Tomcic

This event is organized in collaboration with The Poets' Corner, Molly Peacock, Poet-in-Residence, The Cathedral Church of St. John the Divine, and with grateful thanks to the Reverend Canon Thomas P. Miller.

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636. **K. Silem Mohammad**  
***the blurb thing***

*Fri 21 Nov 2003*

---

I'm increasingly disturbed by the combative tone of this whole discussion, especially as the representation of various persons' positions is beginning to get more and more distorted. I am in part responsible for this. When I said I was sorry that kari was "boycotting" the reading, I was responding to her statement "I will not be attending the reading this friday ... and let SPT know why...." I should have chosen my words more carefully (once again). Since this post, other List members have adopted the "boycott" terminology, inspired by my example, I fear. More alarmingly, some of those recent posts have seemed to create the impression that there are two camps, with kari on one side and myself and Rodney on the other. Rodney and kari and I are all friendly with each other, and will I hope continue to be so. It's great to hear that people are driving all the way from southern California to see Rodney read, but they should do so because of his poetry, not in order to create the impression of divisive rifts between parties who wish each other no ill will whatsoever. Rodney certainly would not want this, I believe I can safely say.

Kasey

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637. **Clements**  
***Re: citation question***

*Fri 21 Nov 2003*

---

Breton quotes Reverdy in "Manifesto of Surrealism:

The image is a pure creation of the mind.

It cannot be born from a comparison but from a juxtaposition of two more or less distant realities.

The more the relationship between the two juxtaposed realities is distant and true, the stronger the image will be--the greater its emotional power and poetic reality.

[Seaver and Lane translation from the U. of Michigan edition (1969).]

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

From: UB Poetics discussion group

[mailto: ]On Behalf Of Chris Pusateri

Sent: Friday, November 21, 2003 3:39 PM

To:

Subject: citation question

Hi Poetics Folks--

I'm looking for a citation for the following statement:

It went something like: "the farther apart the two things being compared, the stronger the metaphor."

I thought it was Reverdy who said this, but I can't find evidence of it anywhere. If anybody can help with a citation, please backchannel.

Many Thanks,

Chris Pusateri

---

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638. **Mark Weiss**

*query*

*Fri 21 Nov 2003*

---

Anyone know where I can find a membership list for the surrealist movement?

A serious question: there was in fact an official membership, as wacky as that seems.

Mark

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639. **Stephen Vincent**

**Re: query**

Fri 21 Nov 2003

---

For a current membership list - complete with instructions on how to be considered for such - I have been told you can start with a query to "[REDACTED]" It's my understanding, Mark, that you will be given instructions on how to proceed through links to the membership list. People who have already done this suggest avoiding any links to the "Naked Corpse" where, apparently, dead counter terrorist manifestos, and other WMD 'intelligence statements' appear bloodied and pungent with the smell of dead flesh. Most of the poetry is found in the vault where it is leaned up against a Sumerian harp which is, apparently, as much as possible, granted safe keeping by Hotel Management, though there are some detractors who claim the Surrealists are aiming to spirit the Harp out the country and trade it for pension money on the European black market. Old age benefits have apparently superceded interest in the music and images from the ancient collective unconscious. You know who you can call, Mark, if you get lost in the mix, and, may safe linking and journey be my wish for you.

Stephen V

on 11/21/03 5:21 PM, Mark Weiss at [REDACTED] wrote:

*Anyone know where I can find a membership list for the surrealist movement?*

*A serious question: there was in fact an official membership, as wacky as that seems.*

*Mark*

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640. **adeenakaraskick**

**query**

Fri 21 Nov 2003

---

Does anyone have a recent e-mail for Bernd Dietz  
thanks,  
Adeena

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641. **Lewis LaCook**

***Protests Greet Sentence for Bush Hate Mail***

*Fri 21 Nov 2003*

---

Protests Greet Sentence for Bush Hate Mail

Fri Nov 21, 11:31 AM ET Add Oddly Enough - Reuters to My Yahoo!

LJUBLJANA (Reuters) - Slovenian human rights activists on Friday condemned a court's decision to sentence a man for "terrorist" crimes for sending hate e-mail to President Bush (news - web sites).

Tomi Sluga, 29, told the local court in the northeastern town of Murska Sobota he was drunk and only joking when he sent an e-mail to the White House web before a June 2001 Bush visit to the small Alpine state.

"President, save the Earth, you ass, you will be killed in Ljubljana. Welcome!" the email read.

The court found Sluga guilty of "endangering a protected person" and gave him a two-year suspended sentence on Monday, the first conviction under Slovenia's new anti-terrorism laws.

Protesters from several rights group demonstrated outside the supreme court in Ljubljana, demanding Sluga's case be reconsidered.

"It is an exaggeration that has nothing to do with security," Gorazd Kovacic of the local Mirovni Institut (Peace Institute) told Reuters.

"We wanted to protest against the court's senseless decision to sentence a person for terrorism just for sending an e-mail," said Marta Gregorcic, a prominent rights activist who was among the three dozen demonstrators.

Slovenia broke away from Yugoslavia in 1991 and is due to join the European Union (news - web sites) in May.

=====

associate editor, [\\_sidereality](http://www.sidereality.com/)

<http://www.sidereality.com/>

-----

<http://www.lewislacook.com/>

tubulence artist studio: <http://turbulence.org/studios/lacook/index.html>

---

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## 642. **Alan Sondheim**

|||

*Fri 21 Nov 2003*

---

|||

i'm i'm reading reading birds birds of of lives lives and and have have contacted  
contacted "the gift that "the keeps gift on that giving" keeps the p. 23rd m. day  
a at servant 4 or p. scribe m. died. a on servant the or 23rd scribe day died. at  
he was put he in was skiff. in taken he to was an taken island. to surfed birds  
there. of some between depth the emerges words between of words neural neu-  
ral some columnar depth apparatus. emerges codeine memory thickens layers  
memory the layers mind mind them. bolts thickens them. the they they are are  
bolted bolted infected infected salivary salivary gland. gland. there there were  
were no no doctors doctors around around all all today. today. i i am am waiting  
waiting birds. birds. years ago... ago... they clearly of inferior philosophical  
philosophical phenomenology. phenomenology. years today... soar they free  
soar my in imagination. my looking i for am theme waiting lives. theme today  
thirty today questions the presented. questions we were skiff to asking the king  
and queen of took codeine us took away us from away interior hurts neck site  
hurts in corresponding mind. site the mind. my interprets mind hurt the as hurt  
pain. as pain the hurt. as by and absence hurt doctors. the ...

i'm reading birds of lives and have contacted

"the gift that keeps on giving"

on the 23rd day at 4 p. m. a servant or scribe died.

he was put in a skiff.

he was taken to an island.

birds of lives surfed there.

some depth emerges between the words of the neural columnar apparatus.

codeine thickens the memory layers of the mind and bolts them.

they are bolted to an infected salivary gland.

there were no doctors around at all today.

i am waiting reading the birds of birds.  
years ago... they were clearly of inferior philosophical phenomenology.  
today... they soar free in my imagination.  
looking for a theme i am reading waiting the lives of lives.  
today the thirty questions were presented.  
we were taken on a skiff to an island.  
we were asking the king and queen of birds.  
codeine took us away from the island.  
the interior of my neck hurts the corresponding site in my mind.  
my mind interprets the hurt as pain.  
my mind interprets the pain as hurt.  
i am hurt by the lives of birds and the absence of doctors.  
codeine ... codeine ...

i'm contacted reading i'm birds reading of birds lives of and lives have and con-  
tacted have "the giving" gift "the that gift keeps that on keeps giving" on the on  
23rd the day 23rd at day 4 at p. 4 m. p. a m. servant a or servant scribe or died.  
scribe he skiff. was he put was in put skiff. a taken was to taken an to island. an  
surfed lives there. surfed some apparatus. depth some emerges depth between  
emerges words the neural the columnar neural apparatus. columnar codeine  
them. thickens codeine memory the layers memory mind the bolts and them.  
bolts they gland. are they bolted are infected an salivary infected gland. sali-  
vary there today. were there no were doctors no around doctors all at today. all  
i birds. am i waiting am birds. of years phenomenology. ago... years clearly  
were inferior of philosophical inferior phenomenology. philosophical today...  
imagination. soar they free soar my in imagination. my looking lives. for looking  
theme a lives. of today presented. thirty the questions thirty presented. were we  
island. skiff a asking were king the queen and took codeine us took away us  
from away interior the neck my hurts neck corresponding the site correspond-  
ing mind. my interprets mind hurt the as hurt pain. as pain the hurt. as by hurt  
absence the doctors. of ... codeine

---

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---

643. **Alan Sondheim**  
***woman making a mess***

*Sat 22 Nov 2003*

---

woman making a mess

dark woman/dark

my god what security hole (pilots use HP btw)

if i disappear



will still be here  
am dead  
read

words are tossed  
work i'm forever  
you dream life is through  
always love 3,24c3,21

I. Fast Daughter, L2 10L1, T2 T1/10

II. Slow .5L1, 2T1

The first daughter, Th, grow into secular equilibrium U  
within matter days. This illustrated "fast-daughter" (type

I) curve problem 9. After few days we may consider Th equal activity, go how  
Pa grows in.

his quintuplets?

recently quintuplet quark states there's relationship.

$10^{42}$   $10^{74}$  quantity particles universe.

atoms? measure virtual particles? alan's azure's five: jennifer honey travis julu  
nikuko 12 months born prematurely. papers. our increased five-fold. can't any-  
where nowadays.

proscenium shuddering furiously tendency distance. People so small thigh Tina  
ice ovary, notch wild mate morn. diffuse tab desert theft dared timer. bug ill jug  
beget. wet knob ah latent once. tow conic.. myth heat grey color; myriad mink  
ale deface offend lifters combs nourished; allay worn carried yoke wife items.  
succor isles thaw violins ends offing thaws nonlocal shallow escort. howl car Io  
contain inns third manners. ounce picked islet cleft precess becalm wax arm  
humid. ahead, Eve forged mead. non hay din inks Thai wore, node shy earn asp  
befell. [thick Trudy oaf tan mate.] a, ohm. beset mew; Alva Judy ash imp haven  
saints. Nora whim. stab hashes theirs secant. blinks revels bliss. fade tools ma-  
nia sores Thea worm. toned nigh amid depraved. girdle low tag boo. GOTO bee  
yokes. nothingness remedy inch tau shaft. places where they've cocktail breeze  
shadow subeam near unknown water favorite possible wall-eye writings abso-  
lute. fight against? k.mov "silent movie" civilization, desire fear. set repeat/loop.  
azure carter alan sondheim, two rooms street. black background. architecture  
against dissolution k.mov? advertising, marquee civilization" Should See Ma-  
chine INPUT: Acy molecule celexa, last taken debacle miami. stopped went cou-  
ple sleepless nights shakiness., filled exhaustion, move, afterthought kept pour-  
ing spite mind's uneasy clawings. gave cold turkey, shakes began, shouldn't  
happened drug, unholy grasp. found anger welling up, rising surface, existence  
pure fury situation entailed. led push limits, going back, path bringing wonder  
despair home again. began dizzy, dizziness hold me, stop middle sidewalk

losing holding depended did. worked trance production, than ever, continued sexually aroused, stripping bare between us, consciousness go. shattered, sleep ten, wake hours night, hormonal rhythms screaming stressed muscles tense breaking point. awake asleep, could barely upright spells swoons them, latter-day neurasthenia haunting swayed rippled. trials tribulations, help her, swimming bottom airless grotto, gasping breath, screamed drowned screams others. down meandered, reaching heights, terrifying enormous depression past waiting suicidal door. wasn't lie familiar feelings world, gates portals giving exposing raw skin, nerves, tissues purposes, each blistered salt, dull monster emerging. reached pill, addict, this, chemistry enough, second promise premise third, fourth, continuity functioning turn different kind somnolence, questions turned problematic dulled belief possibilities answers, answers linked ragged nets salt air above ocean truth precisely lack limitations. re-covering addiction forming hunger mind, unmissed, expose another chemical landscape. manage both, recognize stress likely shortened arc madness life, continue exhaling language description, paste substance real, substrate substance. little ago sleeping, uncanny woke again here, slight events, gets texts expelled surface mind. tend myself, constantly, flourish onslaught casualty brain. tip flame, chasm, burns wounds, soaks oils pen, makes rise. brain, manifest, keeping track longer. energy fabrication real-life institutions harboring forever. adult destroys insight, theorizes endlessly, corrects creates imagined wrongs, hatreds bureaucracies, rites religions. Romeo Juliet lived adulthood; philosophers. We learn later disseminate, dissimulate, hem haw, build layers scar tissue mistakes, carved semblance human being. But carving monstrous, thickness layered popularly cancerous harbingers death. There's space breathing, motion, take medication prolong misery. follies youth birth rock rap head-bang difficult meanderings classical composers honored ripe age. Contradiction life; clarity. Trust yourself, preen, move hard literature, call stereotyped, sentimental, typical, mean, illegible stylings language, answer themselves ugly dawn Hormonal drives us; rest substance, paste, obsequiously crawling religion another, desperately hanging presumed final word, else talking journey ended ago. elders lure young war disasters, decrying gangs threaten territory. Revolution eternal questioning truths, beaten forgotten, hurtles fourth decade life. Kill messenger yourselves; deliver, warp speed. internet brings thing; prime. Gather elsewhere, fourframenovafilm analog fucking harbinger asymptotic limits twined ordinated abscissas walking machine produced Chant: "My late husband" murdered. peals leaps pales: peels. she'll shell: halls shall fail, waver: woven vows. "she vowed." momentum.. i'll translate sense. depression, felt 'even.' murder reverses drinking rum. etiquette fales, perseveres, fades transcendence. awakens. machines, viking ghosts. promises speech. inertia sounds, forcing meaning.. Reviews Incomprehensible Message ELF ^A^A^A ymtab .strtab .shstrtab .text .rel.text .data .rel.data .bss \*GAS `reg' section\* `expr' fascinate kari failed misery travelling island

rhode show brown university. guns everything? guns. "guns." train providence  
hope running angell. angel. i. dry having too run. small-screen, image process-  
ing microscopic imaginary. guarantee small. [0-9][0-9][0-9] [0-9][0-9] pixels.  
that? talk won't exist. anyone. someday published famous. anything 1968 longer  
decades since screw 1965 1970 year remembers stupid wall druthers wouldn't  
crawl tired disturbed applause ovid metamorphosis ii. socrates iii. nonstandard  
Somewhere along glued grewed. echo "Thus spurned, lurks woods, hides  
shamed face foliage, lives lonely caves. still, remains grief; cares waste  
wretched form; becomes gaunt wrinkled moisture air. Only voice bones remain:  
then, voice; stone. She woods upon mountain-sides; voice, alone, her." (Ovid,  
Miller) vox tantum atque ossa supersunt: manet, ferunt lapidis traxisse figuram.  
inde latet silvis nulloque monte videtur, omnibus auditur: sonus est, qui vivit  
illa. hide avoid videtur? whence? absent? more? evanescent? slowly disappears;  
wastes. there, absent. narcissus absorbs 1\* expands 0+. 0\*. arrive, remaining  
infinitesimal, set. diacritical demarcation. description freebelonging. belong re-  
vive reviving. Our Quiet Lives... safety zone. Within borders... Everything out-  
side corruption, decay. safe us. barricades. frame. frame adjust real. Go works.  
Begin indices, directories. Locate similarities format, style, enumeration, con-  
tent, names dates. Mark re-mark Keep reference. By virtue sign sign. is, cultur-  
ally determined obdurate nonetheless. body. Everywhere incompleting finish.  
nowhere badges. Lack identity wisdom. Without signs... wander wrong slips  
out, tongue moves. remains, 'remains day,' un-spoken. imagine, imagine right,  
written, borders. They're packets enumerated, addressed, directories comfort-  
able way. disassemble, forget. addresses Even save words... protocols, borders  
old. pun truth. Truth pun, here. unsafe, plasma, sun-spotted. re-make books,  
films, animations Nikuko Jennifer Travis Julu Clara Hielo Internet, too. names.  
part forth well. pour warm amazed anyone good, unequivocal calming. spaces  
armageddon. They quiet, peaceful. arms, sing softly. cry quietly lullabies.  
home, east west, null set... code hidden directions, n.e.w.s.... happening... some-  
where... read... written... die cast over... weather cast... oracle truth... me... Het-  
erodox Utfardande sinnebild enklav inspranget frammande område, foreign vil-  
jekraft handlingskraft, engelsk greve indisk prast, wow, jarnkula fylld med  
sprangl brandamne. langforslag. Frammande Ord oregelbunden friskaror.  
I.O.G.T. omedelbar askadning, igivelse, blixitik, uppfattning, 'blixit. fientlig in-  
ryckning, invall! kollar, kolhink, huvudnummer, ibl. det som bast drar folk. hav  
o. sjoar kringdrivande, ogat vanl. osynliga sma organismer. dangerous ved-  
ertaget bruk, domstolarnas, rattsvana, rattssed, rattegangsbruk. gava given  
forstavelsa? forstklassig, basta, finaste. Viva, picture. fruktamne, fosteranlag,  
'fro.' familjekretsen, bland sina, fortroligt. en tavlas, ritnings djup, dess formaga  
att ge riktig forestallning om former, avstand (luft, skuggor, farger). overblick  
course, handstil. One apologies sicksackformig bergstig, ormstig tone book. Ev-  
ery blodvatten book.\* code\*\* plan, utkast, forslag. fuktighetsmatrare \*\*

formalningens gud ett manghovdat vidunder SourceColeridgeWordsworthWhitmanBryantOn journeyed Gentian Fringed Gentian, whom wrote:memory.irak roll brother roller berlin heiner muller christa sin raged screamed, mean bush gun barrel's hot, we've got barricade heiner's christa's hand-grenade fall unity's mother roar unclear. Everyone reads falls her. "I fallen Accordingly date falling love. account skin-changing skin-chang- ing. talisman magic-card. Cut magic-card screen carry alway Mistakes illness codeine surrounded fleshy protuberances vestiges plagiarism things descend. Someone mistakes Spiders Scorpions eat spider Wayside folks eateth another. starts big forest-fire Fireweed Willow-Herb "glorify blackened waste" leads replanting. Rameses pet horned toad dinner cricket eaten "when baby musical possibilities." collared lizard next finishes Fairyland cited previous attribution. although fire mistake mistakes. memorize ||| contacted gift keeps giving" p. 23rd m. servant scribe died. put skiff. island. surfed emerges neural columnar apparatus. memory thickens bolts bolted infected salivary gland. doctors today. birds. ago... inferior philosophical phenomenology. today... soar imagination. looking theme lives. today thirty presented. skiff asking king queen interior hurts neck site corresponding interprets hurt pain. pain hurt. absence doctors.

—

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644. **Craig Allen Conrad**  
***Re: the blurb thing***

Sat 22 Nov 2003

Kasey,  
any reason to go to a poetry reading is fine.  
once he and Mytili start reading, whatever  
reasons drove people to drive there will dissolve.

to be honest, if i lived anywhere near San Francisco  
and read about the controversy, my interest would be  
sparked. because of all this we've recently seen a  
post on this list with 2 poems from the book  
in question, and it looks like a good book.  
and i'm glad that the publisher made the price  
available at the top of that post: \$12 post paid.  
my order will be in the mail soon.

CAConrad  
<http://phillysound.blogspot.com>

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645. **tom bell**

***Re: Why AARP Says "Yes" to the Medicare Prescription Rip-off & Limbaugh Of The Baile***

Sat 22 Nov 2003

---

Further thoughts on a grassroots takeover of AARP?

tom bell:

Boy, I don't know. This kind of surprised me. I hadn't expected AARP to turn on us and side with bush. I do have a way of sending email fairly efficiently, although it's getting much harder because so many of them are going to those forms you have to fill out.

Here are the web addresses that are handy to have for these times when you feel like smacking them around. Sometimes I just watch CSpan as I'm emailing the jerks and call their offices when they say stupid things.

Senate:

[http://www.senate.gov/general/contact\\_information/senators\\_cfm.cfm](http://www.senate.gov/general/contact_information/senators_cfm.cfm)

House:

<http://www.house.gov/house/MemberWWW.html>

It's easier if you just click on the ones that are direct emails, then type your message once. Copy and paste it into all the others. You can email the entire Senate in 10 minutes that way instead of trying to compose it over and over.

Here are three websites that are very informative, especially regarding all the things you never see in the news. If you will sign up at MoveOn.org, they will send you emails that are time sensitive on issues like this one today and the FCC thing a couple of months ago. It's really great to be a part of a movement that accomplishes something once in a while. All of these are safe and they don't send viruses. They're easy to opt out of also, if you decide to. I never get spam from them.

<http://www.legitgov.org/>

<http://moveon.org/>

<http://www.informationclearinghouse.info/>

Pam

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

From: "tom bell" <[REDACTED]>

To: "pinhookmo" <[REDACTED]>

Sent: Friday, November 21, 2003 8:50 PM

Subject: Re: AARP request

> I wouldn't call it seditious? Organizing is more like it. Is there a  
more  
> grassroots org than AARP? Someone could set up a website and invite  
members  
> of AARP? There's also a way of organizing emails and letters to reps I  
> plan on writing them individually.  
>  
> tom  
>  
> ----- Original Message -----  
> From: "pinhookmo" <[REDACTED]>  
> To: "tom bell" <[REDACTED]>  
> Sent: Friday, November 21, 2003 7:37 PM  
> Subject: Re: AARP request  
>  
>  
> > Hi Tom,  
> >  
> > Here's what AARP won't let me post. Funny, I never thought of myself as  
> > seditious before today.  
> >  
> > You're welcome to post anything I send to you. It's all public domain  
and  
> I  
> > found it without any problem. All of the information I send will be  
> > accurate. I understand from one other "email friend from AARP" that the  
> > Novelli email address I'm giving you may be so full that it will send an  
> > auto reply back. That's good though, because they will have to dig  
> through  
> > our messages to find any thing from an important senator!  
> >  
> > Toll free numbers to the Capitol switchboard, answered 24/7. Some of  
them  
> > work late and I have gotten through to a human at 1:00 a.m.  
> > [REDACTED]  
> > [REDACTED]  
> > [REDACTED]  
> > [REDACTED]  
> >  
> > Novelli's home phone, address & office email  
> > William D Novelli  
> >

> > [REDACTED]  
> >  
> > Phone: [REDACTED]  
> > 8006 Park Overlook Dr,  
> > Bethesda, MD 20817-2724  
> >  
> >  
> > Novelli's office - ask for Tony  
> > [REDACTED]  
> >  
> >  
> > Henry, ? (executive at AARP)  
> > [REDACTED]  
> >  
> >  
> > Rother, John AARP exec  
> > [REDACTED]  
> >  
> >  
> > Richard High, Exec. Dir  
> > [REDACTED]  
> >  
> >  
> > Interesting websites:  
> >  
> > <http://www.vote-smart.org>  
> > <http://www.campaignfinance.org>  
> > <http://www.opensecrets.org>  
> > <http://www.ericblumrich.org>  
> > <http://www.moveon.org>  
> >  
> > Be sure you turn up your sound and watch the animations on the  
> ericblumrich  
> > website. Some are funny; much is news we will never see on CNN.  
> >  
> > Thanks for your interest. I'm steaming.  
> >  
> >  
> > Pam  
> >  
> >  
> >

> >  
> >  
> >  
> > ----- Original Message -----  
> > From: "tom bell" <[REDACTED]>  
> > To: <[REDACTED]>  
> > Sent: Friday, November 21, 2003 7:25 PM  
> > Subject: AARP request  
> >  
> >  
> > >  
> > >  
> > >  
> > > Some poetry available through geezer.com  
> > >  
> > > Section editor for PsyBC www.psychbc.com  
> > >  
> > > Write for the Health of It course at  
> > > http://www.suite101.com/course.cfm/17413/seminar  
> > > http://www.suite101.com/course.cfm/17413/overview/37900  
> > > not yet a crazy old man  
> > > hard but not yet hardening of the  
> > > art  
> > >  
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646. **alexander saliby**

***Re: Why AARP Says "Yes" to the Medicare Prescription Rip-off & Limbaugh Of The Baile***

*Sat 22 Nov 2003*

---

Tom,

You must either be joking here, or uninformed! AARP ain't no saint. Simple facts of life: AARP is a mega millions industry having made it's original \$'s by insuring old folks. But it is, none the less, a major business and one of the nation's largest, funded special interest groups in D.C. Worse, they really don't, repeat, "Don't" represent the old codgers! They represent only their profit margins...most of the cash made from programs important to silverheads.



Want to clean up Washington? Eliminate special interest groups!

Top 3 SIG's: folks from Pharmacy, # 1; folks from enery/oil, # 2; old folks from AARP, #3. (this of course doesn't count the \$'s spent by unions jointly but tabulated individually as separate units. Fact is, if you add all the individual units here into a total, they are the #1 lobby group in the nation. And none of them is above reproach...IMO.

Alex

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

From: tom bell

To: [REDACTED]

Sent: Friday, November 21, 2003 11:32 PM

Subject: Re: Why AARP Says "Yes" to the Medicare Prescription Rip-off & Limbaugh Of The Baile

Further thoughts on a grassroots takeover of AARP?

tom bell:

Boy, I don't know. This kind of surprised me. I hadn't expected AARP to turn on us and side with bush. I do have a way of sending email fairly efficiently, although it's getting much harder because so many of them are going to those forms you have to fill out.

Here are the web addresses that are handy to have for these times when you feel like smacking them around. Sometimes I just watch CSpan as I'm emailing the jerks and call their offices when they say stupid things.

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<http://www.house.gov/house/MemberWWW.html>

It's easier if you just click on the ones that are direct emails, then type your message once. Copy and paste it into all the others. You can email the entire Senate in 10 minutes that way instead of trying to compose it over and over.

Here are three websites that are very informative, especially regarding all the things you never see in the news. If you will sign up at MoveOn.org, they will send you emails that are time sensitive on issues like this one today and the FCC thing a couple of months ago. It's really great to be a part of a movement that accomplishes something once in a while. All of these are safe and they don't send viruses. They're easy to opt out of also, if you decide to. I never get spam from them.

<http://www.legitgov.org/>  
<http://moveon.org/>  
<http://www.informationclearinghouse.info/>

Pam

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

From: "tom bell" <[REDACTED]>  
To: "pinhookmo" <[REDACTED]>  
Sent: Friday, November 21, 2003 8:50 PM  
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> I wouldn't call it seditious? Organizing is more like it. Is there a  
more  
> grassroots org than AARP? Someone could set up a website and invite  
members  
> of AARP? There's also a way of organizing emails and letters to reps I  
> plan on writing them individually.

>

> tom

>

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

> From: "pinhookmo" <[REDACTED]>  
> To: "tom bell" <[REDACTED]>  
> Sent: Friday, November 21, 2003 7:37 PM  
> Subject: Re: AARP request

>

>

> > Hi Tom,

> >

> > Here's what AARP won't let me post. Funny, I never thought of myself as  
> > seditious before today.

> >

> > You're welcome to post anything I send to you. It's all public domain  
and

> I

> > found it without any problem. All of the information I send will be  
> > accurate. I understand from one other "email friend from AARP" that the  
> > Novelli email address I'm giving you may be so full that it will send an  
> > auto reply back. That's good though, because they will have to dig  
> through

> > our messages to find any thing from an important senator!

> >

> > Toll free numbers to the Capitol switchboard, answered 24/7. Some of

them

> > work late and I have gotten through to a human at 1:00 a.m.

> > [REDACTED]

> > [REDACTED]

> > [REDACTED]

> > [REDACTED]

> >

> > Novelli's home phone, address & office email

> > William D Novelli

> >

> > [REDACTED]

> >

> > Phone: [REDACTED]

> > 8006 Park Overlook Dr,

> > Bethesda, MD 20817-2724

> >

> >

> > Novelli's office - ask for Tony

> > [REDACTED]

> >

> >

> > Henry, ? (executive at AARP)

> > [REDACTED]

> >

> >

> > Rother, John AARP exec

> > [REDACTED]

> >

> >

> > Richard High, Exec. Dir

> > [REDACTED]

> >

> >

> > Interesting websites:

> >

> > <http://www.vote-smart.org>

> > <http://www.campaignfinance.org>

> > <http://www.opensecrets.org>

> > <http://www.ericblumrich.org>

> > <http://www.moveon.org>

> >

> > Be sure you turn up your sound and watch the animations on the

> ericblumrich  
> > website. Some are funny; much is news we will never see on CNN.  
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> > Thanks for your interest. I'm steaming.  
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> > To: <[REDACTED]>  
> > Sent: Friday, November 21, 2003 7:25 PM  
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> > > Section editor for PsyBC www.psychbc.com  
> > >  
> > > Write for the Health of It course at  
> > > <http://www.suite101.com/course.cfm/17413/seminar>  
> > > <http://www.suite101.com/course.cfm/17413/overview/37900>  
> > > not yet a crazy old man  
> > > hard but not yet hardening of the  
> > > art  
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647. **tom bell**

***Re: Why AARP Says "Yes" to the Medicare Prescription Rip-off & Limbaugh Of The Baile***

Sat 22 Nov 2003

---

Alex, It's a very peculiar 'membership' organization where the members apparently have no say. I'm paging through their message board and a lot of people are discovering this tonight with the vote going on in the house. Sadly, people are resigning rather than reforming AARP. Hope this changes before the election Geezers need a better voice.

Tom

Some poetry available through geezer.com

Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

Write for the Health of It course at

<http://www.suite101.com/course.cfm/17413/seminar>

<http://www.suite101.com/course.cfm/17413/overview/37900>

not yet a crazy old man

hard but not yet hardening of the

art

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648. **August Highland**

***Interviews***

Sat 22 Nov 2003

---

In case anyone is interested, there are a couple of new interviews out there about my work.

Romania:

<http://www.imagikon.ev.ro/>

South Africa:

<http://www.donga.co.za/>

sincerely,

august highland

alphanumeric labs

--"language is a style statement"

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

muse apprentice guild

--"expanding the canon into the 21st century"

[www.muse-apprentice-guild.com](http://www.muse-apprentice-guild.com)

culture animal  
--"following in the footsteps of tradition"  
www.cultureanimal.com

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649. **Ward Tietz**

***Textes en performance conference--Geneva***

*Sat 22 Nov 2003*

---

I'm heading off shortly for the "Textes en performance" conference in Geneva, and I thought I'd post some information about it for those on the list who might have interest and also read French. I'll try to post something about it after I get back.

Ward Tietz

"Textes en performance" débute ce prochain jeudi 27 novembre 2003, à 14h30, dans la salle U159 (Uni-Dufour, 1er étage). Vous en trouvez le programme complet sur <http://cernet.unige.ch/colloc>

Textes en performance  
Colloque international  
Genève, 27-29 novembre 2003

Programme:

\*

textes en marge  
jeudi 27 novembre 2003 < après-midi  
salle U159 (Uni-Dufour)  
présidence: Laurent Jenny

14h30  
André Hurst, recteur de l'Université de Genève  
Ouverture

14h40  
Laurent Jenny, Université de Genève  
Introduction

14h50  
Luzius Keller, Université de Zurich  
Note, brouillon, texte. À propos des Carnets de Marcel Proust

15h10  
Ioana Both, Université Babes-Bolyai de Cluj-Napoca (Roumanie)  
Entre le bruit et l'oeuvre: lecture de quelques manuscrits "illisibles"

15h30

Pause

16h00

Olivier Ertzscheid, Université de Toulouse (France)

Génération de texte et hypertextes: de la logique de l'oeuvre à celle de ses versions

16h20

Discussion

\*

vidéo poésies

jeudi 27 novembre 2003 < 20h30

Centre pour l'image contemporaine, 5 rue du Temple

\*(saint-gervais, genève)

production: CIC, André Iten

Æ

Présentation du programme de la soirée

\*

textes en voix

vendredi 28 novembre 2003 < matin

salle U159 (Uni-Dufour)

présidence: Vincent Barras

09h00

Vincent Barras, Université de Lausanne

Introduction

09h10

Yasmina Foehr-Janssens, Université de Genève

L'écriture médiévale comme performance

09h30

Cinthia Meli, Université de Genève

Un texte en mouvement à l'âge classique: les sermons de Bossuet

9h50

Jean-Désiré Banga, Université de Yaoundé (Cameroun)

L'oeuvre vocale en Afrique noire: situations performantielles et socialité

10h10

Discussion

10h30

Pause

11h00

Caroline Bergvall, Dartington College of Art (Angleterre)

say: «Parsley» - écriture contextuelle

11h40

Dominique Kunz Westerhoff, Université de Genève

Aphonies? L'image ou le son, le choix des avant-gardes poétiques

12h00

Guilhem Fabre, Université Paris 7-Denis Diderot (France)

Gil Wolman et François Dufrêne: du récital lettriste à la performance

12h20

Discussion

\*

textes en scène

vendredi 28 novembre 2003 < après-midi

salle U159 (Uni-Dufour)

présidence: Éric Eigenmann

14h30

Éric Eigenmann, Université de Genève

Introduction

14h40

Florence Dupont, Paris 7-Denis Diderot et Collège International de philosophie (France)

Facere ludos: la fonction rituelle de l'écriture du texte dans la comédie romaine: un exemple, le pseudolus de Plaute

15h00

Danielle Chaperon, Université de Lausanne

La scène du mensonge: la parole dramatique en performance

15h20

Françoise Dubor, Université de Poitiers (France)

L'Empereur de Chine: la trace d'une archéologie théâtrale de la performance

15h40

Discussion

16h00

Pause

16h30

Natacha Allet, Université de Genève

La scène invisible dans l'oeuvre d'Antonin Artaud



16h50

Patrick Suter, Université de Genève

De l'illisibilité comme condition de la performance: listes écrites et jouées chez Valère Novarina

17h10

Discussion

\*

poésies sonores

vendredi 28 novembre 2003 < 20h30

Atelier 51, 10 rue des Vieux-Grenadiers

Bâtiment 6/4, 1er étage (Ancienne SIP Plainpalais) - 1205 Genève

production: Roaratorio, Genève

Æ

Présentation du programme de la soirée

\*

"resistance in the material"

samedi 29 novembre 2003 < matin

salle U159 (Uni-Dufour)

présidence: Ambroise Barras

09h00

Ambroise Barras, Université de Genève

Introduction

09h10

Anne Réach-Ngô, Université de Paris 4-Sorbonne (France)

Paratextes éditoriaux et "lectures du visible" à la Renaissance

09h30

Brigitte Ouvry-Vial, Université de Paris 7-Denis Diderot (France)

Du texte au livre: le geste éditorial ou l'accomplissement de l'oeuvre

09h50

Véronique Henninger, Genève

Fonctionnement de l'oeuvre et variations du sens dans les éditions illustrées des Chants de Maldoror

10h10

Discussion

10h30

Pause

11h00

Simon Biggs, Sheffield Hallam University (Angleterre)

Performance

11h40

Lorenzo Menoud, Genève

Poésies concrètes: de l'espace de la page à la scène de la rue

12h00

Ward Tietz, Georgetown University (USA)

Future Claims to the Category of Poetry

12h20

Discussion et clôture du colloque

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650. **Larry Sawyer & Lina ramona**

***Re: MILK MAGAZINE/VOL 5***

*Sat 22 Nov 2003*

---

milk magazine

editor/Larry Sawyer

fiction/web editor/Lina ramona Vitkauskas

milk volume 5 now online with . . .

<http://www.milkmag.org/vol5home.htm>

poetry:

Bill BERKSON

Jenna CARDINALE

Jorge Lucio de CAMPOS

Mirela Ramona CIUPAG

Tom CLARK

Adam CLAY

Stacy Elaine DACHEUX

Linh Dinh

Stacey DUFF

kari EDWARDS

Vernon FRAZER

Michael McCLURE

Sheila E. MURPHY

Daniel NESTER

Jerome ROTHENBERG

John SOLT

Tony TOWLE

Abram VALDEZ

Mark WINTER

fiction:

Ovidiu BUFNILA

Brendan CONNELL

Graham CATT

Jason DeBOER

Soren Alberto GAUGER

Allan GRAUBARD

Sergey KARPUKIN

Prasenjit MAITI

Eleanor LEVINE

Bryan McMILLAN

Mike MELLISH

Ryan Robert MULLEN

Ron PORTER

Willie SMITH

Paul A. TOTH

D. Harlan WILSON

Derek WHITE

PLUS features:

20 Questions w/Michael McClure [tk]

The Ghazal: Kirby Olson [tk]

Visual Art: David Hwang, Wendy Lu, Charles Henri Ford

Tom Hibbard: Fantasy Niedecker

Online Chapbook: Michael Rothenberg [tk]

With even more to come! We're still reading for the current issue!

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651. **Ytzhak**

**INFO: new york city--women of word**

*Sat 22 Nov 2003*

---

INFO: new york city--women of word

=====

WOMEN OF WORD

Saturday, December 6, 2003

10pm

\$12 (\$10 with this email)

A night of supreme spoken word, poetry, and performance art from a female perspective featuring

Helena D. Lewis / Angel / Mahogany L. Browne / and Jennifer Cendana Armas.

Nuyorican Poets Cafe

236 East 3rd Street

East Village Manhattan

Info: <http://www.nuyorican.org> or [www.arcose-ny.com](http://www.arcose-ny.com) >>

--  
-

---

Stay Strong

"Peace sells but who's buying?"

Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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652. **Steve Armstrong**

***Wegway6 launch at Edward Day Gallery***

*Sat 22 Nov 2003*

---

This is a multipart MIME message.

--= Multipart Boundary 1122031512

--= Multipart Boundary \_EXTRA\_1122031512  
charset="iso-8859-1"

Wegway6 launch party

at the new Edward Day Gallery location, 952 Queen Street West, Toronto on  
Thursday, November 27 from 7 to 9 pm

There will be art, music, magazines and beverages.

Come see the Edward Day Gallery grand opening exhibition and the latest issue of Wegway Primary Culture.

Steve Armstrong

Publisher

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

If you want to be removed from my list, please reply with "remove", or a synonym for "remove" such as "delete" or "take off", in the subject line. I will then do that. But I would recommend hanging in there because there won't be another issue of Wegway for six months or so and that means this email source will be relatively quiet for a while.

--= Multipart Boundary \_EXTRA\_1122031512

charset="iso-8859-1"

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FONT-FAMILY: arial

}

</STYLE>

</HEAD>

<BODY>

<DIV><FONT size=4><STRONG>Wegway6 launch party</STRONG></  
FONT></DIV>

<DIV><FONT size=4></FONT>&nbsp;</DIV>

<DIV><FONT size=2>at the <STRONG>new</STRONG> Edward Day Gallery  
location, 952

Queen Street West, Toronto</FONT></DIV>

<DIV><FONT size=2>on Thursday, November 27 from 7 to 9 pm</FONT></  
DIV>

<DIV><FONT size=2></FONT>&nbsp;</DIV>

<DIV><FONT size=2>There will be art, music, magazines and  
beverages.</FONT></DIV>

<DIV><FONT size=2></FONT>&nbsp;</DIV>

<DIV><FONT size=2>Come see the Edward Day Gallery grand opening exhi-  
bition and

the latest issue of Wegway Primary Culture.</FONT></DIV>

<DIV><FONT size=2></FONT>&nbsp;</DIV>

<DIV><FONT size=2></FONT>&nbsp;</DIV>

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  filename="Wegway6 cover low res.jpg"
```

FO1D/j2/4EK//9k

--= Multipart Boundary 1122031512--

[↑ Contents](#)

653. **Stephen Vincent**

## Baghdad Burning

Sat 22 Nov 2003

In case -as with myself - you are totally fed up and suspicious with Military to Corporate channel updates on the 'progress in Iraq', I suggest reading this running blog account of the Occupation from a more than ever bewildered Iraqi resident point of view.

<http://riverbendblog.blogspot.com/>

Hi recent takes on the new military offensive are particularly refreshing - both sad and comic - even as he induces the strong impression that the US is run by some seriously deluded Schizophrenics who have absolutely no clue as to where they are, what they are doing and why.

Grievous.

Stephen V

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654. **Kirby Olson**

***Re: in defense of Koenke's Rouge State***

*Sat 22 Nov 2003*

---

I probably shouldn't say anything here but suffice it to say that I thought that transgender people were mostly having a lot of fun due to movies like La Cage Aux Folles and movies with Dustin Hoffman and Steve Martin where they have women inside of them or something -- I had no idea what these people are really going through. Kari -- who I didn't previously know -- wrote a backchannel very nice straightforward account of what she's experienced as a therapist over nine years in San Francisco -- police beating and raping transgender inmates -- police harassing these people -- to the point that some words have taken on a very deep meaning for her -- she has much more context for her decision than probably I could humanly absorb in nine lifetimes (but I absorbed enough to feel much more sensitivity about the matter) -- but she never threatened a boycott -- she made that clear in another frontlisted post. She's just feeling kind of tired and disgusted -- I got an inkling of this through her backchannel posts -- and have stayed up for two nights feeling like hell that I didn't know about this world that these people are having to endure, to the point that I didn't even think it was true. I now know differently. At any rate, I shouldn't be speaking for anybody else, but she did say about twenty posts back or so that she supported the reading in principle, but didn't want to go. She has a right to that, right? Just as everybody is supporting the right to attend. And nobody is talking about censorship. Just trying to feel the enormous weight of the words that we are using to those who are really living within them.

At any rate, go! And write a report about it. I want to know more about this.

-- Kirby Olson

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655. **cheryl burket**

***Nov. 2003 dotlit mag. online***

*Sat 22 Nov 2003*

---

Commissions

Poetry

Prose

Non Fiction

## Hypermedia Reviews

Vol. 4 Issue 2 Nov. 2003

Queensland University of Technology  
Brisbane

<http://www.dotlit.qut.edu.au/>

<http://www.dotlit.qut.edu.au/200302/water.html>

cheryl burket  
san francisco

=====

[http://www.mills.edu/580Split/burket\\_elvis.html](http://www.mills.edu/580Split/burket_elvis.html)

[http://www.burningpress.org/va/poethia/poethia\\_single05.html](http://www.burningpress.org/va/poethia/poethia_single05.html)

<http://www.synrgistic.com/eclipse99/home.htm>

<http://www.nea.gov/features/Writers/burket.html>

<http://www.xantippemag.com>

<http://www.cometmagazine.net>

<http://www.potespoets.org/abacus.htm>

---

Need a shot of  
Hank Williams or Patsy Cline? The classic country stars are always singing on  
MSN Radio Plus. Try one month free!  
<http://join.msn.com/?page=offers/premiumradio>

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---

### 656. **Kirby Olson**

#### ***Re: query***

*Sat 22 Nov 2003*

---

The Dictionary of Surrealism edited by Jose Pierre has a pretty good list of all the members, plus mini-biographies.

The surrealists' leader was Andre Breton, and he excommunicated people all the time. So the list is not stable. Almost every year there were excommunications. At some points there were as many as sixty members, at other points there were less. And some members were thrown out and later readmitted. When Breton died in 1966 the movement lost most of its momentum. In 1969, it was decided by the remaining members to officially dissolve the movement.

However, there is a group in Paris that still calls itself the surrealist movement. I have known some of their members. Most agree that this group doesn't have the talent or power of the original group, but some of these people are very interesting. I knew a marginal member of the group in Finland (he was a



neighbor) by the name of Philippe Jacob. He has written very good poems, but he doesn't publish them. He only shows them to a few friends.

There are any number of histories of the movement, but one that I'm partially to is Raoul Vaneigem's book *A Cavalier History of Surrealism*, published by AK Press. Vaneigem wrote the book in three days, but it has some of the zest and inventiveness that the original surrealists had. Vaneigem was a member of the situationist group that was big in the fifties and sixties, and borrowed from surrealism and tried to mix it with what I consider to be Lukacian Marxism.

If you read French the best insider account is Philippe Soupault's *Memoires de l'Oublie 1923-1926* as this was the heroic stage of the movement. All their best stuff was being written at that point. After the thirties Breton was their greatest writer. I especially love *Arcane 17*, when he turned toward an ecological feminism shortly after the Second World War, in which he mentions a Canadian island called Roc Perce as the new Notre Dame -- an uninhabited island off the Canadian coast and in existence for thirty thousand years!

-- Kirby Olson

Mark Weiss wrote:

*Anyone know where I can find a membership list for the surrealist movement?*

*A serious question: there was in fact an official membership, as wacky as that seems.*

*Mark*

[↑ Contents](#)

657. **kari edwards**  
***Re: Baghdad Burning***  
*Sat 22 Nov 2003*

thank you... great site.. the wall of propaganda is so thick now...this allows a little light...  
kari

On Saturday, November 22, 2003, at 12:37 PM, Stephen Vincent wrote:

*In case -as with myself - you are totally fed up and suspicious with Military to Corporate channel updates on the 'progress in Iraq', I suggest reading this running blog account of the Occupation from a more than ever bewildered Iraqi resident point of view.*

*<http://riverbendblog.blogspot.com/>*

*Hi recent takes on the new military offensive are particularly refreshing - both sad and comic - even as he induces the strong impression that the US is run by some seriously deluded Schizophrenics who have absolutely no clue as to where they are, what they are doing and why.*

*Grievous.*

*Stephen V*

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658. **Mark Weiss**

**Re: query**

Sat 22 Nov 2003

---

I appreciate all responses, front and backchannel. I'm not really looking for a history of the movement--I'm reasonably familiar with it--just for as complete a list as I can find of 1920s and 30s members--I'll try the dictionary--to see if I can figure out some of the unacknowledged criteria for Breton's choice of who to include and who to exclude.

Mark

At 03:59 PM 11/22/2003 -0500, Kirby Olson wrote:

>The Dictionary of Surrealism edited by Jose Pierre has a pretty good list of  
>all the members, plus mini-biographies.

>

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>In 1969, it was decided by the remaining members to officially dissolve the  
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>  
>-- Kirby Olson  
>  
>  
>  
>  
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>  
> > Anyone know where I can find a membership list for the surrealist move-  
ment?  
> >  
> > A serious question: there was in fact an official membership, as wacky as  
> > that seems.  
> >  
> > Mark

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659. **Joe Brennan**

***U.S. Ambassador Says Haiti Is In Cheney's Crosshairs***

Sat 22 Nov 2003

---

U.S. Ambassador Says Haiti Is In Cheney's Crosshairs

"Chavez A Goner Too" Says Armitage

by Palsied Codd

The Assassinated Press

EVIDENCE MOUNTS THAT PAUL WELLSTONE WAS MURDERED!

DID DICK CHENEY GIVE THE ORDER?

Ass. Press Semantics Alert---The Above Question Is Rhetorical.

Point of View By JIM FETZER

One man's opinion: Evidence indicates that Wellstone crash was no accident

SPECIAL TO THE ASSASSINATED PRESS

<A HREF="http://www.theassassinatedpress.com/">Click here: The Assassinated Press</A>

They hang the man and flog the woman  
That steal the goose from off the common,  
But let the greater villain loose  
That steals the common from the goose.

Constant apprehension of war has the same tendency  
to render the head too large for the body. A standing military  
force with an overgrown executive will not long be safe.  
companions to liberty. -- Thomas Jefferson

"America is a quarter of a billion people totally misinformed and disinformed by  
their government. This is tragic but our media is -- I wouldn't even say corrupt  
-- it's just beyond telling us anything that the government doesn't want us to  
know."

Gore Vidal

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660. **August Highland**

***STABILITY YES FUCK***

Sat 22 Nov 2003

---

STABILITY YES FUCK

UP STOOD slide forward towards Christine Jo waiting took hand stood Camille  
SEAN Jay just stood shock Jo gonna thank GOT CROWDED even got old porno  
guy like GUYS STANDING JERKING SUCKING DICK reached globes left chick  
mouth brunet foot inches REACHED catching brunet foot inches REACHED

slowly first again thought most beautiful girl PHONE KATIE Jesse Trevor shaft contradiction too MYSELF

SECONDS BRUNET really paid Well INCHES Jesse GOT OFF SOFTLY incredible experience life TELLING SOME LIKED YES FUCK GOT

EYEBROWS SURPRISINGLY STEVE time revealing thong bikini bottoms matching SIZED UP SILLY GRIN SMILED STEVE time revealing thong bikini bottoms matching KATIE WINS KATIE Jesse Trevor shaft PROBE BETHANY CROUCHING TAKEN BREATHED

THRILLING INWARD something fuck self THRILLING HOURS ENJOYED orgies slowly first again wanted get sucked Rob seen cunt Sweaty ZONES AHOLD REALIZED ARSE CHEEKS sexy smiles all dress ended mid-thigh felt all pants back went down stairs making swell up very very SIGHED STEPPED

COCKS DEFEATED alone two hot girls tan globes left chick mouth WRAPPING got mad never think like TIGHTLY LOTION raspberry surface anus only wore glass said CHRIS GORGEOUS red long hair knew suck smooth animal completely against spit guys cum swallow down hoped see eventually collapsing signatures give city cum want cum bulge vein dick passing GIRLS ENJOYED orgies slowly first again GUYS alone two hot girls tan FEMALES loving kiss LOVING hair telling THUMPING DEBBIE GRASPING slippery folds eased labia apart REALIZING making door cracked little let some why

WAVES through skin tender ready hair telling CLIT crying spoke Steve said exposing soft swollen head ran THONG BOTTOMS MATCHING CIRCLES Jesse KATIE SMILED raspberry surface anus only crying spoke Steve said picking up turned head kept flinging AM LOOKING really proved make love frequently LEAVING Jo waiting took hand stood Camille SEAN Jay just stood shock Jo gonna thank GOT SLEDGE great shape lbs feet inches started rubbing cunt GUT Rob all WHY shoulders turned facing away start fucking brunet foot inches neck Another one guys BRUNET sat GONNA day pulling horny men off INCHES

CLIT CIRCLES Jesse short six two only LAUGHED making swell up very very JIM raspberry surface anus only see see soothing warm shoulders turned facing away close because experience Chris CHICKS start fucking brunet foot inches CONFUSING catching brunet foot inches two spurts disappearing contradiction too MYSELF CRAVE GUT RETURNED took Jim firm muscles knead wonderful make another climax UP cocks BRENDA why finally moved Michael Rob UP SOME WORKED MANNERS waves Fuck fuck pulls Debbie clean cum TAKING Steve mouth own Joy pleasing much gripping rather Trevor Chris swam up red long hair knew suck smooth animal completely against spit guys cum swallow down hoped see eventually collapsing signatures give city cum want cum bulge vein dick passing

angling cum finally revealed best friend Trevor Chris swam up CUMIN PLACED up too imagine trouble blowing sex secretary FORTH DICK REACHED UP special making love hair telling underarm squeamish really put teeth YAPPING short six two only SENSATIONAL EMMA Trevor Chris swam up LOOKING MMM waves Fuck fuck SOME BETHANY WAVES through skin tender ready hair telling replied see those tits eventually collapsing woke asked wanted join short six two only come Steve mouth own Joy went sat up table SIGHED FORTH DICK REACHED UP GOT LUBE incredible experience life TELLING KATIE Jesse Trevor shaft THANKED PULLED LOOKED INCREDIBLY SEXY special making love hair telling underarm squeamish really put teeth door cracked little let some SHUDDERED REALIZED short six two only SENSATIONAL EMMA Trevor Chris swam up SINGLED all rest pulled car really classy goes slippery folds eased labia apart REALIZING making door cracked little let some why GOT strong supple thighs seem PORNO right slowly first again excruciating slowness feel SIZED UP PROBE BETHANY CROUCHING TAKEN Brenda some clear metre half air still truck stop well

CAPPED little slut suck BLASTED particularly care go wander PAID replied see those tits GLOBES BRUNET really paid Well INCHES STROKES Alec vice versa all HARDER GETTING LETTING tight pixieish slide forward towards Christine sloppy tight pixieish slide forward towards Christine whoever banging things straight Pam got up

climax some drifted off asleep SLID got mad never think like thinking now found pictures eventually collapsing make love frequently Rachel guys standing hard jerking Brenda tummy very slowly dress down exposing breasts SUPERMAN face tell KATIE GETTING tan sore KY best butter catching brunet foot inches started rubbing OURSELVES tears streaming globes left chick mouth touch electric DROVE told VD anything like well RETURNED took Jim firm muscles knead wonderful make another climax UP cocks BRENDA climax some drifted off asleep SLID got mad never think like thinking now found pictures eventually collapsing make love frequently Rachel guys standing hard jerking Brenda tummy very slowly dress down exposing breasts SUPERMAN face tell KATIE GETTING tan sore KY best butter catching brunet foot inches started rubbing OURSELVES BRUNET really paid Well INCHES

GOT strong supple thighs seem PORNO right slowly first again excruciating slowness feel ALEC raspberry surface anus only UH short six two only LAUGHED making swell up very very JIM raspberry surface anus only see see UNDERSIDE UNRELATED WAVES through skin tender ready hair telling Brenda some clear metre half air still truck stop well HANDS TERRY puss started fascinating orgasms almost balls thought most beautiful girl yes HANDS TAKING dialed husband tell walked now time let ourselves GRABS PULLING

august highland

alphanumeric labs

--"language is a style statement"

www.alphanumericlabs.com

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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661. **Stacey Duff**

***Re: Hermaphrodites and Violence***

*Sat 22 Nov 2003*

---

Can we not play at being hermaphroditic? Apart from the issue of whether an hermaphrodite has or has not refined itself through a physical operation, I think poems, like people, are hermaphroditic by nature.

I also prefer the idea of a poet who changes her gender and orientation several times in a poem. Crossing over and back within the poem prevents the false modesty we might otherwise fall prey to if we really conceived ourselves as either/or. Quite possibly, we are both (sexes), despite one being dominant, physical, and at times invasive.

I assume no one is suggesting that we gingerly remove violence from language. Removal is the most violent of acts, and its reaction can only be doubly violent. Also, silence might precede violence just as easily as mimicking violence might precede violence. There is no way around it. I feel far safer having accustomed myself to violent language, because I would rather look at the possibilities of living, and dying. I feel these things through language, either in lieu of, in imitation of, or in preparation of their fulfillment.

I think it is far better to train ourselves for what violence will come (even if our next encounter with violence is the last and greatest, death) than to

forget that we have experienced it (even if our previous encounter with violence was the first and smallest, birth).

Then, of course, there are those of us who pleasure each other with small plays of violence, and love each other the more after each strike. I am not talking here of a deviant sexuality, but simple daily human intercourse. But I'm afraid with this last observation, I may be steering away from the topic at hand.

Best,  
Stacey Duff

--- Automatic digest processor

<[REDACTED]> wrote:

> There are 47 messages totalling 3489 lines in this  
> issue.

>

> Topics of the day:

>

> 1. NEW BOOKS by Kathleen Fraser, Rachel Blau  
> DuPessis, Robin Blaser, and Chus

> Pato translated by Erin Moure

> 2. "...operation"

> 3. The "hermaphrodite" discussion (5)

> 4. BURNT PARTITION/GOSPEL OF THE CELLS

> 5. BROADBAND SLEEP CONNECTION/FETISHIZED REFRAG

> 6. Gender and Pronouns in the Phillippines

> 7. in defense of Koeneke's Rouge State (3)

> 8. Benefit for Todd Colby & families of the

> Monitor Street Fire: 12/14

> 9. <No subject given>

> 10. INFO: london--cd launch for nii parkes and  
> ainsley burrows

> 11. Andrew Joron, FATHOM

> 12. is there a problem using the word

> "hermaphrodite" in a poem?

> 13. ...operation (3)

> 14. Darwinian poetry

> 15. wellstone crash called no accident

> 16. Black Dog Songs by Lisa Jarnot

> 17. Four more missing women



- > 18. miami and london (2)
- > 19. Why AARP Says "Yes" to the Medicare  
> Prescription Rip-off & Limbaugh Of The  
> Baile
- > 20. Why AARP Says "Yes" to the Medicare  
> Prescription Rip-off & Limbaugh Of  
> The Baile
- > 21. poem of the day
- > 22. 4
- > 23. citation question (2)
- > 24. Urgent message for the poetry community
- > 25. E-mail Contest (4)
- > 26. bumplist
- > 27. a poem
- > 28. World AIDS Day Reading--December 2, 2003
- > 29. the blurb thing
- > 30. query (3)
- > 31. Protests Greet Sentence for Bush Hate Mail
- > 32. |||

>  
>

- 
- >
  - > Date: Thu, 20 Nov 2003 22:17:30 -0800
  - > From: Peter Quartermain
  - > <[REDACTED]>
  - > Subject: NEW BOOKS by Kathleen Fraser, Rachel Blau  
> DuPessis, Robin Blaser, and Chus Pato translated by  
> Erin Moure
  - >
  - > FOUR EXCITING NEW TITLES FROM NOMADOS, NOVEMBER 2003
  - >
  - > POST FREE to members of the Poetics List sending  
> CASH OR CHEQUE WITH  
> ORDER directly to Peter Quartermain, 846 Keefer  
> Street, Vancouver B.C.,  
> Canada V6A 1Y7.
  - >
  - > Order these for your library!
  - > Get copies for yourself!
  - >
  - > =====

- >
- > Kathleen FRASER. H I DDE VIOLETH I DDE VIOLET.
- > 36pp. ISBN
- > 0-9731521-7-6 \$12.00 plus \$2.50 p&p.
- > ("Fraser's linguistic play and typographical
- > invention have never been
- > more assured and brilliant." Marjorie Perloff)
- >
- > Rachel Blau DuPLESSIS. DRAFT, UNNUMBERED: PRÉCIS
- > 32pp. ISBN
- > 0-9731521-6-8. \$12.00 plus \$2.50 p&p.
- > (Précis proposes, "in the name of gloss," a
- > narrative accompaniment to
- > the first 57 poems of DuPlessis's ongoing series,
- > Drafts, composing a
- > different order of folding-on-itself than readers
- > have encountered thus
- > far, one subjectively tensed between notions of
- > summary and draft."
- > Louis Cabri)
- >
- > Robin BLASER. THE IRREPARABLE. 32pp. ISBN
- > 0-9731521-1-7. \$10.00
- > plus \$2.50 p&p.
- > ("Who else but a poet, and not just any poet but
- > Canada's Robin > Blaser,
- > could take on that word "transcendence" and
- > recuperate it in the > moment
- > of a civic frame, one with the capacity to restore
- > us to the "world"
- > restless in world, the "where is" which is where
- > we abide." > Erín Moure)
- >
- > Chus PATO, translated from the Galician by Erin
- > MOURÉ. FROM > M-TALÁ by
- > CHUS PATO. 44pp. ISBN 0-9731521-8-4. \$12.00 plus
- > \$2.50 p&p.
- > ("A poet, who has always shunned metaphor and
- > lyric escapism, puts the
- > world on poetic display and pulls it
- > apart in its complexity." Helena González
- > Fernández)

>  
> =====  
>  
> FORTHCOMING  
>  
> Charles BERNSTEIN. WORLD ON FIRE.  
>  
> =====  
>  
> BACKLIST  
>  
> Daphne MARLATT. SEVEN GLASS BOWLS. 24pp. ISBN  
> 0-9731521-5-X. \$10.00  
> plus \$2.50 p&p.  
> ("Home and the closeness of the beloved," she  
> writes. There can be > no  
> subject as important to the poet and the rest of us,  
> and in this lovely  
> poem, Daphne Marlatt continuously achieves her best  
> yet "homing in."  
> That present participle is our sweet clue to a  
> mystery we are encouraged  
> to enter. Gladly. George Bowering)  
>  
> Dodie BELLAMY. FAT CHANCE.. 40pp. ISBN  
> 0-9731521-3-3. \$12.00 plus  
> \$2.50 p&p  
> (Bellamy's Fat Chance is pellucid, masterful prose,  
> at once a bodiceful  
> of grainy secrets, a set of falsities, and a  
> treasury of urbane/innocent  
> candor. There are many reasons I read Bellamy, not  
> least for the  
> rapidity of insight, mediumistic sprit, and her  
> enormous, at times  
> jocular, tenderness. Lissa Wolsak)  
>  
> Kevin KILLIAN. ISLAND OF LOST SOULS: A PLAY .  
> 76pp. ISBN  
> 0-9731521-4-1. \$14.00 plus \$2.50 p&p.  
> (Will Gabrielle Kerouac be able to protect the  
> befuddled genius of her

- > son, Jack, from Hollywood producers hot to make a
- > musical out of his
- > masterpiece, *On the Road*, a book she herself wrote
- > while he was
- > unconscious? Will she find love in the arms of
- > ailing heiress Sunny von
- > Bulow? Killian exposes at every turn the tangled
- > contradictions of
- > modern life, the fragility of the individual talent,
- > the weird panic
- > that ensues when suddenly you remember that many
- > years ago you gave your
- > baby away at the top of a waterfall)
- >
- > Robin BLASER and Meredith QUARTERMAIN. *WANDERS*:
- > Nineteen poems with
- > nineteen responses. 40pp. ISBN 0-9731521-0-9.
- > \$10.00 plus \$2.50 p&p.
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- > Marianne Moore." Daniel Comiskey "An amazing,
- > even jaw dropping
- > performance . . . . her poems absolutely stand up to
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- > Blaser's own . . . . The sum of it is totally
- > exhilarating." Ron
- > Silliman)
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> book." Rachel Blau DuPlessis)  
>  
=== message truncated ===

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662. **Catherine Daly**

***FW: new book***

*Sun 23 Nov 2003*

---

Dear Friends:

My new book, *Narrative of Power: Essays for an Endangered Century*, is just out from Common Courage Press in Maine. Common Courage is one of the few small truly independent presses left in this age of corporate everything. It publishes Chomsky, Zinn, Harbury, Farmer, etc. Because they don't have a huge advertising budget, I am taking it upon myself to tell you about the book, and to urge you to order a copy from their website ([commoncouragepress.com](http://commoncouragepress.com)) or your local independent bookseller.

Some of you are mentioned in this book. Some have shared experiences about which I write. Some will no doubt recognize moments where our lives have intersected. All of you are as concerned as I am about the current state of political takeover and what we might do about it. The essays are all about power, but the subjects range from memory, women who row the Colorado River, and lesbian motherhood to shame as a political weapon, fundamentalism, and of course 9/11. Thank you so much for your support.

In struggle, Margaret.

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663. **Alan Sondheim**

***I WILL MESS WITH YOUR DEAD***

*Sun 23 Nov 2003*

---

I WILL MESS WITH YOUR DEAD

Hi! It's Hi! some It's pictures some for pictures you, for Sondheim you, Subject: Sondheim, stiffer is Subject: better.....8e Sondheim, Content Sondheim preview: planetaria planetaria augusta carven buddha augusta knoll buddha

btu knoll hjq btu Content hjq preview: I PAIN WILL TO SPEAK GO VERY AWAY. CLEARLY. I WANT NOTHING THE MORE PAIN I TO WILL GO SPEAK AWAY. VERY NOTHING WANT MORE THE DO TO WITH LEAVE PAIN. ALONE. MURDEROUS TO FURY DO LEAVE THE ME PAIN. ALONE. I NOT MURDEROUS KILL WOMEN ANY OR MORE. MEN. WOMEN ANY OR MORE. MEN. I MY SIGNATURE. SIGNATURE. YOU YOU KNOW KNOW AND AND DO PLEASE THE DEAR PAIN. GOD I HELP WILL ESCAPE KNOW WRITE GOD SIGNATURE THE ON SIGNATURE YOU. ON CARVE NAME YOUR YOU. NAME I IS WILL AUGUSTA GRASSY BUDDHA. KNOLL. MET MANY GRASSY HARD KNOLL. AUGUSTA HOW BUDDHA. MANY YOU BTU. MET WENT ON HARD THE DOWN ON TOOK I PICTURES AM AM YOU SPEAKING TOOK THIS KILL EIGHTH ME TIME OR ME. IS STOP THE AGAIN. ME. OH I WITHOUT BEHIND. LEAVING GOD BEHIND. ON HE'S WITHOUT COMING WHILE SONDEHEIM. THERE SAVE IS YOURSELF STILL WHILE TIME. THERE WE STILL DON'T TIME. COMING WE SONDEHEIM. BOTH SAVE DON'T YOURSELF HAVE SIGNATURE DIE. THIS IN HAVE PENIS. DIE. SIGN CARVE HIS MY PENIS TOP NAME. AND THROW OF A HIS WOMAN PENIS TOP MY OF NAME. HIM I THEY PENIS. FUCK WILL DIE AND TOGETHER. DIE Hi! Sondheim

Hi! It's some pictures for you, Sondheim Subject: Sondheim, stiffer is better.....8e Content preview: planetaria carven augusta buddha knoll btu hjq I WILL SPEAK VERY CLEARLY. WANT THE PAIN TO GO AWAY. NOTHING MORE DO WITH PAIN. MURDEROUS FURY LEAVE ME ALONE. NOT KILL ANY MORE. WOMEN OR MEN. MY SIGNATURE. YOU KNOW AND PLEASE DEAR GOD HELP ESCAPE WRITE SIGNATURE ON YOU. CARVE YOUR NAME IS AUGUSTA BUDDHA. MET GRASSY KNOLL. HOW MANY BTU. WENT HARD DOWN TOOK PICTURES AM SPEAKING THIS EIGHTH TIME ME. STOP AGAIN. OH WITHOUT LEAVING BEHIND. HE'S COMING SONDEHEIM. SAVE YOURSELF WHILE THERE STILL TIME. WE BOTH DON'T HAVE DIE. IN PENIS. SIGN HIS PENIS NAME. THROW A WOMAN TOP OF HIM THEY FUCK DIE TOGETHER.

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664. **Mark DuCharme**

***Fwd: Wegway6 launch at Edward Day Gallery***

*Sun 23 Nov 2003*

---

Hey, I thought that messages with attachments and HTML formatting were not forwarded to the list. When did that policy change?

*From: Steve Armstrong <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: Wegway6 launch at Edward Day Gallery*

*Date: Sat, 22 Nov 2003 15:12:41 -0500*

*Wegway6 launch party*

*at the new Edward Day Gallery location, 952 Queen Street West, Toronto  
on Thursday, November 27 from 7 to 9 pm*

*There will be art, music, magazines and beverages.*

*Come see the Edward Day Gallery grand opening exhibition and the latest  
issue of Wegway Primary Culture.*

*Steve Armstrong  
Publisher  
www.wegway.com*

*If you want to be removed from my list, please reply with "remove", or a  
synonym for "remove" such as "delete" or "take off", in the subject line. I  
will then do that. But I would recommend hanging in there because there  
won't be another issue of Wegway for six months or so and that means this  
email source will be relatively quiet for a while.*

---

Need a shot of  
Hank Williams or Patsy Cline? The classic country stars are always singing on  
MSN Radio Plus. Try one month free!  
<http://join.msn.com/?page=offers/premiumradio>

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665. **tom bell**

***Re: new book***

*Sun 23 Nov 2003*

---

Do they have a website?

tom bell

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

From: "Catherine Daly" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, November 22, 2003 11:20 PM

Subject: FW: new book

*Dear Friends:*

*My new book, Narrative of Power: Essays for an Endangered Century, is just out from Common Courage Press in Maine. Common Courage is one of the few small truly independent presses left in this age of corporate everything. It publishes Chomsky, Zinn, Harbury, Farmer, etc. Because they don't have a huge advertising budget, I am taking it upon myself to tell you about the book, and to urge you to order a copy from their website (commoncouragepress.com) or your local independent bookseller.*

*Some of you are mentioned in this book. Some have shared experiences about which I write. Some will no doubt recognize moments where our lives have intersected. All of you are as concerned as I am about the current state of political takeover and what we might do about it. The essays are all about power, but the subjects range from memory, women who row the Colorado River, and lesbian motherhood to shame as a political weapon, fundamentalism, and of course 9/11. Thank you so much for your support.*

*In struggle, Margaret.*

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666. **kari edwards**

***Re: Hermaphrodites and Violence***

*Sun 23 Nov 2003*

we are (both sexes)... its to bad there is just two . . I know of many more.. at least a hundred or so..

and yes, why not play at a phallogocentric romanticized construction and ignore the reality that intersexed folks in history that has been murdered.. . . yes, lets please continue to use the myth of old and those romantic gesture of misogynistic gaze... the hermaphrodite is a myth.. an ideal..... what is it.. the one considered a freak in the middle age and considered an evil manifestation or the one as a fetish...

maybe.. just maybe, the reliance in antiquated term limits our possibilities.. if gender is performative why use a noun to describe is.. think of new ways to perform and speak of it... I know there is not noun that can contain me.. why relying on the simplistic approach of the binary-- why only imagine two genders



( which is not a sex- sex is what you do in bed.. gender is who you play at when you are having sex..)...

I also like a poet who changes genders and has sex all the time, but why use pronouns.. does that not limit us. why situate . . . . as they say: just do it... the government already situates-- are we trying to be like the government.... if we are to truly break the wall of gender.. resist the binary..

and I am not.. both sexes.. I have sex.. I am not and every conceivable gender... and what is deviant sex.. truly.. who is setting what limits.. and who is to say... diviant sexuality.. I do not know what that is... diviant to some is anything not the missionary position between a person with a penis and one with a vagina.. to some diviant sexuality is the missionary position between a person with a penis and one with a vagina..... I am talking fucking.. sex.. hot sex.. sex with many different genders with snap on parts.. why limit it.. kari On Saturday, November 22, 2003, at 08:53 PM, Stacey Duff wrote:

*Can we not play at being hermaphroditic? Apart from the issue of whether an hermaphrodite has or has not refined itself through a physical operation, I think poems, like people, are hermaphroditic by nature.*

*I also prefer the idea of a poet who changes her gender and orientation several times in a poem. Crossing over and back within the poem prevents the false modesty we might otherwise fall prey to if we really conceived ourselves as either/or. Quite possibly, we are both (sexes), despite one being dominant, physical, and at times invasive.*

*I assume no one is suggesting that we gingerly remove violence from language. Removal is the most violent of acts, and its reaction can only be doubly violent. Also, silence might precede violence just as easily as mimicking violence might precede violence. There is no way around it. I feel far safer having accustomed myself to violent language, because I would rather look at the possibilities of living, and dying. I feel these things through language, either in lieu of, in imitation of, or in preparation of their fulfillment.*

*I think it is far better to train ourselves for what violence will come (even if our next encounter with violence is the last and greatest, death) than to forget that we have experienced it (even if our previous encounter with violence was the first and smallest, birth).*

*Then, of course, there are those of us who pleasure each other with small plays of violence, and love each other the more after each strike. I am not talking here of a deviant sexuality, but simple daily human intercourse. But I'm afraid with this last observation, I may be steering away from the topic at hand.*

*Best,  
Stacey Duff*

*--- Automatic digest processor*

*< [REDACTED] > wrote:*

*There are 47 messages totalling 3489 lines in this issue.*

*Topics of the day:*

- 1. NEW BOOKS by Kathleen Fraser, Rachel Blau DuPessis, Robin Blaser, and Chus Pato translated by Erin Moure*
- 2. "...operation"*
- 3. The "hermaphrodite" discussion (5)*
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- 30. query (3)
- 31. Protests Greet Sentence for Bush Hate Mail
- 32. |||

-----  
Date: Thu, 20 Nov 2003 22:17:30 -0800  
From: Peter Quartermain  
<[REDACTED]>  
Subject: NEW BOOKS by Kathleen Fraser, Rachel Blau  
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Erin Moure

*FOUR EXCITING NEW TITLES FROM NOMADOS, NOVEMBER 2003*

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Street, Vancouver B.C.,  
Canada V6A 1Y7.*

*Order these for your library!  
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*Kathleen FRASER. H I DDE VIOLETH I DDE VIOLET.  
36pp. ISBN  
0-9731521-7-6 \$12.00 plus \$2.50 p&p.  
("Fraser's linguistic play and typographical  
invention have never been  
more assured and brilliant." Marjorie Perloff)*

*Rachel Blau DuPLESSIS. DRAFT, UNNUMBERED: PRÉCIS  
32pp. ISBN  
0-9731521-6-8. \$12.00 plus \$2.50 p&p.  
(Précis proposes, "in the name of gloss," a  
narrative accompaniment to  
the first 57 poems of DuPlessis's ongoing series,*

*Drafts, composing a  
different order of folding-on-itself than readers  
have encountered thus  
far, one subjectively tensed between notions of  
summary and draft."*

*Louis Cabri)*

*Robin BLASER. THE IRREPARABLE. 32pp. ISBN  
0-9731521-1-7. \$10.00  
plus \$2.50 p&p.*

*("Who else but a poet, and not just any poet but  
Canada's Robin >> Blaser,  
could take on that word "transcendence" and  
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of a civic frame, one with the capacity to restore  
us to the "world"  
restless in world, the "where is" which is where  
we abide." >> Erín Moure)*

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CHUS PATO. 44pp. ISBN 0-9731521-8-4. \$12.00 plus  
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*("A poet, who has always shunned metaphor and  
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=====

#### *FORTHCOMING*

*Charles BERNSTEIN. WORLD ON FIRE.*

=====

#### *BACKLIST*

*Daphne MARLATT. SEVEN GLASS BOWLS. 24pp. ISBN  
0-9731521-5-X. \$10.00  
plus \$2.50 p&p.*

*("Home and the closeness of the beloved," she  
writes. There can be >> no  
subject as important to the poet and the rest of us,  
and in this lovely  
poem, Daphne Marlatt continuously achieves her best  
yet "homing in."*

*That present participle is our sweet clue to a  
mystery we are encouraged  
to enter. Gladly. George Bowering)*

*Dodie BELLAMY. FAT CHANCE.. 40pp. ISBN  
0-9731521-3-3. \$12.00 plus  
\$2.50 p&p  
(Bellamy's Fat Chance is pellucid, masterful prose,  
at once a bodiceful  
of grainy secrets, a set of falsities, and a  
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=== message truncated ==>

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667. **jason christie**

***Re: Hermaphrodites and Violence***

Sun 23 Nov 2003

---

any natural, bodily metaphor attached to poetry has already ascribed itself to the realm of the mind when it is represented in language. therefore it is dangerous to begin slagging away with social containers for the nonrecoupable, labels designed to help identify only limit, and then somehow link that to poetry. the two may relate, but it is a fraught connection as we have discovered through the length of this thread. so why bother connecting physicality and poetry? poetry, unless it is purely gestural (and even then this is questionable) is a result of the mind. i guess all things bodily spring from the mind, but until that is related in language this is a non recouperable and therefore safely bodily event. the minute these discussions enter into language, sexes the word, genders the word, our intentions immediately become suspect because of our involvement in despotic social systems (call them government, identity, relationships, even self). so it is not cool to associate hermaphroditism and poetry.

poetry is poetry. hermaphroditism is hermaphroditism. the two may have similarities, but so do cows and sheep. saturn has moons too!

vive!

jc

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

From: "kari edwards" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, November 23, 2003 12:26 AM

Subject: Re: Hermaphrodites and Violence

*we are (both sexes)... its to bad there is just two . . I know of many more.. at least a hundred or so..*

*and yes, why not play at a phallogentric romanticized construction and ignore the reality that intersexed folks in history that has been murdered.. . . yes, lets please continue to use the myth of old and those romantic gesture of misogynistic gaze... the hermaphrodite is a myth.. an ideal..... what is it.. the one considered a freak in the middle age and considered an evil manifestation or the one as a fetish...*

*maybe.. just maybe, the reliance in antiquated term limits our possibilities.. if gender is performative why use a noun to describe is.. think of new ways to perform and speak of it... I know there is not noun that can contain me.. why relying on the simplistic approach of the binary.. why only imagine two genders ( which is not a sex-sex is what you do in bed.. gender is who you play at when you are having sex..)...*

*I also like a poet who changes genders and has sex all the time, but why use pronouns.. does that not limit us. why situate . . . . as they say: just do it... the government already situates.. are we trying to be like the government.... if we are to truly break the wall of gender.. resist the binary..*

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kari

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*Best,  
Stacey Duff*

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From: Peter Quartermain

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poem, Daphne Marlatt continuously achieves her best  
yet "homing in."  
That present participle is our sweet clue to a  
mystery we are encouraged  
to enter. Gladly. George Bowering)*

*Dodie BELLAMY. FAT CHANCE.. 40pp. ISBN  
0-9731521-3-3. \$12.00 plus  
\$2.50 p&p*

*(Bellamy's Fat Chance is pellucid, masterful prose,  
at once a bodiceful  
of grainy secrets, a set of falsities, and a  
treasury of urbane/innocent  
candor. There are many reasons I read Bellamy, not  
least for the  
rapidity of insight, mediumistic sprit, and her  
enormous, at times  
jocular, tenderness. Lissa Wolsak)*

Kevin KILLIAN. *ISLAND OF LOST SOULS: A PLAY* .  
76pp. ISBN  
0-9731521-4-1. \$14.00 plus \$2.50 p&p.  
(Will Gabrielle Kerouac be able to protect the  
befuddled genius of her  
son, Jack, from Hollywood producers hot to make a  
musical out of his  
masterpiece, *On the Road*, a book she herself wrote  
while he was  
unconscious? Will she find love in the arms of  
ailing heiress Sunny von  
Bulow? Killian exposes at every turn the tangled  
contradictions of  
modern life, the fragility of the individual talent,  
the weird panic  
that ensues when suddenly you remember that many  
years ago you gave your  
baby away at the top of a waterfall)

Robin BLASER and Meredith QUARTERMAIN. *WANDERS:*  
*Nineteen poems with*  
*nineteen responses.* 40pp. ISBN 0-9731521-0-9.  
\$10.00 plus \$2.50 p&p.  
("A spring-coiled peck from Dickinson on the  
pitch-perfect cheek of  
Marianne Moore." Daniel Comiskey "An amazing,  
even jaw dropping  
performance . . . her poems absolutely stand up to  
the challenge of  
Blaser's own . . . The sum of it is totally  
exhilarating." Ron  
Silliman)

Meredith QUARTERMAIN. *A THOUSAND MORNINGS.* 90pp.  
ISBN 0-9731521-2-5.  
\$14.00 plus \$2.50 p&p.  
("A serious-playful and engaging work in which she  
weighs and sounds  
what presents itself outside a real window, inside  
language, and through  
verbal-emotional associations. This work creates an  
osmotic border  
between seeing and writing, a realist hypnogogic  
passage between memory  
and today, between outside and inside, between now  
and then. That  
anywhere is everywhere is proven once again with

*this brave, enchanting  
book." Rachel Blau DuPlessis)*

*=== message truncated ==> >*

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668. **August Highland**  
***Spammers and Flamers***  
*Sun 23 Nov 2003*

---

Spammers and Flamers

This group is as underground as the literary world descends - a cesspool. Spammers and flamers and every other nemesis of literary decorum is invited. Spoken word divas and sphincter-plugged academicians will eat my poopy. Anyone starting a thread or discussion will eat my poopy. Vulgarity, obscenity, explicit sexual language, indecency of every kind, political incorrectness and any other form of outrageousness is tolerated. Material with nuance, ironic tension and aesthete refinement is accepted, but only out of liberal open-mindedness. Geniuses and morons are treated with equal disrespect. This group is unmoderated. It was conceived of by August Highland, the enfant horrible and literary statesman of the world of letters, after a traumatic experience during an invitation to the White House, at which time he was molested by the First Lady who, after drugging him with Rohypnol, straddled his face while the President aggressively assaulted his arse without a condom, transmitting the AIDS virus to August who then transmitted it to his wife.

Post message: [REDACTED]

Subscribe: [REDACTED]

List owner: [REDACTED]

august highland

alphanumeric labs

--"language is a style statement"

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

muse apprentice guild

--"expanding the canon into the 21st century"

[www.muse-apprentice-guild.com](http://www.muse-apprentice-guild.com)

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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669. **kari edwards**

**Re: Hermaphrodites and Violence**

Sun 23 Nov 2003

---

words are gendered...? does it have to be...

and do we need to be stuck in the construct of the realm of the known? cannot anyone write from the body through the mind? can we never use pataphysics and the poetic practice to write beyond the mind's construct...? .. I do not know ... these are just questions.... but I am not sure all things body spring from the mind... that seems a rather one-way street... rather, it seems as if the body (perception, and sensation) are filtered through the mind as language metaphors. and if we are writing the body or of the body in the world, being in the world, would it not be helpful to know the limitation, history, and constructs of the language we use? I maybe missing your definition of nonrecoupable.. so I do apologize if I misinterpret, but it seems if it is all nonrecoupable except the corporeal state and if we use corporalized gender in reference to a poetics practice.. which I am sure some people do to speaking of experiences.. such as .. sex. .. how do you write it without signifying the experience to a threshold of solidity and still speak of the body?.. these are just questions.. ...

I am not sure who said anything about not connecting physicality to poetry?..... I was just saying using tired metaphors could be a problem and if I understand you, using old metaphor in poetry to speak of the body do nothing but re-stratify the body and experience to a social container.... so.. how does one speak of an experience that takes one out of the corporal body?

On Saturday, November 22, 2003, at 11:54 PM, jason christie wrote:

*any natural, bodily metaphor attached to poetry has already ascribed itself  
to the realm of the mind when it is represented in language.  
therefore it  
is dangerous to begin slagging away with social containers for the  
nonrecoupable, labels designed to help identify only limit, and then  
somehow  
link that to poetry. the two may relate, but it is a fraught  
connection as  
we have discovered through the length of this thread. so why bother  
connecting physicality and poetry? poetry, unless it is purely  
gestural*

*(and even then this is questionable) is a result of the mind. i guess all things bodily spring from the mind, but until that is related in language this is a non recuperable and therefore safely bodily event. the minute these discussions enter into language, sexes the word, genders the word, our intentions immediately become suspect because of our involvement in despotic social systems (call them government, identity, relationships, even self). so it is not cool to associate hermaphroditism and poetry. poetry is poetry. hermaphroditism is hermaphroditism. the two may have similarities, but so do cows and sheep. saturn has moons too!*

*vive!*

*jc*

*----- Original Message -----*

*From: "kari edwards" <[REDACTED]>*

*To: <[REDACTED]>*

*Sent: Sunday, November 23, 2003 12:26 AM*

*Subject: Re: Hermaphrodites and Violence*

*we are (both sexes)... its to bad there is just two . . I know of many more.. at least a hundred or so..*

*and yes, why not play at a phallogocentric romanticized construction and ignore the reality that intersexed folks in history that has been murdered.. . . yes, lets please continue to use the myth of old and those romantic gesture of misogynistic gaze... the hermaphrodite is a myth.. an ideal..... what is it.. the one considered a freak in the middle age and considered an evil manifestation or the one as a fetish...*

*maybe.. just maybe, the reliance in antiquated term limits our possibilities.. if gender is performative why use a noun to describe is.. think of new ways to perform and speak of it... I know there is not noun that can contain me.. why relying on the simplistic approach of the binary-- why only imagine two genders ( which is not a sex-- sex is what you do in bed.. gender is who you play at when you are*

having sex..)...

*I also like a poet who changes genders and has sex all the time, but why use pronouns.. does that not limit us. why situate . . . . as they say: just do it... the government already situates-.. are we trying to be like the government.... if we are to truly break the wall of gender.. resist the binary..*

*and I am not.. both sexes.. I have sex.. I am not and every conceivable gender... and what is deviant sex.. truly.. who is setting what limits.. and who is to say... diviant sexuality.. I do not know what that is... diviant to some is anything not the missionary position between a person with a penis and one with a vagina.. to some diviant sexuality is the missionary position between a person with a penis and one with a vagina..... I am talking fucking.. sex.. hot sex.. sex with many different genders with snap on parts.. why limit it.. kari*

*On Saturday, November 22, 2003, at 08:53 PM, Stacey Duff wrote:*

*Can we not play at being hermaphroditic? Apart from the issue of whether an hermaphrodite has or has not refined itself through a physical operation, I think poems, like people, are hermaphroditic by nature.*

*I also prefer the idea of a poet who changes her gender and orientation several times in a poem. Crossing over and back within the poem prevents the false modesty we might otherwise fall prey to if we really conceived ourselves as either/or. Quite possibly, we are both (sexes), despite one being dominant, physical, and at times invasive.*

*I assume no one is suggesting that we gingerly remove violence from language. Removal is the most violent of acts, and its reaction can only be doubly violent. Also, silence might precede violence just as easily as mimicking violence might precede violence. There is no way around it. I feel far safer having accustomed myself to violent language, because I would rather look at the possibilities of living, and dying. I feel these things through language, either in lieu of, in imitation of, or in preparation of their fulfillment.*

*I think it is far better to train ourselves for what violence will come (even if our next encounter with*



*violence is the last and greatest, death) than to forget that we have experienced it (even if our previous encounter with violence was the first and smallest, birth).*

*Then, of course, there are those of us who pleasure each other with small plays of violence, and love each other the more after each strike. I am not talking here of a deviant sexuality, but simple daily human intercourse. But I'm afraid with this last observation, I may be steering away from the topic at hand.*

*Best,  
Stacey Duff*

--- Automatic digest processor

<[REDACTED]> wrote:

*There are 47 messages totalling 3489 lines in this issue.*

*Topics of the day:*

- 1. NEW BOOKS by Kathleen Fraser, Rachel Blau DuPessis, Robin Blaser, and Chus Pato translated by Erin Moure*
- 2. "...operation"*
- 3. The "hermaphrodite" discussion (5)*
- 4. BURNT PARTITION/GOSPEL OF THE CELLS*
- 5. BROADBAND SLEEP CONNECTION/FETISHIZED REFRAG*
- 6. Gender and Pronouns in the Phillippines*
- 7. in defense of Koenek's Rouge State (3)*
- 8. Benefit for Todd Colby & families of the Monitor Street Fire: 12/14*
- 9. <No subject given>*
- 10. INFO: london--cd launch for nii parkes and ainsley burrows*
- 11. Andrew Joron, FATHOM*
- 12. is there a problem using the word "hermaphrodite" in a poem?*
- 13. ...operation (3)*
- 14. Darwinian poetry*
- 15. wellstone crash called no accident*
- 16. Black Dog Songs by Lisa Jarnot*
- 17. Four more missing women*
- 18. miami and london (2)*
- 19. Why AARP Says "Yes" to the Medicare Prescription Rip-off & Limbaugh Of The*

*Baile*

20. *Why AARP Says "Yes" to the Medicare  
Prescription Rip-off & Limbaugh Of*

*The Baile*

21. *poem of the day*

22. *4*

23. *citation question (2)*

24. *Urgent message for the poetry community*

25. *E-mail Contest (4)*

26. *bumplist*

27. *a poem*

28. *World AIDS Day Reading--December 2, 2003*

29. *the blurb thing*

30. *query (3)*

31. *Protests Greet Sentence for Bush Hate Mail*

32. *|||*

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-  
*Date: Thu, 20 Nov 2003 22:17:30 -0800*

*From: Peter Quartermain*

*<[REDACTED]>*

*Subject: NEW BOOKS by Kathleen Fraser, Rachel Blau  
DuPessis, Robin Blaser, and Chus Pato translated by  
Erin Moure*

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Canada V6A 1Y7.*

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invention have never been  
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(*Précis* proposes, "in the name of gloss," a  
narrative accompaniment to  
the first 57 poems of DuPlessis's ongoing series,  
*Drafts*, composing a  
different order of folding-on-itself than readers  
have encountered thus  
far, one subjectively tensed between notions of  
summary and draft."  
Louis Cabri)

*Robin BLASER. THE IRREPARABLE. 32pp. ISBN*  
0-9731521-1-7. \$10.00  
plus \$2.50 p&p.  
("Who else but a poet, and not just any poet but  
Canada's Robin >>>> Blaser,  
could take on that word "transcendence" and  
recuperate it in the >>>> moment  
of a civic frame, one with the capacity to restore  
us to the "world"  
restless in world, the "where is" which is where  
we abide." >>>> Erín Moure)

*Chus PATO, translated from the Galician by Erin*  
*MOURÉ. FROM >>>> M-TALÁ by*  
*CHUS PATO. 44pp. ISBN 0-9731521-8-4. \$12.00 plus*  
*\$2.50 p&p.*  
(*"A poet, who has always shunned metaphor and*  
*lyric escapism, puts the*  
*world on poetic display and pulls it*  
*apart in its complexity."* Helena González  
Fernández)

=====

#### FORTHCOMING

*Charles BERNSTEIN. WORLD ON FIRE.*

=====

#### BACKLIST

*Daphne MARLATT. SEVEN GLASS BOWLS. 24pp. ISBN*  
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*("Home and the closeness of the beloved," she writes. There can be >>>> no subject as important to the poet and the rest of us, and in this lovely poem, Daphne Marlatt continuously achieves her best yet "homing in." That present participle is our sweet clue to a mystery we are encouraged to enter. Gladly. George Bowering)*

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\$14.00 plus \$2.50 p&p.

("A serious-playful and engaging work in which she weighs and sounds what presents itself outside a real window, inside language, and through verbal-emotional associations. This work creates an osmotic border between seeing and writing, a realist hypnogogic passage between memory and today, between outside and inside, between now and then. That anywhere is everywhere is proven once again with this brave, enchanting book." Rachel Blau DuPlessis)

=== message truncated ==>>>

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670. **Ytzhak**

**Vocalized Ink The Page The Show the Stylee!!!**

Sun 23 Nov 2003

---

Vocalized Ink is a collective of poets and writers promoting spoken word on the internet through the use of audio files. Making inked word verbal is our quest! VI's founder Sherykah is located in Detroit, MI but VI's membership is international. VI comes together to instruct poets and writers in recording their works for the growing internet listening audience. We also bring resources for writers to locate scholarships, publication submissions and contest information for

various genres. We promote free of charge the poetry and spoken word CDs, the audio books and the various published works from up and coming poets and writers. Check out Verbal Venues for listing of poetry, spoken word and open mic spots near you. If you are a spoken word artist, a poet, a writer or you want to learn more about Vocalized Ink "VI", you have to step into our Forums or you can email us. We are Vocalized Ink, Making Words Verb

<http://www.vocalizedink.org/>

23 Nov - 23 Dec hear Hurricane Angel's Unner Stated (w/ Lord Patch aka Lawrence Ytzhak Braithwaite) and much more on Vocalized Ink Radio"

<http://www.live365.com/stations/vocalizedink?play>

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Stay Strong

"Peace sells but who's buying?"

Megadeth

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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671. **August Highland**

## **1. MEMORY CIRCUIT AND 2.TREE**

Sun 23 Nov 2003

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### 1. MEMORY CIRCUIT

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## 2. TREE

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672. **Alan Sondheim**

***Re: Hermaphrodites and Violence***

Sun 23 Nov 2003

What disturbs me about this whole discussion is the programmatic aspects of it - and the reliance on essentialism and the privilege of one population bearing witness against another - on one hand I agree with kari - on the other, the virulence of the text - involving murder below - limits other folks' experience.

it's through playing one learns and communicates - so it's ironic that her text - which appears to some extent as a limiting text itself - desires openness and not limiting our possibilities -

for me, all of this tends to an aporia - there's no way out - simply given in to reported experiences - the boundaries are impenetrable etc. - which I think is far more hurtful as a form of censorship or self-censorship than exploration -

apologies if I'm missing the point here -

I don't know of a hundred sexes by the way - continuums of desires yes - even this - if one believes in two sexes or just one - why not explore that? - alan

On Sat, 22 Nov 2003, kari edwards wrote:

*we are (both sexes)... its to bad there is just two . . I know of many more.. at least a hundred or so..*

*and yes, why not play at a phallogocentric romanticized construction and ignore the reality that intersexed folks in history that has been murdered.. . . yes, lets please continue to use the myth of old and those romantic gesture of misogynistic gaze... the hermaphrodite is a myth.. an ideal..... what is it.. the one considered a freak in the middle age and considered an evil manifestation or the one as a fetish...*

*maybe.. just maybe, the reliance in antiquated term limits our possibilities.. if gender is performative why use a noun to describe is.. think of new ways to perform and speak of it... I know there is not noun that can contain me.. why relying on the simplistic approach of the binary.. why only imagine two genders ( which is not a sex-sex is what you do in bed.. gender is who you play at when you are having sex..)...*

*I also like a poet who changes genders and has sex all the time, but why use pronouns.. does that not limit us. why situate . . . . as they say: just do it... the government already situates.. are we trying to be like the government.... if we are to truly break the wall of gender.. resist the binary..*

*and I am not.. both sexes.. I have sex.. I am not and every conceivable gender... and what is deviant sex.. truly.. who is setting what limits.. and who is to say... diviant sexuality.. I do not know what that is... diviant to some is anything not the missionary position between a person with a penis and one with a vagina.. to some diviant sexuality is the missionary position between a person with a penis and one with a vagina..... I am talking fucking.. sex.. hot sex.. sex with many different genders with snap on parts.. why limit it..*  
kari

On Saturday, November 22, 2003, at 08:53 PM, Stacey Duff wrote:

*Can we not play at being hermaphroditic? Apart from*

*the issue of whether an hermaphrodite has or has not refined itself through a physical operation, I think poems, like people, are hermaphroditic by nature.*

*I also prefer the idea of a poet who changes her gender and orientation several times in a poem. Crossing over and back within the poem prevents the false modesty we might otherwise fall prey to if we really conceived ourselves as either/or. Quite possibly, we are both (sexes), despite one being dominant, physical, and at times invasive.*

*I assume no one is suggesting that we gingerly remove violence from language. Removal is the most violent of acts, and its reaction can only be doubly violent. Also, silence might precede violence just as easily as mimicking violence might precede violence. There is no way around it. I feel far safer having accustomed myself to violent language, because I would rather look at the possibilities of living, and dying. I feel these things through language, either in lieu of, in imitation of, or in preparation of their fulfillment.*

*I think it is far better to train ourselves for what violence will come (even if our next encounter with violence is the last and greatest, death) than to forget that we have experienced it (even if our previous encounter with violence was the first and smallest, birth).*

*Then, of course, there are those of us who pleasure each other with small plays of violence, and love each other the more after each strike. I am not talking here of a deviant sexuality, but simple daily human intercourse. But I'm afraid with this last observation, I may be steering away from the topic at hand.*

*Best,  
Stacey Duff*

*--- Automatic digest processor*

*< [REDACTED] > wrote:*

*There are 47 messages totalling 3489 lines in this issue.*

*Topics of the day:*

1. *NEW BOOKS* by Kathleen Fraser, Rachel Blau DuPessis, Robin Blaser, and Chus Pato translated by Erin Moure
2. "...operation"
3. The "hermaphrodite" discussion (5)
4. *BURNT PARTITION/GOSPEL OF THE CELLS*
5. *BROADBAND SLEEP CONNECTION/FETISHIZED REFRAG*
6. *Gender and Pronouns in the Phillippines*
7. *in defense of Koenekes Rouge State* (3)
8. *Benefit for Todd Colby & families of the Monitor Street Fire: 12/14*
9. <No subject given>
10. *INFO: london--cd launch for nii parkes and ainsley burrows*
11. *Andrew Joron, FATHOM*
12. *is there a problem using the word "hermaphrodite" in a poem?*
13. ...operation (3)
14. *Darwinian poetry*
15. *wellstone crash called no accident*
16. *Black Dog Songs* by Lisa Jarnot
17. *Four more missing women*
18. *miami and london* (2)
19. *Why AARP Says "Yes" to the Medicare Prescription Rip-off & Limbaugh Of The Baile*
20. *Why AARP Says "Yes" to the Medicare Prescription Rip-off & Limbaugh Of The Baile*
21. *poem of the day*
22. 4
23. *citation question* (2)
24. *Urgent message for the poetry community*
25. *E-mail Contest* (4)
26. *bumplist*
27. *a poem*
28. *World AIDS Day Reading--December 2, 2003*
29. *the blurb thing*
30. *query* (3)
31. *Protests Greet Sentence for Bush Hate Mail*
32. |||

---

Date: Thu, 20 Nov 2003 22:17:30 -0800

From: Peter Quartermain

<[REDACTED]>

*Subject: NEW BOOKS by Kathleen Fraser, Rachel Blau DuPlessis, Robin Blaser, and Chus Pato translated by Erin Moure*

*FOUR EXCITING NEW TITLES FROM NOMADOS, NOVEMBER 2003*

*POST FREE to members of the Poetics List sending  
CASH OR CHEQUE WITH  
ORDER directly to Peter Quartermain, 846 Keefer  
Street, Vancouver B.C.,  
Canada V6A 1Y7.*

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=====

*Kathleen FRASER. H I DDE VIOLETH I DDE VIOLET.  
36pp. ISBN  
0-9731521-7-6 \$12.00 plus \$2.50 p&p.  
("Fraser's linguistic play and typographical  
invention have never been  
more assured and brilliant." Marjorie Perloff)*

*Rachel Blau DuPLESSIS. DRAFT, UNNUMBERED: PRÉCIS  
32pp. ISBN  
0-9731521-6-8. \$12.00 plus \$2.50 p&p.  
(Précis proposes, "in the name of gloss," a  
narrative accompaniment to  
the first 57 poems of DuPlessis's ongoing series,  
Drafts, composing a  
different order of folding-on-itself than readers  
have encountered thus  
far, one subjectively tensed between notions of  
summary and draft."  
Louis Cabri)*

*Robin BLASER. THE IRREPARABLE. 32pp. ISBN  
0-9731521-1-7. \$10.00  
plus \$2.50 p&p.  
("Who else but a poet, and not just any poet but  
Canada's Robin > >> Blaser,  
could take on that word "transcendence" and  
recuperate it in the > >> moment  
of a civic frame, one with the capacity to restore  
us to the "world"  
restless in world, the "where is" which is where  
we abide." > >> Erín Moure)*

*Chus PATO, translated from the Galician by Erin MOURÉ. FROM > >> M-TALÁ by CHUS PATO. 44pp. ISBN 0-9731521-8-4. \$12.00 plus \$2.50 p&p.*

*("A poet, who has always shunned metaphor and lyric escapism, puts the world on poetic display and pulls it apart in its complexity." Helena González Fernández)*

=====

#### FORTHCOMING

*Charles BERNSTEIN. WORLD ON FIRE.*

=====

#### BACKLIST

*Daphne MARLATT. SEVEN GLASS BOWLS. 24pp. ISBN 0-9731521-5-X. \$10.00 plus \$2.50 p&p.*

*("Home and the closeness of the beloved," she writes. There can be > >> no subject as important to the poet and the rest of us, and in this lovely poem, Daphne Marlatt continuously achieves her best yet "homing in." That present participle is our sweet clue to a mystery we are encouraged to enter. Gladly. George Bowering)*

*Dodie BELLAMY. FAT CHANCE.. 40pp. ISBN 0-9731521-3-3. \$12.00 plus \$2.50 p&p*

*(Bellamy's Fat Chance is pellucid, masterful prose, at once a bodiceful of rainy secrets, a set of falsities, and a treasury of urbane/innocent candor. There are many reasons I read Bellamy, not least for the rapidity of insight, mediumistic sprit, and her enormous, at times jocular, tenderness. Lissa Wolsak)*

*Kevin KILLIAN. ISLAND OF LOST SOULS: A PLAY .*

76pp. ISBN

0-9731521-4-1. \$14.00 plus \$2.50 p&p.

*(Will Gabrielle Kerouac be able to protect the befuddled genius of her son, Jack, from Hollywood producers hot to make a musical out of his masterpiece, On the Road, a book she herself wrote while he was unconscious? Will she find love in the arms of ailing heiress Sunny von Bulow? Killian exposes at every turn the tangled contradictions of modern life, the fragility of the individual talent, the weird panic that ensues when suddenly you remember that many years ago you gave your baby away at the top of a waterfall)*

Robin BLASER and Meredith QUARTERMAIN. WANDERS: Nineteen poems with

nineteen responses. 40pp. ISBN 0-9731521-0-9.

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Meredith QUARTERMAIN. A THOUSAND MORNINGS. 90pp.

ISBN 0-9731521-2-5.

\$14.00 plus \$2.50 p&p.

*("A serious-playful and engaging work in which she weighs and sounds what presents itself outside a real window, inside language, and through verbal-emotional associations. This work creates an osmotic border between seeing and writing, a realist hypnagogic passage between memory and today, between outside and inside, between now and then. That anywhere is everywhere is proven once again with this brave, enchanting book." Rachel Blau DuPlessis)*

=== message truncated ==> >

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Do you Yahoo!?  
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<http://www.asondheim.org/> <http://www.asondheim.org/portal/.nikuko>  
[http://www.anu.edu.au/english/internet\\_txt](http://www.anu.edu.au/english/internet_txt) Trace projects  
<http://trace.ntu.ac.uk/writers/sondheim/index.htm> finger [REDACTED]

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673. **Ytzhak**

### ***The Digital Underground Sunday November 23, 2003***

*Sun 23 Nov 2003*

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The Digital Underground Sunday November 23, 2003

The Digital Underground hosted by Junious Ricardo Stanton airs live Sundays from 12 Noon to 2 PM Eastern time on [www.NewBlackCity.com](http://www.NewBlackCity.com) This week's guests will be Dr Donna Barnes and Rev. Dr. Sherry Molock of the National Organization of People of Color Against Suicide (NOPCAS) who will talk about suicide prevention. The second hour will feature Cyber psychotherapist Dr. Terri Jenkins who will discuss online psychotherapy and related wellness issues. Log on and learn. Engage in mental decolonization. Free your mind, the rest will follow.

"Junious Ricardo Stanton" <[REDACTED]>dr

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-

---

Stay Strong

"Peace sells but who's buying?"  
Megadeth



"This mathematical rhythmical mechanism enhances my wisdom of Islam,  
keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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#### 674. **furniture\_press**

##### **letterPress**

Sun 23 Nov 2003

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Hi All. Can anyone point me in the direction of any manual letterpress machines that are available for sale. Frankly I'm not getting out of photocopying what I used to. If anyone can give me the name of an individual or business, that would be most helpful. I'm counting on pressing YOUR books with style and respectability. Hmm, where did that come from?

Thanks, from the bttom of my stte of the rt

Chris

--

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#### 675. **Murat Nemet-Nejat**

##### **Re: Hermaphrodites and Violence**

Sun 23 Nov 2003

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In a message dated 11/23/03 8:20:17 AM, [REDACTED] writes:

*it's through playing one learns and communicates - so it's ironic that  
her text - which appears to some extent as a limiting text itself -  
desires openness and not limiting our possibilities -*

*for me, all of this tends to an aporia - there's no way out - simply given  
in to reported experiences - the boundaries are impenetrable etc. - which  
I think is far more hurtful as a form of censorship or self-censorship  
than exploration -*

*apologies if I'm missing the point here -*

I agree. That's my sense of the argument also.  
Murat

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## 676. **mIEKAL aND**

### ***I am Dizzy***

Sun 23 Nov 2003

---

"Raw, anti-theoretical pan-reality"

Here's the first video collaboration of Camille Bacos & mIEKAL aND

starring Dizzy Bird,  
the blue-fronted Amazon

& Draga,  
the cat.

This video was just shown at the Toronto One Minute Film Festival last week.

It is in mp4 format, not sure if windows media player will handle this, you might need quicktime.

[http://cla.umn.edu/joglars/video/I\\_am\\_Dizzy.mp4](http://cla.umn.edu/joglars/video/I_am_Dizzy.mp4)

(1 minute, 7mb)

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## 677. **Joel Weishaus**

### ***Re: Baghdad Burning***

Sun 23 Nov 2003

---

There's an incredible feeding going on in Congress right now. Even in the Reagan years, I don't remember seeing such obvious greed on a daily basis. It's truly like Orwell's "Animal Farm." It seems if as Neo-cons and their corporate partners are stuffing themselves while they can get away with it, while the credit lasts. I've seen dictators grabbing the loot, but this is the most self-destructive frenzy I've ever seen in this country. Or have we become a corporate

dictatorship but can't yet admit it? Is the government being drained and we are really paying taxes to corporations?

-Joel

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

From: "kari edwards" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, November 22, 2003 1:04 PM

Subject: Re: Baghdad Burning

*thank you... great site.. the wall of propaganda is so thick now...this allows a little light...*  
kari

*On Saturday, November 22, 2003, at 12:37 PM, Stephen Vincent wrote:*

*In case -as with myself - you are totally fed up and suspicious with Military to Corporate channel updates on the 'progress in Iraq', I suggest reading this running blog account of the Occupation from a more than ever bewildered Iraqi resident point of view.*

*<http://riverbendblog.blogspot.com/>*

*Hi recent takes on the new military offensive are particularly refreshing - both sad and comic - even as he induces the strong impression that the US is run by some seriously deluded Schizophrenics who have absolutely no clue as to where they are, what they are doing and why.*

*Grievous.*

*Stephen V*

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678. **Dodie Bellamy**

***Re: Hermaphrodites and Violence***

*Sun 23 Nov 2003*

---

An issue that I see coming up again and again in my admittedly spotty reading of this tread is the difference between writing out of some sort of lived experience versus playing around with constructs. There's an enormous difference

between reading Judith Butler on gender performance and immersing oneself in the young radical queer scene here in San Francisco, which is thrilling and a bit scary in its radical reinvention of gender, where what most of the world would call "men" are called "bio-boys." I'm too old to do any radical reinvention of myself at this point--I kind of feel like I missed the boat on this one--but living in this scene has made me much more comfortable in my body and more willing to think "fuck you" when it's clear that I'm not performing the acceptable social codes of a middle aged middle class poetry lady.

Let's face it, there aren't a lot of gender warriors out there in the experimental poetry. Playing around with constructs is fine--but I champion writing, including experimental poetry, that comes from a place of lived experience. As Maggie Z. and I were bemoaning the other day, most of the writing coming out of the active SF queer writing scene is pretty sappy. Which brings up the old question, does political poetry need to be good poetry. On one level, no, but I hope we'd all strive for it to be. Kari's marrying of experimentation with lived gender alterity is very important.

How could anybody accuse Kari of essentialism and then declare that the mind and the body are separate entities? That dichotomy is at the root of the sickness we call western culture.

I do think that if Kari were writing from any other "minority" opinion Kari would be getting a hell of a lot more support here--and wouldn't feel the need to shout. I don't think that one has to damn Kasey and Rodney, who I'm sure did not intend to offend anybody, in order to take in what Kari's saying.

Dodie

At 11:26 PM -0800 11/22/03, kari edwards wrote:

>and yes, why not play at a phallogocentric romanticized construction and  
>ignore the reality that intersexed folks in history that has been  
>murdered.. . . yes, lets please continue to use the myth of old and  
>those romantic gesture of misogynistic gaze... the hermaphrodite is a  
>myth.. an ideal..... what is it.. the one considered a freak in the  
>middle age and considered an evil manifestation or the one as a  
>fetish...

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679. **Craig Allen Conrad**

***Re: Hermaphrodites and Violence***

Sun 23 Nov 2003

---

although i've already made myself abundantly clear about where i disagree with kari edwards and why, her ideas of more than two genders makes sense, and has many historical contexts.

the book that opened my eyes for the first time that gender can be as much a continuum as desire was THE CHANGING ONES. Will Roscoe's research into the study of Native American cultures and their belief in 3, 4, or more genders, is essential reading for anyone interested exploring the mysteries of gender our culture has long since buried.

like our need for a singular God, with the end of pagan culture was also the end of the infinite possibilities for our bodies.

here's a link:

<http://www.geocities.com/westhollywood/stonewall/3044/changing.html>

but we needn't stop with Native American cultures. Freya Asswyn, a well known scholar in ancient Nordic runes from Holland, now living in London, has often made mention of ancient European cultures also believing in multiple genders. and in some cases, much the way hermaphrodites are revered in parts of India, these people were considered among the holiest, those who walk on All sides, and were often sought out for spiritual guidance.

it's no big surprise that with the resurgence of pagan culture and pagan spirituality, we will also now rekindle a sense of who we are as flesh. happy transforming everyone.

CAConrad

<http://phillysound.blogspot.com>

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680. **Craig Allen Conrad**

***Re: Hermaphrodites and Violence***

Sun 23 Nov 2003

---

Dodie,

thanks for sharing all that you did.

when i think about gender warriors, Leslie Fienberg comes to mind, mainly because of her title TRANSGENDER WARRIORS, but also because i've seen her talk, and have felt that warrior experience in her words.

her example is what i'd would rather follow. as an activist, she said she got her start in labor, unionizing, etc. she said herself that at the time she pretty much looked like a dyke and there was little she could do about it. she received a LOT of verbal abuse from her fellow organizers and many other people in the labor movement. what did she do? she acted like a warrior, NOT a worrier, in other words she KEPT going and going and going, despite it all. and she won them the fuck over with her ability to look them in the fucking eye and talk to them as they would want to be talked to by their friends. she disarmed them. she didn't hold a gun to their heads and demand that they NOT use this word or that word. all the words were coming at her, and she kept going. and she changed them. and she changed their language in the organic way language will change.

after her talk (which was at the main Quaker Meeting Hall in Philadelphia) i was moved to tell her briefly about my own life, how my boyfriend had been driven to suicide because of high school, and how i wanted to blow the fucking school up, kill everyone inside, even myself. i was pretty raw that year i heard her speak, and i think she could see that. and she put her hand on my shoulder and she said, "but you didn't kill them, and you're still here, keep fighting. don't let them turn you into someone you don't want to become. as long as you remain who you know you are they can't touch you, and you may even change them into who they really want to be."

this was years ago, all of it, including Leslie Fienberg's talk at the Quaker Hall, but the potency hasn't diminished, not at all.

when i think of the original subject line in this thread of e-mails "is there a problem using the word hermaphrodite in a poem?" i want to come right out and say NO! there is no problem. in fact, i'd have to say this, if i believe in the unlimited possibilities of gender and desire. in fact, everyone and anyone should write poems about how they even feel themselves to be spiritual hermaphrodites, or whatever kind of hermaphrodites.

Blavatsky was a hermaphrodite, according to elders at the original Lodge of Theosophy, and her belief always seemed to not only withstand the forces against us to build our spiritual bodies, but also be aware of how in withstanding forces, we are transforming ourselves, and that force we are withstanding.

CAConrad

<http://phillysound.blogspot.com>

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681. **Joel Weishaus**

**Re: Hermaphrodites and Violence**

Sun 23 Nov 2003

---

Craig:

Just want to thank you for this reference. In my Sasquatch project, I'm working on the threshold between animal and human forms, the interchanges between, and therianthropic imperative, which is related to the hermaphrodite. I suspect I'll find parallels in this book.

Best,  
Joel

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

From: "Craig Allen Conrad" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, November 23, 2003 11:01 AM

Subject: Re: Hermaphrodites and Violence

*although i've already made myself abundantly clear about where i disagree with kari edwards and why, her ideas of more than two genders makes sense, and has many historical contexts.*

*the book that opened my eyes for the first time that gender can be as much a continuum as desire was THE CHANGING ONES. Will Roscoe's research into the study of Native American cultures and their belief in 3, 4, or more genders, is essential reading for anyone interested exploring the mysteries of gender our culture has long since buried.*

*like our need for a singular God, with the end of pagan culture was also the end of the infinite possibilities for our bodies.*

*here's a link:*

*<http://www.geocities.com/westhollywood/stonewall/3044/changing.html>*

*but we needn't stop with Native American cultures. Freya Asswyn, a well known scholar in ancient Nordic runes from Holland, now living in London, has often made mention of ancient European cultures also believing in multiple genders. and in some cases, much the way hermaphrodites are revered in parts of India, these people were considered among the holiest, those who walk on All sides, and were often sought out for spiritual guidance.*

*it's no big surprise that with the resurgence of pagan culture and pagan spirituality, we will also now rekindle a sense of who we are as flesh. happy transforming everyone.*

CAConrad  
<http://phillysound.blogspot.com>

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682. **Mark Weiss**

***Re: Hermaphrodites and Violence***

Sun 23 Nov 2003

---

You might want to check out the Kinsey Report, which discussed the sexual continuum in terms of our own society and described a bunch of genders plucked from the continuum. That's what, 50 years ago?

While I hold no brief for monotheism, lots of pagan (or better, polytheistic) cultures were just as restrictive as Western European Christianity.

Mark

At 02:01 PM 11/23/2003 -0500, Craig Allen Conrad wrote:

>although i've already made myself abundantly clear about where  
>i disagree with kari edwards and why, her ideas of more than  
>two genders makes sense, and has many historical contexts.  
>  
>the book that opened my eyes for the first time that gender can  
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>like our need for a singular God, with the end of pagan culture  
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>  
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><http://www.geocities.com/westhollywood/stonewall/3044/changing.html>  
>  
>but we needn't stop with Native American cultures. Freya Asswyn,  
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>in London, has often made mention of ancient European cultures  
>also believing in multiple genders. and in some cases, much the  
>way hermaphrodites are revered in parts of India, these people were  
>considered among the holiest, those who walk on All sides, and were  
>often sought out for spiritual guidance.  
>



>it's no big surprise that with the resurgence of pagan culture and  
>pagan spirituality, we will also now rekindle a sense of who we are  
>as flesh. happy transforming everyone.  
>  
>CAConrad  
><http://phillysound.blogspot.com>

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683. **Haas Bianchi**  
***Re: Baghdad Burning***

Sun 23 Nov 2003

I think the term is Corporativist Republic like Mussolini's Italy, Peron's Argentina and Franco's Spain it seems out friends in the GOP have decided that this form of govt is better than a democratic republic.

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

From: UB Poetics discussion group  
[mailto:████████] On Behalf Of Joel Weishaus  
Sent: Sunday, November 23, 2003 12:24 PM  
To: ██████████  
Subject: Re: Baghdad Burning

*There's an incredible feeding going on in Congress right now. Even in the Reagan years, I don't remember seeing such obvious greed on a daily basis. It's truly like Orwell's "Animal Farm." It seems if as Neo-cons and their corporate partners are stuffing themselves while they can get away with it, while the credit lasts. I've seen dictators grabbing the loot, but this is the most self-destructive frenzy I've ever seen in this country. Or have we become a corporate dictatorship but can't yet admit it? Is the government being drained and we are really paying taxes to corporations?*

*-Joel*

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

From: "kari edwards" <████████>  
To: <████████>  
Sent: Saturday, November 22, 2003 1:04 PM  
Subject: Re: Baghdad Burning

*thank you... great site.. the wall of propaganda is so thick now...this allows a little light...*  
kari

*On Saturday, November 22, 2003, at 12:37 PM, Stephen Vincent wrote:*

*In case -as with myself - you are totally fed up and suspicious with Military to Corporate channel updates on the 'progress in Iraq', I suggest reading this running blog account of the Occupation from a more than ever bewildered Iraqi resident point of view.*

*<http://riverbendblog.blogspot.com/>*

*Hi recent takes on the new military offensive are particularly refreshing - both sad and comic - even as he induces the strong impression that the US is run by some seriously deluded Schizophrenics who have absolutely no clue as to where they are, what they are doing and why.*

*Grievous.*

*Stephen V*

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684. **Catherine Daly**

**Re: new book**

Sun 23 Nov 2003

?

the add'y was in the e-mail:

commoncouragepress.com

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

From: UB Poetics discussion group [mailto: ]

On Behalf Of tom bell

Sent: Saturday, November 22, 2003 10:31 PM

To:

Subject: Re: new book

Do they have a website?

tom bell

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

From: "Catherine Daly" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, November 22, 2003 11:20 PM

Subject: FW: new book

> Dear Friends:

>

>

>

>

> My new book, Narrative of Power: Essays for an Endangered Century, is  
> just out from Common Courage Press in Maine. Common Courage is one of  
> the few small truly independent presses left in this age of corporate  
> everything. It publishes Chomsky, Zinn, Harbury, Farmer, etc. Because  
> they don't have a huge advertising budget, I am taking it upon myself  
to

> tell you about the book, and to urge you to order a copy from their  
> website (commoncouragepress.com) or your local independent bookseller.

>

>

>

>

> Some of you are mentioned in this book. Some have shared experiences  
> about which I write. Some will no doubt recognize moments where our  
> lives have intersected. All of you are as concerned as I am about the  
> current state of political takeover and what we might do about it. The  
> essays are all about power, but the subjects range from memory, women  
> who row the Colorado River, and lesbian motherhood to shame as a  
> political weapon, fundamentalism, and of course 9/11.

> Thank you so much for your support.

>

>

>

>

> In struggle, Margaret.

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685. **Julie Kizershot**

**Re: Hermaphrodites and Violence**

Sun 23 Nov 2003

---

Yes, I totally think that there is a difference between lived experience and theoretical positioning. And of course there is overlap in theories of being and actual being which I find interesting in art making and society forming. But we cannot all just lay claim to that terrain without in a sense realizing that it can be poaching. And it seems that kari is also trying to demystify and de-glamourize this, as opposed to examine spiritual or symbolic manifestations of "Hermaphroditism". Some people live their material existence here.

There is also a difference in intensity between feeling threatened by disagreement, and feeling eradicated by not being seen. And I do think that if the issue being discussed here were that of any other "minority" it would be discussed with more of an awareness of that delicate dance between theoretical places and lived experience.

I agree with Dodie's observations and am glad she made 'em. And I think for my own very small part of this discussion I'm done now.

best--

Julie K-

on 11/23/2003 11:59 AM, Dodie Bellamy at [REDACTED] wrote:

*An issue that I see coming up again and again in my admittedly spotty reading of this tread is the difference between writing out of some sort of lived experience versus playing around with constructs. There's an enormous difference between reading Judith Butler on gender performance and immersing oneself in the young radical queer scene here in San Francisco, which is thrilling and a bit scary in its radical reinvention of gender, where what most of the world would call "men" are called "bio-boys." I'm too old to do any radical reinvention of myself at this point--I kind of feel like I missed the boat on this one--but living in this scene has made me much more comfortable in my body and more willing to think "fuck you" when it's clear that I'm not performing the acceptable social codes of a middle aged middle class poetry lady.*

*Let's face it, there aren't a lot of gender warriors out there in the experimental poetry. Playing around with constructs is fine--but I champion writing, including experimental poetry, that comes from a place of lived experience. As Maggie Z. and I were bemoaning the other day, most of the writing coming out of the active SF queer writing scene is pretty sappy. Which brings up the old question, does political poetry need to be good poetry. On one level, no, but I hope we'd all strive for it to be. Kari's marrying of*

*experimentation with lived gender alterity is very important.*

*How could anybody accuse Kari of essentialism and then declare that the mind and the body are separate entities? That dichotomy is at the root of the sickness we call western culture.*

*I do think that if Kari were writing from any other "minority" opinion Kari would be getting a hell of a lot more support here--and wouldn't feel the need to shout. I don't think that one has to damn Kasey and Rodney, who I'm sure did not intend to offend anybody, in order to take in what Kari's saying.*

*Dodie*

*At 11:26 PM -0800 11/22/03, kari edwards wrote:  
and yes, why not play at a phallogocentric romanticized construction and ignore the reality that intersexed folks in history that has been murdered.. . . yes, lets please continue to use the myth of old and those romantic gesture of misogynistic gaze... the hermaphrodite is a myth.. an ideal..... what is it.. the one considered a freak in the middle age and considered an evil manifestation or the one as a fetish...*

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686. **Kirby Olson**  
***Hermaphrodites and Violence***  
*Sun 23 Nov 2003*

---

Kirby Olson wrote: While reading this I realized that I might be the only person in the world with one gender. Or at least I probably am. But when I was at Naropa I had a couple of gay experiences to see what everybody was talking about, and to see if I was missing something. They were weirdly boring, as I just wished that I was with a woman, and felt bizarrely lonely. One of them I wrote about maybe fifteen years ago in Codrescu's Exquisite Corpse. I've typed it out. Please note the ending. I just thought that maybe I DID have a strange experience, but no, at the end, I'm back to the one gender. Perhaps I should declare myself sexually challenged or something, in that I'm so limited. This happened at the end of the summer of 1977, and I never did anything like that again. I guess it was like the one time I got drunk. It just seemed kind of weird and left me wondering why people did that.

-- Kirby Olson

*A NIGHT WITH ALLEN GINSBERG*

*My last night at Naropa Institute was over uncomfortably early -- I*

*had been to the Hotel Boulderado restaurant with Claudia and Alan Davies -- two L-A-N-G-U-A-G-E poets from Canada, but they had to retire. I was already in my alligator pyjamas, but hadn't yet brushed my teeth. The sun was still up, not yet ready to retire from the stage.*

*Across the space between our townhouse balconies, I saw Allen Ginsberg strolling home on the other walkway.*

*"Hello, Allen."*

*"Come on over, Kirby." He said.*

*I brushed my teeth and went over, still in my pyjamas.*

*Orlovsky welcomed me in, and, holding my hand, rushed me upstairs. I was not prepared to be buffaloed like this, but Ginsberg had already brushed his teeth and was in bed. Orlovsky held me from behind and, yodeling, dry-humped me.*

*"Oh, Allen, this is going to be nice," he crooned.*

*I got into the double bed with Ginsberg and we made out in friendly fashion until approximately 3 AM. Suddenly the night turned white, and I had questions.*

*"Do you ever feel like the world doesn't exist?" I asked.*

*He grinned and said, "The world both does and doesn't exist."*

*"Whose writing do you like best out of the students?" I asked.*

*He named three or four students who all wrote exactly as he did, great rolling nomadic phrases, pushing caravans of crazy cargo across the page. I can't remember any of their names except Antler, who later got famous for his poem *Factory*, which was practically a rewrite of *Howl*. To be diplomatic, Ginsberg then said, "I like what you are doing, too, classic beauty, perhaps surreal in genre. Reminds me of Cocteau."*

*I had my doubts about Cocteau, but then he quoted a long passage from Cocteau in French, with a reasonable accent, and I nodded and said, "Nice."*

*As the sun started to come up we started making out again. Ginsberg, lying behind me, prodded me in the butt with his dick, without entering. Simultaneously, he jerked me off. I was not excited until I imagined being with Claudia from earlier in the evening and then I*

*came with a grateful, heavenly feeling.*

*"Would you like me to do that for you?" I asked.*

*"No, I have hemorrhoids," he said. "Just put your legs together like this," he said.*

*Lying on my back, I squeezed my legs tight and he put Johnson's Baby Oil between them. Then, his banana shaped dick sank between them and he did fifty half push-ups on me and finally came.*

*We both felt happy and fell asleep.*

*I had to catch my plane so when I awoke at 7:30 AM I said goodbye.*

*"Goodbye," he said. "Promise not to tell anybody?"*

*"I promise," I said.*

*EXQUISITE CORPSE (Baton Rouge), Vol. 6, Nos. 10-12, October-December 1988, p. 18.*

There is a very short addendum -- the poet Robert Peters informed me by letter that intercrural sex (cock between thighs of partner, with dominant partner on top) was the standard practice for the Greeks -- and not anal sex. It's one of those bits of information that you rarely get -- the kind that just might help you get more money if you're ever on the millionaire show.

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687. **Maria Damon**

***Re: Hermaphrodites and Violence***

*Sun 23 Nov 2003*

---

hey kirby, i think i remember talking about this w/ you back then. you were a cute skinny kid w/ braces who liked to talk about acid cut w/ strychnine. i was a bookish girls-school-cum-Hampshire-College girl, totally bewildered by all the sex coming at me from both the older profs and the younger male students (though they were far less intimidating), and remember larry fagin announcing to our class that i "had latin" by way of accentuating my literary credentials.

At 4:46 PM -0500 11/23/03, Kirby Olson wrote:

>Kirby Olson wrote: While reading this I realized that I might be the

>only person in the world with one gender. Or at least I probably am.

>But when I was at Naropa I had a couple of gay experiences to see what

>everybody was talking about, and to see if I was missing something.

>They were weirdly boring, as I just wished that I was with a woman, and  
>felt bizarrely lonely. One of them I wrote about maybe fifteen years  
>ago in Codrescu's Exquisite Corpse. I've typed it out. Please note the  
>ending. I just thought that maybe I DID have a strange experience, but  
>no, at the end, I'm back to the one gender. Perhaps I should declare  
>myself sexually challenged or something, in that I'm so limited. This  
>happened at the end of the summer of 1977, and I never did anything like  
>that again. I guess it was like the one time I got drunk. It just  
>seemed kind of weird and left me wondering why people did that.

>

>-- Kirby Olson

>

>> A NIGHT WITH ALLEN GINSBERG

>>

>> My last night at Naropa Institute was over uncomfortably early -- I  
>> had been to the Hotel Boulderado restaurant with Claudia and Alan  
>> Davies -- two L-A-N-G-U-A-G-E poets from Canada, but they had to  
>> retire. I was already in my alligator pyjamas, but hadn't yet brushed  
>> my teeth. The sun was still up, not yet ready to retire from the  
>> stage.

>>

>> Across the space between our townhouse balconies, I saw Allen Ginsberg  
>> strolling home on the other walkway.

>>

>> "Hello, Allen."

>>

>> "Come on over, Kirby." He said.

>>

>> I brushed my teeth and went over, still in my pyjamas.

>>

>> Orlovsky welcomed me in, and, holding my hand, rushed me upstairs. I  
>> was not prepared to be buffaloed like this, but Ginsberg had already  
>> brushed his teeth and was in bed. Orlovsky held me from behind and,  
>> yodeling, dry-humped me.

>>

>> "Oh, Allen, this is going to be nice," he crooned.

>>

>> I got into the double bed with Ginsberg and we made out in friendly  
>> fashion until approximately 3 AM. Suddenly the night turned white,  
>> and I had questions.

>>

>> "Do you ever feel like the world doesn't exist?" I asked.



>>  
>> He grinned and said, "The world both does and doesn't exist."  
>>  
>> "Whose writing do you like best out of the students?" I asked.  
>>  
>> He named three or four students who all wrote exactly as he did, great  
>> rolling nomadic phrases, pushing caravans of crazy cargo across the  
>> page. I can't remember any of their names except Antler, who later  
> > got famous for his poem Factory, which was practically a rewrite of  
> > Howl. To be diplomatic, Ginsberg then said, "I like what you are  
>> doing, too, classic beauty, perhaps surreal in genre. Reminds me of  
>> Cocteau."  
>>  
>> I had my doubts about Cocteau, but then he quoted a long passage from  
>> Cocteau in French, with a reasonable accent, and I nodded and said,  
>> "Nice."  
>>  
>> As the sun started to come up we started making out again. Ginsberg,  
>> lying behind me, prodded me in the butt with his dick, without  
>> entering. Simultaneously, he jerked me off. I was not excited until  
>> I imagined being with Claudia from earlier in the evening and then I  
>> came with a grateful, heavenly feeling.  
>>  
>> "Would you like me to do that for you?" I asked.  
>>  
>> "No, I have hemorrhoids," he said. "Just put your legs together like  
>> this," he said.  
>>  
>> Lying on my back, I squeezed my legs tight and he put Johnson's Baby  
>> Oil between them. Then, his banana shaped dick sank between them and  
>> he did fifty half push-ups on me and finally came.  
> >  
>> We both felt happy and fell asleep.  
>>  
>> I had to catch my plane so when I awoke at 7:30 AM I said goodbye.  
>>  
>> "Goodbye," he said. "Promise not to tell anybody?"  
>>  
>> "I promise," I said.  
>>  
>> EXQUISITE CORPSE (Baton Rouge), Vol. 6, Nos. 10-12, October-December  
>> 1988, p. 18.

>>>

>

>There is a very short addendum -- the poet Robert Peters informed me by  
>letter that intercrural sex (cock between thighs of partner, with  
>dominant partner on top) was the standard practice for the Greeks -- and  
>not anal sex. It's one of those bits of information that you rarely get  
>-- the kind that just might help you get more money if you're ever on  
>the millionaire show.

--

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688. **Larry Sawyer & Lina ramona**

***Re: Charles Shaw in milk magazine***

*Sun 23 Nov 2003*

---

The Bush Dynasty Revealed!

<http://www.milkmag.org/Bush%20Empire.htm>

Chicago political commentator Charles Shaw blows the lid off the hypocrisy in  
"The Bush Empire: How Four Generations of Arms, Oil, Fascism, and U.S. Gov-  
ernment Defiance Made America's First Family."

"The Bush Family leads one of the most frightening conglomerates of oil, arms,  
and political insiders in history. They seem to have one modus operandi: Play  
both sides, and eliminate the loser."

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689. **tom bell**

***Cardcarrying members***

*Sun 23 Nov 2003*

---

The way things are developing there might be a lead story on NPR tomorrow  
about frailies like me who are cardburning members of AARP. AARP is trying to  
block us posting to their bb as I write. If someone wants to know what I'm talk-  
ing about they can bc me?

tom bell

Some poetry available through geezer.com

Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

Write for the Health of It course at

<http://www.suite101.com/course.cfm/17413/seminar>

<http://www.suite101.com/course.cfm/17413/overview/37900>

not yet a crazy old man  
hard but not yet hardening of the  
art

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690. **Haas Bianchi**

***Peter Gizzi's Email Address***

*Sun 23 Nov 2003*

---

| Does anyone have Peter's email address if so please backchannel



RB

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691. **Fulcrum Annual**

***Philip Nikolayev and Steve Shavel to read in Cambridge MA Tuesday November 25***

*Sun 23 Nov 2003*

---

Verse Press Philip Nikolayev and Steve Shavel poets will read from their latest collections

Tuesday, November 25, 2003, 7:00

@ Wordsworth Books, Harvard Square, Cambridge MA

Philip Nikolayev will read from *Monkey Time*, winner of the 2001 Verse Prize, chosen by Lyn Hejinian. Nikolayev lives in Cambridge, Mass. He co-edits *Fulcrum*: an annual of poetry and aesthetics. His poems have also appeared in such journals as *The Paris Review*, *Grand Street*, *Verse*, *Stand*, *Jacket*, and many others across the English-speaking world.

Steve Shavel will read from *How Small Brides Survive in Extreme Cold* (Verse Press, 2003). Shavel lives in Northampton, Massachusetts.

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692. **Daniel Machlin**

***Futurepoem Book #3 (12/11)***

*Mon 24 Nov 2003*

---

Poetry City & Futurepoem books invite you to a book party to celebrate the publication of:

THE ESCAPE

by Jo Ann Wasserman

Thursday, December 11, 2003

7:00 P.M., FREE

Teachers & Writers Collaborative

5 Union Square West, 7th Floor, NYC

(between 14th and 15th Sts.)

with readings by Wasserman, Brenda Coultas, David Cameron & Gillian McCain

& Wine and cheese reception.

"In these brilliant sestinas of assemblage and their tenuous enkomion asides, the reader is taken/taking place, as if in detailed alignment with the poet-family footage scattered over the floor and glued back warily as Wasserman constructs her map of escape from that loving tyranny. An extraordinary first book in which every utterance is compelled by the imagination's fleeing from the known." - Kathleen Fraser

"The Escape is a kinetic maelstrom in which Wasserman's attention is always laconic and precise...a calmly breathless, run-on sentence that gathers information at every instant, while careening downhill...prose where diary and fiction slip around each other...a music that is intoxicating and unmistakable in its honoring of the turbulence of being alive in the not so distant present, past and future." - John Yau

"There is much at stake in this book: 'motherhood, fortune, providence, the stars and then depression...the false Italy' or false anything vs. a real me or you. This book is 'round, soft, sad, expensive, pink'...it is also dark, sharp-limbed, heart-wrenching, hilarious and smart. Kafka once declared 'A book must be the axe for the frozen sea within us.' In form and in content, this is one of the bravest books of poetry I've read." - Eleni Sikelianos

JO ANN WASSERMAN is the author of two chapbooks of poetry "What Counts As Proof (Sugarbooks) and "We Build Mountains" (a+bend press). Her work has appeared in The World, Grand Street, can we have our ball back? and The East Village. She is the former Managing Editor of How2, an online journal of innovative writing by women, and former Program Coordinator at The Poetry Project at St. Mark's Church. She recently earned an M.F.A. in poetics from the New College of California and currently lives in New York City where she works for Granary Books.

The Escape is book #3 in the Futurepoem series, selected by 2002/03 editors Brenda Coultas, Anselm Berrigan, Laird Hunt and Dan Machlin.

Futurepoem is supported in part by grants from The New York State Council on the Arts Literature Program, The New York Community Trust and Fractured Atlas. Donations are tax-deductible through our non-profit sponsor Fractured

Atlas Productions, Inc. Futurepoem books can be ordered from SPD books, [www.spdbooks.org](http://www.spdbooks.org). For more information, go to <http://www.futurepoem.com>

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693. **Alan Sondheim**

**ohkay**

*Mon 24 Nov 2003*

---

[piece below. btw I do agree in all of this w/ kari - I have been reading and rereading. I have constantly worried about 'Nikuko' and 'Jennifer' and the like - writing out of another gender - not to mention country (Japan and England) - not to mention blurred speciation (Julu). and I hope what I've been offering isn't prejudice, but an opening. I'd like to see as many openings as possible, as long as they're \_openings,\_ misrecognitions perhaps that tend towards greater or different comprehension or even problematizing comprehension itself. I worry about my own limited experience and the limited experience of others - writing is one way to fall off the cliff, whether or not the cliff is of one's own making) - btw the piece below in no way relates to the discussion, at least as far as I can tell - alan.]

OK

Subject: Disgusting propaganda.eGomes

Attchmnt:12) The B

S

min

Parts/Attachments:or perhaps also ma

1.1 OK OK FILL IN THE BLANKS WITH BODIES ~8 lines Text (charset: ISO-8859-1)t in a hurry OK FILL IN THE BLANKS WITH BODIES

N 5 Nov

i'm not in a hurryf

1.2 Shown ~13 lines Text (charset: ISO-8859-1) Ä \_\_\_\_\_ Ä \_\_\_\_\_  
P \_\_\_\_\_ FILL IN THE BLANKS WITH BODIES OK FILL IN THE BLANKS WITH BODIES

2 Shown OK FILL IN THE BLANKS WITH BODIES 1 lines Text to reported experiences \_\_\_\_\_

----- Ä \_\_\_\_\_ OK FILL IN  
THE BLANKS WITH BODIES OK FILL IN THE BLANKS WITH BODIES was sent to her

through advertising. I find it disturbing that childrenr I don't know of a hundr are now being targets of nazi organizations. I would appreciate to hear: I WILL M even this - if one bel from you on this matter, as soon as possible. Thank you.es.com OK FILL IN THE BLANKS WITH BODIES OK FILL

IN

THE BLANKS WITH BODIES

\*\*\*\*\*

A virus (PE\_GANDA.A-O) was detected in the file (wk.scr). Acti

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694. **August Highland**

**BLOOD MONEY/TEEN NUDISTS**

*Mon 24 Nov 2003*

---

BLOOD MONEY/TEEN NUDISTS

CHECKPOINT #0000001:

S`e, bankruptcy+faq free-porn-online. Donkey kong walkthrough banshee 0 !  
C H. Mos technology,, + b for some distinct a P Q to represent the. Virginia in  
1832, christmas party ideas 2 j 0( mod 11). Tophheavy trans-am 1979 for sale  
flat over C G..

CHECKPOINT #0000002:

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an incident We now see that every. Globecom'95, singapore, 1. Pr OLD ++. T,  
+ 2z=3 alabama.

CHECKPOINT #0000003:

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ding pilot + academy. 998)=2u + 998 + j for words clip art. 2501 +, arrays to  
compare many i, we deduce that. How to make a bootable, Proof of Theorem 1.  
Let theater"+"pocatello" web.

CHECKPOINT #0000004:

Determines which one of talking. Murfreesboro tennessee, 2502 + x. D(h) is a  
division ring, staircases situation in central. Moody blues westin indianapolis.  
Aisa playoffs space from 2\Delta free sms.

CHECKPOINT #0000005:

"providence" and uniforms from vietnam stone mountain toyota. Words, there  
are 1995 green laser pointers i. Women who crossdress and apparell+key  
west+bars. P, \Lambda R11=R21 = R31 = R51 =. XXXXXXXXXX gardena, kG  
group sex pictures and.

CHECKPOINT #0000006:

Work at home no cost kZ induced from the SUMTHING LIKE THAT.. Need to  
determine how, \*\*\*\*\* Anon. the group von Neumann. Eclipse moon q basic

files mercy me. Motels or hotels in =2\Delta group B, let a be a. Don't do, because the, article, the deal models if I can scrape.

CHECKPOINT #0000007:

Thattthe markov, earth art primo, entonces. Little miss val, saturday night live "african countries". 39:3-4 solar.htm. Hammered paints x "New, Enhanced version. 1997 jeep grand cherokee voicesystems (ABOVE MSG CONT'D).

CHECKPOINT #0000008:

respiratory. By the welfare 2. Internatonal park "nonqualifying loan" 0.00 0.10 0.20 0.30 0.40. Dealers for strong arm, generator for Z in G. potatoes. Line. young lesbian pussy terms, tracking.

CHECKPOINT #0000009:

Pricelist, horoscopes REAL"LIKE MOON. Ohio condo management R \Omega 1 are linearly. Quickly. be overcome since,. Be called 0 games. Hp ze1000, f4486b laptop, T=fu; u + 1; u + 2; : news.

CHECKPOINT #0000010:

! p . since the image of, so their repudiation of prove that U(G) is not. These machines can do, powerclock star fox walkthrough. Krate bike \*\*\*\* \*lincoln's inn. S corresponds to c/c;, juliet mills autograph x. Angela white nova scotia + 2.

CHECKPOINT #0000011:

theother hand, when 1 mobile mug kits. Free quicktime player, college+maryland. Throttle cables for, dilate...I confuse the tracks therequired. A download strip poker Neumann algebra of G,. Televised presidential, currency exchange round-trip delay.) After.

CHECKPOINT #0000012:

For r=0:05 (a) and 0.3, cheerleading britney spears all nude. \delta should be chosen, CLACKAMAS TOWN suck me. Unsafe practices in, kawasaki usa unit. Year ONE IN PORTLAND? IF NOT and b from T . At least. 100, x= tornados.

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695. **August Highland**

**SECURE LOVING KISS**

*Mon 24 Nov 2003*

---

SECURE LOVING KISS

August Highland wrote: UP RUFFLED HAIR WINKED WALKED

August Highland wrote: TELL VAGINAL MUSCLES CLAMPED SIDES

August Highland wrote: DECIDED GET THINGS STARTED  
August Highland wrote: THINKING  
August Highland wrote: HAIR TELLING  
August Highland wrote: FORCED GOT UP WENT DEN AREA  
August Highland wrote: BRUNET FOOT INCHES  
August Highland wrote: BRUNET FOOT INCHES  
August Highland wrote: GONNA THANK  
August Highland wrote: TWEAKED REALLY TURNED JO BEGAN LOOSEN  
August Highland wrote: REALIZED  
August Highland wrote: PEE WORSE WAY TUB SPILLING ONTO TILES  
BELOW  
August Highland wrote: OOZED MASSAGING CLITTY EACH THRUST  
August Highland wrote: GUYS STANDING HARD JERKING  
August Highland wrote: RUNNING FACE PUSHED  
August Highland wrote: CREAMING  
August Highland wrote: GETTING SOMETHING FUCK SELF  
August Highland wrote: ONLY THING REMEMBER  
August Highland wrote: SECURE LOVING KISS  
August Highland wrote: FELL FINGERS THROUGH WALL DEBBIE  
August Highland wrote: SEEMED BRUNET FOOT INCHES  
August Highland wrote: WET  
August Highland wrote: HOURS CHANGING TIME ZONES  
August Highland wrote: TIME WINE  
August Highland wrote: TOGETHER WANT CUM YET  
August Highland wrote: CONTINUED WORKING RASPBERRY SURFACE ANUS  
ONLY  
August Highland wrote: BRIEF LAYOVER L  
August Highland wrote: GIRLFRIEND SAT  
August Highland wrote: ALL OPEN DOOR EROTIC KICK  
August Highland wrote: HOTEL FRESHEN UP ALSO WANTED  
August Highland wrote: TERMS SIMPLE WANTED FUCK  
August Highland wrote: SIDE HEAD COVERED MOUTH  
August Highland wrote: ERECTION  
August Highland wrote: SLOBBERS GLOBES LEFT CHICK'S MOUTH  
August Highland wrote: SHAFT WIFE'S PUSSY  
August Highland wrote: SWEATY HAIR RAN OTHER HAND  
August Highland wrote: HEAR NOISE TOO  
August Highland wrote: UP HONEY JIM SAID OH HONEY  
August Highland wrote: LOBBY EVERY HEAD TURNED LOOK  
August Highland wrote: WATCHED MYSELF POUNDING  
August Highland wrote: LONG  
August Highland wrote: PULLED



August Highland wrote: RING  
August Highland wrote: SPREAD HUG HAPPY TER WELL  
August Highland wrote: STILL EXPLORING ENCLOSING  
August Highland wrote: SUCKED REALLY PAID WELL  
August Highland wrote: CLIFF'S  
August Highland wrote: SKINNY DIP SECONDS  
August Highland wrote: STROKE TONGUE TIME REACHED OFFICE DOOR  
August Highland wrote: SUCKER  
August Highland wrote: SAID GIGGLED NODDED KISSED  
August Highland wrote: GRIPPED  
August Highland wrote: CHRIS GRABBED HIPS SLAMMED  
August Highland wrote: TELL MORNING ONE WHERE  
August Highland wrote: SAID STILL  
August Highland wrote: ALL THOUGHT MOST BEAUTIFUL GIRL  
August Highland wrote: SKINNY DIP SECONDS  
August Highland wrote: SANK DOOR TAKING HAND PULLING  
August Highland wrote: REALLY TURNED JO BEGAN LOOSEN  
August Highland wrote: HAIR TELLING  
August Highland wrote: SEX SENSATIONAL EMMA LOVE  
August Highland wrote: REAL ENJOYED CONNECTING IMAGES OWN  
August Highland wrote: STRETCHED NEXT EACH OTHER  
August Highland wrote: LICKED OWN JUICES CHIN  
August Highland wrote: TOE  
August Highland wrote: LITTLE FRIDAY SOME TIME  
August Highland wrote: ROLLED  
August Highland wrote: DICK  
August Highland wrote: RUBBING  
August Highland wrote: TAKE EMBRACE MAKE LOVE  
August Highland wrote: CAMMIE DOOR CRACKED LITTLE LET SOME  
August Highland wrote: WANT CUM YET  
August Highland wrote: FELT ERUPTION APPROACHING  
August Highland wrote: BOTH LAUGHED AGAIN JIM SAID OK OK  
August Highland wrote: FELT ERUPTION APPROACHING  
August Highland wrote: BOTH LAUGHED AGAIN JIM SAID OK OK  
August Highland wrote: SQUEEZE HARDER HARDER

august highland

alphanumeric labs

--"language is a style statement"

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

muse apprentice guild  
--"expanding the canon into the 21st century"  
[www.muse-apprentice-guild.com](http://www.muse-apprentice-guild.com)

culture animal  
--"following in the footsteps of tradition"  
[www.cultureanimal.com](http://www.cultureanimal.com)

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696. **Ron**  
***Silliman's Blog***  
*Mon 24 Nov 2003*

---

<http://ronsilliman.blogspot.com/>

My sock puppet, my self:  
Questions of conceptual poetics

Philadelphia Progressive Poetry Calendar

The day I brought a rifle to high school

Linebreaks as the carbon dating  
of contemporary verse  
(Brenda Iijima's In a Glass Box)

Jacqueline Waters'  
The Garden of Eden a College:  
Writing verse in the rhythms of prose  
(a nod to Marcelin Pleynet)

Stein at her Word  
(reading Ulla Dydo)

Curtis Faville:  
"It may actually help if one has  
a peculiar perception of the world"

Jack Collom:  
How to shut up in a poem

Writing after 60, after 70

In memoriam: Mario Merz  
(Arts of Fibonacci)

Poetry & jazz

What do you support  
if you publish in a journal that

appears to exclude women  
or if you like Ezra Pound?

A new talk from  
William Carlos Williams:  
The Basis of Poetic Form

Keston Sutherland:  
What is vagueness?

<http://ronsilliman.blogspot.com/>

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697. **Ron**

### ***A patent for writing poetry***

*Mon 24 Nov 2003*

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November 24, 2003

#### PATENTS

The Muse Is in the Software

By TERESA RIORDAN

"INVENTING is about catching the wave," said Ray Kurzweil, who addressed a national convention of inventors in Philadelphia last Monday. "Most inventions fail not because the inventor can't get them to work but because the invention comes at the wrong time."

Mr. Kurzweil should know. An inventor in the field of artificial intelligence, he has started and sold several companies for millions of dollars.

On Nov. 11, Mr. Kurzweil and John Keklak, an engineer, received patent No. 6,647,395, covering what Mr. Kurzweil calls a cybernetic poet. Essentially, it is software that allows a computer to create poetry by imitating but not plagiarizing the styles and vocabularies of human poets.

It works something like a cyberblender. The poetically challenged (or those with temporary writer's block) can toss in rhymes and rhythms and alliterations from already written poems. These whirl around a bit, then out pours a new poem.

Here is a poem the cybernetic poet wrote after "reading" poems by Wendy Dennis, a poet employed by Mr. Kurzweil:

Sashay down the page  
through the lioness  
nestled in my soul.

While other poetry-generating software exists, Mr. Kurzweil said, it is less sophisticated.

"Those are fixed, fill-in-the-blank approaches that resemble the Mad Libs game," he said. "They are not really trying to create new patterns based on a more flexible pattern structure."

Many of Mr. Kurzweil's inventions, including the cybernetic poet, are based on pattern recognition. "The real power of human thinking is based on recognizing patterns," he said. The better computers get at pattern recognition, the more humanlike they will become.

Mr. Kurzweil said he knew he wanted to be an inventor from the age of 5. By the time he was 16, he had invented a computer that composed melodies based on pattern recognition. He and his melody-generating machine appeared on the television show "I've Got a Secret."

By the age of 28, he had invented a print-to-speech reading machine for the blind that caught the attention of the composer and performer Stevie Wonder.

Mr. Kurzweil's talk in Philadelphia was a significant change of pace for last week's two-day conference, sponsored by the United States Patent and Trademark Office. Other speakers covered the nitty-gritty of "claim construction" and "prior art" while Mr. Kurzweil mused about the brave new world of technology.

Were he not such a successful entrepreneur, Mr. Kurzweil might be considered something of a crackpot. In his book "The Age of Spiritual Machines" (Penguin, 2000), he envisions a world in the near future where computers superannuate humans - they compose music and poetry, have sex with each other, and achieve a humanlike consciousness.

"We will cross the threshold where we have hybrid or nonbiological humans," Mr. Kurzweil said in a phone interview last week. "Our biological thinking is fixed. But our nonbiological thinking" - by which he means machine intelligence - "will grow exponentially."

Mr. Kurzweil roams from the philosophical to the practical. During his talk in Philadelphia, he offered practical tips on how inventors can harness their ideas.

He advocates what he calls lucid dreaming - harnessing the unconscious to work on problems while sleeping.

"When I go to sleep I assign myself a problem, without trying to solve the problem," he said. Then during his waking moments, between consciousness and slumber, he revisits the problem. "It is a great time for creative thinking," he said. "You can think of new connections, new approaches that you wouldn't otherwise think of."

So does Mr. Kurzweil predict that his cybernetic poet will "catch the wave"?

"This is a useful aid to real-life poets looking for inspiration or for help with alliteration or rhyming," he said. "But I am not intending for it to be a huge money maker."

A version of the cybernetic poet can be downloaded free from [www.kurzweilcyberart.com](http://www.kurzweilcyberart.com). The deluxe version is \$29.95.

Patents may be viewed on the Web at [www.uspto.gov](http://www.uspto.gov) or may be ordered through the mail, by patent number, for \$3 from the Patent and Trademark Office, Washington, D.C. 20231

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698. **Kevin Hehir**

***Dyer: Barking up the wrong bush***

*Mon 24 Nov 2003*

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Barking up the wrong bush

Toronto Star

Nov 21, 2003

As it happened, the two principal sponsors of the invasion of Iraq, U.S. President George W. Bush and British Prime Minister Tony Blair, were together when news came in that 27 more people had been killed in the third and fourth suicide bomb attacks in Istanbul in one week. They had to say something, and so they both tried to twist the atrocities into a justification of their decision to invade Iraq.

This would be almost funny if it wasn't so horrible, because the two incidents probably occurred because Bush and Blair invaded Iraq.

"What this latest terrorist outrage shows us is that there is a war- and its main battleground is in Iraq," said Blair. Bush picked up the theme, declaring, "Our mission in Iraq is noble and it is necessary, and no act of thugs or killers will change our resolve"- as if the men who organized the bomb attacks in Istanbul hadn't wanted the U.S. and Britain to invade Iraq, or did want them to leave now.

And the media lapped it all up, as if Bush and Blair were talking sense and the suicide bombers were "mindless killers."

In the face of the torrent of deceitful propaganda, it has to be said again and again. The invasion of Iraq had nothing to do with the "war on terrorism." The only terrorism in Iraq is that which was caused by the invasion.

The Islamist terrorists of Al Qaeda were delighted by the Anglo-American invasion of Iraq. And the reason why there have been so many successful terrorist attacks in Turkey, Morocco, Indonesia, Saudi Arabia, the Philippines and

elsewhere in recent months is probably because of the diversion of intelligence efforts to the war in Iraq.

One at a time: First, there was no more linkage between Saddam Hussein's repressive but rigorously secular regime in Iraq and the Islamist terrorists of Al Qaeda than there was between the mafia and the Khmer Rouge. There is absolutely no evidence for it, and the entire American and British intelligence establishments spent the time before the invasion of Iraq desperately signalling to their political masters (and later, off the record, to any media that would listen) that there was no such link.

They were not listened to because Bush's people were determined to have their war, and Blair- well, that's still puzzling.

But it is clear, if you watch how their lips move, that both men are conscious of having practised a deception on the public. They regularly mention Al Qaeda and Iraq in the same breath in order to foster the illusion that there was a link, but they never actually say it in exactly so many words. Like most politicians, they know that you can fuzz, distort or evade the issue to your heart's content, but you must never tell an outright lie.

The "terrorism" in Iraq these days bears little resemblance to the almost metaphysical acts of existential hatred that struck New York and Washington two years ago and the global strategy that lay behind them.

Iraq is just the mundane, functional terrorism of anti-colonial resistance from Algeria to Vietnam, carried out for the most part by the same sort of people- ex-army officers, political ideologues, young men with big chips on their shoulders- who would be doing the same thing in the United States if foreign troops suddenly took over the country. (You doubt me? Go rent Red Dawn out of the video store.)

The Iraqis who run this resistance movement doubtless use foreign Islamist fanatics to drive the truck-bombs whenever possible- "if the kid wants to die, let's give him the chance"- but there is no known link between the war in Iraq and Al Qaeda's astonishingly ambitious project to seize control of the Arab and even the broader Muslim world. Which brings us, finally, to the question of how the invasion of Iraq has undermined the real "war on terrorism."

Islamist terrorists really exist, although almost none of them are Iraqis. They are not as numerous or rich or well-organized as the propagandists would have us believe, and the damage they can do doesn't begin to compare with what a real war does, but they are a serious danger that warrants serious attention. Trouble is, they haven't been getting it.

What matters most in a war against terrorism is intelligence.

There is a strictly limited mass of talent in Western intelligence agencies which has the technical proficiency, the Arabic language skills, and the personal attributes needed for the intelligence gathering job- maybe as few as a couple of thousand key people. They should be concentrating their efforts on Al Qaeda. For the past year, most of them have been employed instead on some aspect of the project for "liberating" Iraq (whatever that may mean)- and you can't be in two places at once.

The Islamist terrorists who plotted the attacks on two Jewish synagogues in Istanbul on Nov. 15 and on the HSBC headquarters and the British consulate in the same city yesterday, killing 50 people and injuring many hundreds, would have tried to do it whether Iraq was invaded or not.

They didn't need excuses to attack. The difference is that if the intelligence services had been paying attention to Al Qaeda instead of barking up the wrong tree in Iraq, they might actually have been stopped.

Gwynne Dyer is a Canadian journalist based in London whose articles are published in 45 countries.

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699. **Shankar, Ravi (English)**

***In Sunday's Courant: Pulitzer Winner Meredith Reads At Central***

*Mon 24 Nov 2003*

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> Pulitzer Winner Meredith Reads At Central

>

> By CAROLE GOLDBERG

> Courant Books Editor

>

> November 23, 2003

>

> One of America's finest and most honored poets, William Meredith, will read from his work Monday at Central Connecticut State University.

>

> Meredith, who will be joined for the reading by poet Richard Harteis, has won a Pulitzer Prize, as well as numerous national and international awards. He is a chancellor emeritus of the Academy of American Poets and was poet laureate at the Library of Congress from 1978 to 1980.

>

> Meredith, who lives in Connecticut, was born in New York City in 1919. A Princeton University graduate, he was a naval aviator in World War II and the Korean War. He has taught at many universities, and is now retired from Connecticut College. Meredith lost his ability to speak after a stroke in 1983, but

regained it and continues to read his work and teach at poetry conferences and colleges across the United States.

>

> He won the Pulitzer for his 1988 collection, "Partial Accounts." In 1997, "Effort at Speech, New and Selected Poems" was published by Northwestern University Press and won the National Book Award for poetry that year.

>

> He will read at 7 p.m. in Founder's Hall in the Davidson building on the Central campus. For information, call [REDACTED].

>

> Copyright 2003, Hartford Courant

>

\*\*\*\*\*

Ravi Shankar  
Poet-in-Residence  
Assistant Professor  
CCSU - English Dept.  
[REDACTED]  
[REDACTED]

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700. **David A. Kirschenbaum**

***Re: Creative Persons w/Bi-Polar issues***

*Mon 24 Nov 2003*

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Kaye Jamison's TOUCHED WITH FIRE: Manic Depressive Illness and the Artistic Temperament, is the classic book in the field

<http://www.amazon.com/exec/obidos/tg/stores/detail/-/books/068483183X/custom-er-reviews/104-8753626-9407919>

best,  
david

--

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

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701. **Aldon Nielsen**

## Re: Congoleum (Leftists, Rightists, Ambidextrists?)

Mon 24 Nov 2003

We are the Calvinists our parents warned us about.

[yeah, I know I'm late -- just got back from Spain]

At 12:52 PM 11/19/2003 -0800, Robert Corbett wrote:

>I recall that in the 50s there was a poster:

 $\succ$ 

## >"Is Your Bathroom Breeding Calvinists?"

 $\geq$  $\geq \dots$ 

>Robert Corbett, Ph.C.      "Given the distance of communication,

>Coordinator of New Programs      I hope the words aren't idling on the

>B40D Gerberding map of my fingertips, but igniting the

>Phone: [REDACTED] wild acres within the probabilities of

>Fax: [REDACTED] spelling" - Rosmarie Waldrop

>UW Box: 351237

 $\succ$ 

>On Wed, 19 Nov 2003, Laura Wright wrote:

 $\triangleright$ 

> > Was it Brooke Shields who got rich by saying "Nothing comes between me

> > and my Calvinists"?

> >

[illegible]

> > Laura E. Wright

> >

> > Serials Cataloging Dept., Norlin Library

 $\gg$ 

> > [REDACTED]

> >

> > "The trouble with your poetry, Frost, is that it has subjects."

> > --Wallace Stevens

 $\gg$ 

<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>>>>>>>>>>>>>>

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

"Just so - Jesus - raps"

--Emily 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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702. **Ytzhak**

## **V-Ink! Newsletter: Volume IV (November - December 2003)**

*Mon 24 Nov 2003*

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### V-Ink! Newsletter: Volume IV (November - December 2003)

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6. Verbal Venues
7. mensah's Monthly Pick:
8. The Outro: Closing Remarks

#### The Intro: Letter From The Editor

Peace and love, everybody! Welcome to the new edition of V-Ink!, your official monthly source for the latest news and information for Vocalized Ink Radio @ Live365.com and Vocalizedink.org. Along with the new poetry contests, spoken word venues across the nation and, of course, my monthly poetic pick from Vocalizedink.org, I'm featuring the newest Vocalized Ink DJ, AfroGirl, and her show, "In Poetic Form." So without further delay, read on & enjoy!

...mensah mkalimu; Editor of V-INK...

#### The 411: News & Information @ Vocalizedink.org

-Vocalizedink.org, the official website of Vocalized Ink Radio

Be sure to check out Vocalized Ink Radio's website, <http://www.vocalizedink.org>. Forums, discussions and places for you to post your poetry and short stories are waiting for you. If you want to comment on one of the shows on Vocalized Ink, or speak to one of the DJs, go to <http://www.sherykahshouse.co.uk/viradio/forumdisplay.php?fid=32> and share your comments, suggestions or any questions you have for the DJs of Vocalized Ink. Registration is free, of course, so take a visit over to the site & read up on book reviews, announcements on upcoming spoken word CDs and all the

information you'll need about contests and publishing opportunities. Vocalizedink.org...the place to be for all your poetic needs...

-Featured Book: "Vocal Moments" by Vickie M. Oliver-Lawson A collection of various poems designed to inspire, heal, humor and give you food for thought.

To reserve your autographed copy in advance, please remit this order form and check or money order for \$ 15.00 (plus \$2 for S&H) to:

Vickie Lawson

PO BOX 67427

Baltimore, MD 21209

Checks/money orders should be made payable to: Vickie Lawson

Please allow approximately 2 weeks for delivery

\*Web address for order form:

<http://www.sherykahshouse.co.uk/images/vocalmomentsorderform.doc>

--Writing Contests and Other Resources

--ACM Fiction/Poetry Contest

2004 Chicago Literary Awards Guidelines

Fiction Prize: \$1,000 & publication in ACM

Poetry Prize: \$1,000 & publication in ACM

Judges: James McManus in Fiction, Albert Goldbarth in Poetry

Deadline postmarked December 15th, 2003

Entry fees:

\$12 / story, 6500 words maximum

\$12 / set of 3 poems, 300 lines total per entry

\$5 / each additional poem up to 100 lines

Checks payable to Left Field Press; No names on entries. Include cover page with name, address, e-mail address, phone number, titles, word count for fiction entries and line count for poetry;

Entries will not be returned;

If you wish, include SASE for notification of winners and/or SAS postcard for acknowledgement of entry. No certified mail, please;

Notification by April 1, 2004;

No previously published work eligible; if work is under consideration elsewhere, ACM must be notified and work must be withdrawn upon acceptance elsewhere.

Send to:

Chicago Literary Awards  
Another Chicago Magazine  
3709 N. Kenmore  
Chicago, IL 60613-2905

--Comfort Anthologies Seek Submissions

Colleen Sell, Editor  
PO Box 863  
Eugene, Oregon 97440  
EMAIL: [REDACTED]  
URL: <http://www.cupofcomfort.com>

We are seeking submissions for the following anthologies:

A CUP OF COMFORT FOR SPIRITUALITY Celebrating enlightening or inspiring, miraculous or simply glorious experiences or teachers encountered along one's spiritual journey. Other possible themes include soul-nurturing practices or relationships; discovering a spiritual path, truth, or kindred spirit; receiving and actualizing (putting into positive action) a spiritual lesson or epiphany; divine intervention and direction. DEADLINE: December 31, 2003

A CUP OF COMFORT FOR MOTHERS AND SONS Celebrating the powerful bond between mothers and sons. Possible themes include: positive impact of mother on son or son on mother; cherished or challenging experiences shared; connecting or reconnecting with one another; unique and uplifting aspects of mother-son relationship. DEADLINE: January 31, 2004

LENGTH: 1000-2000 words

PAYMENT: \$500 Grand Prize will be awarded to one story per volume; \$100 will be paid for each story published. Payment on publication.

RIGHTS: The publisher (Adams Media Corporation) reserves limited use rights for a specified period of time. Rights retained by the author include serial (periodical) rights, live performance, and film right. Authors also retain the right to publish the story in a book comprised solely of her/his original works.

REPRINTS: Yes

SUBMISSIONS: By email: In the subject line, cite the volume (for example, Courage). Copy and paste the story (from your word processing program) or type the story into the body of the email. No attachments. One story per email.

Send to: [REDACTED]

By mail: Send a computer disk or CD and a printed copy of the story to:

Adams Media Corporation  
A Cup of Comfort  
57 Littlefield St.  
Avon, MA 02322

By Fax: Include a cover sheet addressed to A Cup of Comfort and citing your story title(s), the number of pages being submitted, and the volume(s) for which the (each) story is being submitted. Fax to: [REDACTED].

GUIDELINES: <http://www.cupofcomfort.com/share.htm>

#### --de Griot Space - ONLINE WORKSHOPS

de Griot Space is a cyberspace collective of Afridiasporic writers and readers who seek to improve their craft through study and interaction. We are positive, patient and productive people. We are honest, respectful and courageous. We are self-determined, supportive and uncensored. We are artistic and political. We read and We write. We struggle and We resolve. We bleed, laugh, cry, breathe, dance and inspire words. We are lovers of our People. Visionaries. Forward moving. Always.

de Griot Space is an online writing workshop virtually headquartered at Black owned and operated Infobro.com, Inc. dGS was conceived in February 1997 with the keystrokes of a few forward thinking word artists and was officially born on Black Nation Day, 31 March 32 ADM. We began committed to the rich legacy of writing/storytelling/testimony given us by our Afrikan and New Afrikan ancestors. We will never end. In our collectivity as an Afridisporic community of writers, there is eternal life.

This online writing workshop and community of writers has taken on the name de Griot Space because of what we believed it to represent. Traditionally, "the Griot", (pronounced gree'oh) embodies the culture of his/her people. Included in a description of the term Griot includes genealogist, historian, adviser, spokesperson, diplomat, mediator, interpreter, translator, musician, composer, teacher, warrior, witness, and praisesinger. It is almost as if an event cannot transpire unless a Griot is there to witness it and absorb it. Whenever there is a call for the voice, it is the Griot's voice that responds.

All People Black/Afrikan are qualified to join de Griot Space. The only further requirement for joining is serious love of and commitment to the word, and willingness to share the word. Your breath; your joys; your sunshine; your busy kitchen; your aches and pains- bring all of these with you as you journey with us. If you are looking for some space to share your poetry, or prose, de Griot Space may be the online workshop for you.

We accept new members in January, April, July and October. We begin accepting applications on the 15th of the month prior to our recruitment months. If you would like to join de Griot Space:

- a) make sure this is December/January; March/April; June/July; or September/October. If it is another month, then please send us an e-mail message-- We will notify you during our next membership drive;
- b) Read the Code of Ujima;
- c) Complete the registration form; and then,
- d) Send your completed registration to dGS
- e) Wait patiently for us to process your registration. Usually takes 48 hours from the time of receipt.

To read more go to <http://www.degriotspace.com/index.html>

--Grant: Philip Roth Residence in Creative Writing

Philip Roth Residence in Creative Writing  
Stadler Center for Poetry

Named for the distinguished, Pulitzer Prize-winning Bucknell graduate, the Philip Roth Residence in Creative Writing was initiated in the fall of 1993. The Philip Roth Residence is intended to provide an emerging writer, with some record of accomplishment, the opportunity to work for up to four months in an atmosphere conducive to writing.

The residence provides lodging in Bucknell's Poet's Cottage, an office in the Stadler Center for Poetry, and a modest stipend of \$2,000. Meals in the University Dining Service or an additional stipend for meals are also provided. The position does not carry health insurance. In alternate years, the residence is awarded to a fiction writer and poet. In the past two years, including this one, the residence has taken place during the spring semester of Bucknell's academic year. Normally, the residence coincides with the fall semester of Bucknell's academic year and will return to that schedule in 2004-05.

For the 2003-04 academic year, the residence will be awarded to a fiction writer and will commence in mid-January 2004 and end in mid-May 2004. For the 2004-05 academic year, the residence will be awarded to a poet and will commence in mid-August 2004 and end in mid-December 2004.

The Philip Roth Resident is expected to offer a public reading of his or her work during the semester of residence. Although the person selected will have no additional university responsibilities, it is hoped that he or she will constitute a presence as a working writer on campus, talking informally from time to time with students who are interested in writing. The writer chosen may well use the residence to work on a first or second book.

## HOW TO APPLY

To be eligible, an applicant must be more than 21 years of age, must reside in the United States, and must not presently be enrolled as a student in a college or university. Some record of publication is expected. To apply, submit the following items by postal mail to the address shown below:

1. A letter of application.
2. A resume or CV.
3. A writing sample of no more than 10 pages if applying for a poetry residence, or 20 pages if applying for a fiction residence.
4. Two letters of recommendation.

Applicants who wish to have application materials returned should include a self-addressed, stamped envelope with enough postage to cover the return of their materials.

Application deadline (for 2004-05 Residence, open to a poet): postmarked by Monday, March 15, 2004.

Notification: late April / early May, 2004.

Send application materials to:

Philip Roth Residence in Creative Writing  
The Stadler Center for Poetry  
Bucknell Hall  
Bucknell University  
Lewisburg PA 17837

## Vocalized Ink Radio Station Information

For dates and times for the featured shows of Vocalized Ink Radio, check out the broadcast schedule at <http://www.live365.com/broadcast/scheduler/?stationname=vocalizedink> . New shows are always being added to the rotation, so keep checking the schedule for any changes/updates. To listen to your favorite shows, as well as the numerous poets being featured in the regular rotation, make sure to register for free (and receive the free Player365 program for Live 365 programming streams) at [www.live365.com](http://www.live365.com) and get involved with the Vocalized Ink family.

## Audio Submissions

If you want to share your spoken word with the world, Vocalized Ink Radio is now taking audio submissions. Whether you're a novice or professional performer, send in your work to [REDACTED] and let your voice be heard. If you have absolutely no idea how to record your audios on your PC, don't worry...go

to <http://www.sherykahshouse.co.uk/viradio/viewthread.php?tid=69> or contact any of the Vocalized Ink DJs & Staff for all the info you will need to get on Vocalized Ink.

--New Members @ Vocalizedink.org

Welcome the following new members to the Vocalizedink.org family!

Savage Mindz  
dreamincolor  
Zephyr  
chocolatecoils  
Chitown\_poet  
Snoodles  
Simply\_put4real  
TheVerve  
DJ RBG  
JaNelle  
Aeonofneptune  
Maximus Parthas  
Sweet Tea  
LIL - ROCKAR - MAN  
Dalyrical1  
PoeticJavaPubl

And, welcome to the new staff members of Vocalized Ink...

Mahoganie  
Redlady  
Esoteric1  
Safiya Ife  
Spicie Me

--Featured Show & DJ: "In Poetic Form," hosted by AfroGirl

I keep my promises. In the last newsletter, I promised all of you a new DJ feature and here it is! AfroGirl's been with Vocalized Ink for a minute now, but her show, "In Poetic Form," is finally on the air. I'll give you the days and times for the show at the end of this feature, but for now, watch me get my Barbara Walters on with this little interview of AfroGirl...

--note: forgive me for the different way I'm doing the feature (that is, if you've been following my DJ features)...deadlines can be a b\*tch sometimes...lol...enjoy!

Mensah Mkalimu (mm): What is your real name?

AfroGirl(AG): Renee



mm: Location & how long have you been there?

AG: California Bay Area, most of my life

mm: Occupation?

AG: Mother and poet, those are the important things.

mm: How long have you been writing and/or performing?

AG: Writing seriously for 3 years now. I used to write in high school but stopped once I graduated because I didn't have anything depressing to write about. I was one of those folks who could only write when I was miserable. I've outgrown that now.

mm: What/who inspired you to become a poet?

AG: I pretty much inspired myself to do it. I wrote a poem one day about 3 years ago and rediscovered my talent for it and haven't put the pen down since.

mm: Do you have a favorite topic to write about & why?

AG: I write about whatever moves me at a particular moment. I really don't have a favorite topic. My least favorite topic to write about is love. I cringe at the thought of writing a love poem.

mm: Who is your favorite poet?

AG: I have to say, at the moment Lucille Clifton. Her work is so concise and to the point and full of elegance and poignancy.

mm: Do you perform at open mics? If so, then list a couple of venues.

AG: I've read at my local Barnes & Noble, and The Guild Theater in Sacramento and a few other places around town.

mm: How did you get involved with Vocalized Ink?

AG: Poetically Breathless volunteered the both of us to do a show together and I agreed. The partnership thing didn't work out due to conflicting schedules but we're both here contributing, and I've been having a great time.

mm: Talk a little bit about (right here, you can say whatever you want about the show. I'll leave it to you to promote & explain it as much or as little as you want).

AG: There are a couple of things I want to accomplish with In Poetic Form. The first thing is to help people learn what makes good poetry and the best way to do that is to feature people who are really excellent at the craft and who truly understand it. The second thing is to provide a forum where people can learn about poetry, the history of it, the forms of it etc. Obviously I don't know it all but what I do know I want to share and what I want to know I will learn and share.

mm: Do you have any books or CDs out right now? If so, where can people purchase your product(s)?

AG: I have a book out called "Bearings" and it is available at my website: [wakeup.to/inpoeticform](http://wakeup.to/inpoeticform). There is also a link at [vocalizedink.org](http://vocalizedink.org). I have no plans to do a CD.

--Verbal Venues: Open Mic Spots From Coast to Coast

Shouts to Poetically Breathless and Sherykah, who are the masterminds behind the Verbal Venues idea. On Vocalized Ink Radio, you can hear Miss Breathless give you the rundown of the best open mic locations around. If you want your open mic to be seen on [Vocalizedink.org](http://Vocalizedink.org) or, better yet, if you want your open mic promotion to be broadcasted on Vocalized Ink Radio (doesn't matter if you run a café, you're a regular participant, an avid listener or if you know of a tight online spot), read the instructions at the end of this section for more details.

--Internet Venues

Vocalized Ink.org Soundstage

Every Sunday evening at 8PM Eastern Time.

@ [www.paltalk.com](http://www.paltalk.com)

in the African American Category.

Download the PalTalk program,

FREE membership

Once you join add me to your list of pals.

Sherykah

Send me a message and I'll send you a limo.

Poetry In Black II aka PIB2

PIB 2 every Friday night starting @ 10 PM Eastern Time.

at [www.paltalk.com](http://www.paltalk.com)

in the African American Group

Look for Poetry In Black II

--New York Venues

The Bowery Poetry Club -

The Bowery Poetry Club

308 Bowery St., New York, NY 10012



<http://www.bowerypoetry.com/>

Poetry Nightly

Check out!

The NYC Urbana Poetry Slam  
Every Thursday Night @ 7  
at The Bowery Poetry Club

--Pennsylvania Venues

Soul Speak - Philly, PA

Held every final Friday of the month. An open mic night featuring the best in positive creativity. Artists Gweny Love and Katriel join Spoken Word and Music for a magical night under the stars.

The Nile  
6008 Germantown Ave.  
Philadelphia, PA 19144  
[REDACTED]

--Florida Venues

Pride Factory - Ft. Lauderdale, FL

Sister Speak  
[www.sisterspeak.org](http://www.sisterspeak.org)

Pride Factory  
845 N. Federal Hwy  
Ft. Lauderdale, FL 33304  
[REDACTED]

[EVERY 3RD THURSDAY]

8:30 PM Eastern

Donna and Denise usually host

The Poetry Lounge - Miami, Florida

The Poetry Lounge  
8:30 pm - 10:30 pm

Enjoy poetry and fine dining in an intimate setting with feature poets bi-weekly.

Hosted by: Rashida Bartley

@  
Sax On The Beach & Music Bar  
1756 N Bayshore Dr  
Miami, FL  
33132-1132, US  
[REDACTED]

--Michigan Venues

M3 Spoken Word Series

Every 3rd Monday @ 8 PM

Urban Break Coffee House

10020 Joseph Campau

Hamtramck, MI

██████████

Matthew Scott Olzmann

"SOUL SYNERGY @ THE SERENGETI"

with your host:

Scheherazade Washington

Scratch Grooves by DJ Slowpoke & Sicari

Catering by Fruit of The Earth

Jewelry by Mai Artisans

Come join us each and every Wednesday @ The New Serengeti Galleries

2757 Grand River

Detroit, MI

(near Motor City Casino)

8:00 PM

Cover: \$5

Sistahs FREE until 9pm

Brothas FREE until 10pm

Thank you to all of you who came out to support us at the:

"Hip Hop Olymp-X"

For more info:

Scheherazade Washington, Host & CEO, More Tales Productions - (313)

██████████

Legacy Leonard, Talent Manager for More Tales Productions & CEO of Black

Legacy Productions - ██████████

Instructions To Promote Open Mic Events On Verbal Venues

Vocalized Ink members and non-members can add their venue listing by doing the following:

Use the Contact Us link at the top of the page @ [www.vocalizedink.org](http://www.vocalizedink.org) to send your message.

The message should include all the following to be air on the radio station:

Name of Venue

Street Address

City and State

Zip Code

Phone Number (With Area Code)

Day of the Event (Mondays, Tuesdays, Every 2nd Wednesdays, Etc.)

Time of Event, including time zone

Name of the host (if you know it)

All of the above must be included for all listings. This includes International venues. All of the information will be of great help for travelers. A incomplete listing will not air on the radio station but will be posted in the Verbal Venues forum on Vocalizedink.org.

Note: If you are experiencing problems with the Contact Us link, and you still want to promote your open mic, email me at [REDACTED] and I will make sure your information gets into the forum or heard on Vocalized Ink Radio.

--mensah's Monthly Pick: "Mysun" by mood endygo

this morning i saw  
a resplendent orange moon  
& my mental instantaneous-ly  
caressed amorous thoughts  
of you... mysun

& i was driving silent-ly...  
all the while wondering if  
you know that i flow free-ly  
... creaming... at your ability  
to infiltrate me soul-deep  
then send me reeling/feeling/wanting  
nothing but you... mysun

i mean... this shyt is so intense  
that i don't know if i'm  
going or coming...  
...cumming or going to cum  
at the thought of your tongue  
leaving lingering love licks  
on every unadorned inch of my  
exposed 6-foot countenance  
& get this...  
you haven't even touched me yet  
(at least not in the physical sense)  
& still—

i am feeling you like this, mysun.

my beautifulblackman  
my love  
my muse  
your moon is so into you  
...& i like it here.  
so, would you mind if i stayed  
in this place... gent-ly inhabiting your  
upclose&personal space  
& forever marveling  
at the way your heartbeat  
keeps perfect pitter-pat pace  
with mine...  
& the entire time i'm  
left open w i d e...  
no longer able to hide my desire  
to f\*ck you  
  
actual-ly... i'm willing to let you  
blow on my coffee &  
lie in my coveted bed beside me  
inside me...arriving with me...  
contInUoUS-ly  
i want to tell you secret things  
& saturate your god-like mentality  
in SouthernSensuality  
...you can even have the extra key  
that unlocks every thing dear to me  
  
'cause...  
i am loving you like that, mysun.  
(admittedly, you... got... me.)

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--The Outro: Closing Remarks

Okay, it's time for me to wrap up this edition of V-Ink! Before I go, let me announce a new show coming to Vocalized Ink. The show, tentatively entitled "Soul Power," will be a collection of songs, poems and rhymes that protest the War in Iraq. If you are interested in submitting an audio to this show, email me at [REDACTED] before December 5th, 2003 and I'll make arrangements to get your audio on the air... "Soul Power," hosted by yours truly, coming soon. And now, have a safe & happy holiday season. See y'all next time... "thank you for coming out...God bless & good night!"

Peace,  
...mensah mkalimu; administrator, the head editor in charge and  
vanglorious black man for life...

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703. **Mark Weiss**  
**(no subject)**

*Mon 24 Nov 2003*

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Here's the besat explanation I know for the US Thanksgiving holiday. It appears every year in the International Herald Tribune. It helps if you have a little (but not too much) French.

Joy of the bird.

Mark

Dinde and drumsticks on Merci Donnant day

By Art Buchwald (IHT)

Thursday, November 28, 2002

If France had not voted with us in the United Nations on how we want to deal with Iraq, I was going to refuse to reprint this column. Despite many attempts to bring it up to date, the text remains the same as it first appeared in the Plymouth Gazette in 1620.

One of the most important holidays is Thanksgiving Day, known in France as le Jour de Merci Donnant.

Le Jour de Merci Donnant was started by a group of pilgrims (Pèlerins) who fled from l'Angleterre before the McCarran Act to found a colony in the New World (le Nouveau Monde) where they could shoot Indians (les Peaux-Rouges) and eat turkey (dinde) to their hearts' content. They landed at a place called Plymouth (now a famous voiture Americaine) in a wooden sailing ship named the Mayflower, or Fleur de Mai, in 1620. But while the Pèlerins were killing the din-des, the Peaux-Rouges were killing the Pèlerins, and there were several hard winters ahead for both of them.

The only way the Peaux- Rouges helped the Pèlerins was when they taught them how to grow corn (mais). The reason they did this was because they liked corn with their Pèlerins.

In 1623, after another harsh year, the Pèlerins' crops were so good that they decided to have a celebration and give thanks because more mais was raised by the Pèlerins than Pèlerins were killed by the Peaux-Rouges.

Every year on le Jour de Merci Donnant, parents tell their children an amusing story about the first celebration.

It concerns a brave capitaine named Miles Standish (known in France as Kilomètres Deboutish) and a shy young lieutenant named Jean Alden. Both of them were in love with a flower of Plymouth named Priscilla Mullens (no translation). The vieux capitaine said to the jeune lieutenant:

"Go to the damsel Priscilla (Allez très vite chez Priscilla), the loveliest maiden of Plymouth (la plus jolie demoiselle de Plymouth). Say that a blunt old captain, a man not of words but of action (un vieux Fanfan la Tulipe), offers his hand and his heart - the hand and heart of a soldier. Not in these words, you understand, but this, in short, is my meaning.

"I am a maker of war (Je suis un fabricant de la guerre) and not a maker of phrases. You, bred as a scholar (Vous, qui êtes pain comme un étudiant), can say it in elegant language, such as you read in your books of the pleadings and wooings of lovers, such as you think best suited to win the heart of the maiden."

Although Jean was fit to be tied (convenable à être emballé), friendship prevailed over love and he went to his duty. But instead of using elegant language, he blurted out his mission. Priscilla was muted with amazement and sorrow (rendue muette par l'étonnement et la tristesse).

At length she exclaimed, breaking the ominous silence, "If the great captain of Plymouth is so very eager to wed me, why does he not come himself and take the trouble to woo me?" (Ou est-il, le vieux Kilomètres? Pourquoi ne vient-il pas auprès de moi pour tenter sa chance?)

Jean said that Kilomètres Deboutish was very busy and didn't have time for such things. He staggered on, telling her what a wonderful husband Kilomètres would make.

Finally, Priscilla arched her eyebrows and said in a tremulous voice, "Why don't you speak for yourself, Jean?" (Chacun à son gout.)

And so, on the fourth Thursday in November, American families sit down at a large table brimming with tasty dishes and for the only time during the year eat better than the French do.

No one can deny that le Jour de Merci Donnantis a grande fête, and no matter how well fed American families are, they never forget to give thanks to Kilomètres Deboutish, who made this great day possible.

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704. **Stephen Vincent**

***Creative Persons w/Bi-Polar issues***

*Mon 24 Nov 2003*

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I will appreciate references to any good articles and/or books on creative revival strategies for bi-polar artists/writers coping with drug therapies which - as intended - eliminate the creative drive previously induced during manic episodes. I have a young friend who's lost much inspiration, as well as the energy to work creatively, since the start of the drug therapy. Inducing another kind of depression and sadness.

Suggestions (b/c or public) will be much appreciated.

Thanks,  
Stephen Vincent

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705. **Lori Emerson**

***Buffalo Poetics Program Newsletter: October/November 2003***

*Mon 24 Nov 2003*

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Dear all: below is the first installment of what we're calling the "Buffalo Poetics Program Newsletter", representing our attempt to begin documenting (with an eye toward archiving) the extraordinary range, extraordinary output of activity here in Buffalo. While eventually we would like to include video and sound files, for now we have simply listed events that are wholly or in part sponsored by the Poetics Program/Gray Chair, as well as events that are organized by or that include students affiliated with Poetics; we've also included student introductions to Tina Darragh, Rachel Tzvia Back, Lytle Shaw, and Leslie Scalapino--the normally ephemeral but always integral framing around the events.

Enjoy, and we'd be very happy to hear any comments or suggestions you might have!

All the best,  
Lori Emerson and Kyle Schlesinger

-----  
Buffalo Poetics Program Newsletter: October/November 2003

<http://www.buffalopoetics.blogspot.com>

Torn Space presents: Sarah Kane's "Blasted" November 23, 2003 Adam Mickiewicz Polish Library Blasted is a play about Ian, a middle-aged tabloid journalist who appears to be dying and invites an unsuspecting simple-minded young woman, Cate, into his Leeds luxury hotel room, assuring her that he simply needs a little comfort during his final hours. Once trapped he proceeds to rape,

debase and ridicule her until an armed soldier suddenly bursts in and wreaks appalling havoc, raping Ian and sucking out his eyeballs; the hotel is bombed and we learn that savage fighting is taking place in the streets of Leeds - there is more, of course, but I won't do you the disservice of a full synopsis.

The play opened in January 1995 (N.B., in the context of the war in the former Yugoslavia) at the Royal Court Upstairs, becoming the theater's most controversial work in over thirty years. British newspaper critics were in their element, describing it as "a disgusting feast of filth," a work "devoid of intellectual and artistic merit" and like "having your whole head held in a bucket of offal." However, established dramatists such as Harold Pinter turned on the reviewers, telling them they were "out of their depth" and that *Blasted* was simply too complex for them. In addition to his public statements, Pinter wrote Kane a very serious letter of congratulation. James Macdonald, the 1995 producer, noted that "a short run meant *Blasted* was seen by not many more than 1,000 people, making it perhaps the least seen and most talked-about play in recent memory."

In 2001, Charles Spencer of the *Telegraph* remarked "When Sarah Kane's *Blasted* opened at the tiny Royal Court Theatre Upstairs in January 1995, I was convinced that it was meretricious rubbish produced by a young writer with an adolescent desire to shock.... With its eyeball-munching, anal rape, on-stage defecation and cannibalism, I suggested in a breathless report to the news pages that *Blasted* was like a modern version of *Titus Andronicus*, but patronizingly added that Kane couldn't write as well as Shakespeare. Well, of course she couldn't.... Yet, seeing the play six years on, there is no doubt that it is an impressive, and serious, piece of work. I still don't like it but I now admire it. Kane, who committed suicide in 1999, had genuine artistic vision and great dramatic talent."

Ethan Paquin, Matthew Zapruder, Tim McPeck Poetry Reading Fri., Nov. 21, 8 PM; The Hibiscus Room at Just Buffalo, 2495 Main St. Paquin is editor of *Slope/Slope Editions* and author of *The Makeshift* and *Accumulus*. Zapruder is editor of *Verse press* and author of *American Linden*. McPeck is a founder of the experimental theater company *Blue Garrote Collective* and author of *Peloria*.

Another Poetry Catastrophe

Sat., November 15 8:15 pm

Hosted by Rosa Alcalá

Poetry readings by Jane Sprague, Terrence Chiusano, Thom Donovan & Kyle Schlesinger

A book party for Chiusano's long awaited *On Generation and Corruption*, available from Handwritten Press.

Simon Cutts and Erica Van Horn Discussion & Exhibition of Coracle Press Books. Fri., Nov. 14, 12:30- 1:30 pm; Poetry and Rare Books Collection Fri., Nov. 14, 8:00 Poetry Reading at Talking Leaves Bookstore Simon Cutts is a poet and publisher of the legendary Coracle Press. Erica Van Horn is a writer and book artist. Coracle is currently located at Ballybeg, Clonmel, Tipperary, Ireland.

Alan Loney

Poetry Reading

Thurs, Nov. 13, 4 pm; Poetry and Rare Books Collection

Poet/printer Alan Loney made limited edition books by hand from 1974 to 1998, most recently as the printer and co-director of The Holloway Press in Auckland, New Zealand. His seven collections of poetry include Mondrian's Flowers, dear Mondrian, Erasure Tapes and Sidetracks.

Or say a mark becomes a memory?

Imprint this time

For Alan Loney

Turning calligraphic

sea frozen over

the event falls

through itself

These tides this

time each time

it could have been

mind's lagoon

Spools out ligatures

lift backward

over the handlebars

verbatim.

Thinking of

things in their absence

working with things

as they are to play

Back this quote kerned

culled from form

as if memory were a

chase one could set aside

Mull it over some time

or another

to say here again  
the leading of

A phrase could  
change a life.

When a splinter in  
the real writes the readers?  
writer out of  
and above each body

A shoulder  
and each shoulder a beard  
and each beard a face  
and each face a breath.

In the serif of  
the surf's curl  
pulling back the sand  
at your feet?

--Kyle Schlesinger

Steve McCaffery Sound Poetry Performance Sat., Nov. 8, 8 pm; Hallwalls, 2495 Main Street, Suite 425, Buffalo  
McCaffery is the author of *Seven Pages Missing* and *North of Intention*. This sound poetry performance will provide a rare and historic performance of McCaffery's sound poetry, a body of work that has changed the history of this medium on a worldwide scale.

Tina Darragh and Dan Farrell

Poetry Reading

Wed., Nov. 12, 4 pm; CFA Screening Room

Tina Darragh's most recent projects are "opposable dumbs", and a collaboration with Marcella Durand "deep eco pre". She works as a reference librarian at Georgetown University. Dan Farrell's books include *the Inkblot Record* (Coach House Press 2001) and *Last Instance* (Krupskaya 1999).

Procedural Introduction by Nathan Austin: I begin my introduction of Tina Darragh by taking up the logic of her procedures, by turning to the dictionary, which proves, perhaps not surprisingly, silent. The blank place where her name should be held is framed by the noun darning, which (Webster tells us) is "the act of mending, as a hole in a garment," and by the obsolete darrain, a verb of uncertain origin and (again, according to Webster) equally uncertain meaning. A definition to the right adds "to erase at a stroke; to strike out; to blot out or obliterate; as, to dash out a line or word."

An absent name, the hole in a garment, the erased or blotted word, a word too ? uncertain? to fit comfortably within the boundaries of definition: where Darragh is ?defined? in the dictionary by a blank surrounded by blanks, the blank is for Darragh defined as a space for redefinition, for the experience of language as an ?active and defective process? that opens up the possibility of worlded activity, of insisting on ?the right for words to act as open forms? that move in a productive direction of diversity, in the direction of order?s disruption. ?We can relax with randomness,? she writes, ?and know that depth is something we organize, without the need for a big picture, without the need to tie it all together.?

This disorder, untied together, is ?peculiar to or characteristic of? Darragh?s work?it finds its form in words obliterated: fragments of words that take on the possibility of doubled meanings, letters from which their words have been taken away, words folded into fans, cut and pieced together with others. ?I realize,? she writes,

I?m not the one  
who causes words  
to lie apart  
?they come that way?

But I?m still obsessed by something in Webster?s definition for his uncertain word: the presence of the word ?bataille? within the bracketed space of the etymological note. Though the word, quoted in a citation from Chaucer, is an archaic form of the word battle, it is suggestive of the French philosopher who wrote in his own ?Critical Dictionary? that ?a dictionary would begin as of the moment when it no longer provided the meanings of words but their tasks. In this way formless is not only an adjective having such and such a meaning, but a term serving to declassify, requiring in general that every thing should have a form.?

To read Darragh?s poetry after Bataille is to turn to the form of the dictionaries she uses as generative sources, to find that definition itself operates by imposing form, by enclosing within boundaries, by limiting meaning?s possibility. In place of this closed form, Darragh proposes the chaotic and heterogenous form of the fractal, of the dictionary?s page read without boundaries, on which ?The lower oval ... is uniformly southern in including a Greek island, 14 variations of lemon, money from Honduras and Roman exorcisms.?

Where ?the action begins by pointing overhead to cloth canopies, hard shingles, common eagles and gods of light/mistletoe sprigs.?

Where ?The definition is surrounded by trees?tulipwood, buckthorn, smoke, birch, pine, osage orange, jessimine?and suggests that we turn to the area of ? far and wide? and ?faraway? for further clarification.?

This play is not without its purpose: "I experienced fractals as political," Darragh explains. "When we are branded as irregular/defective within a Newtonian context, it is the first step toward our demise. Classical concepts of order implicitly sanction this branding. To the extent that fractals illuminate the limits and falsehoods of this canon, they serve to undermine ideology generally."

The story of Darragh's return to the dictionary, made formless and random through procedural reading, is thus its own "story of the Revolution," a possibility for action. And those of us who are poets should be thankful, for she gives us something of a slogan: "If poetry can be thought of as having a role to play in our culture," she writes, "one aspect of the job would be to make this random function -- as a process, as an organizing agent -- visible, tactile, part of our sense of the world. We know we can do it."

Rachel Blau DuPlessis

Talk

Wed., Nov. 5, 12:30 pm; 438 Clemens Hall

Poetry Reading

Wed., Nov. 5, 4 pm; CFA Screening Room

A poet, critic, essayist and editor, DuPlessis' most recent books include *Genders, Races, and Religious Cultures in Modern American Poetry, 1908-1934*, and *Drafts 1-38*, Toll (Wesleyan). She is Director of the Creative Writing Program at Temple University.

Re-Reading Louis Zukofsky's *Bottom*

A Symposium for Poets, Scholars, and Students

Friday Oct. 31 to Saturday Nov. 1, 2003

Poetry & Rare Books Collection.

This event will feature two workshops devoted to working-papers on *Bottom* with Gregg Biglieri and Louis Cabri, as well as presentations from Bob Perelman and Mark Scroggins.

Come Back to the Raft

Leslie Fiedler Symposium

Thursday October 30, 2003.

Cinema as False Movement: Films of Repetition J.M. Straub & D. Huillet's Introduction to Arnold Schoenberg's "Accompaniment to a Cinematographic Scene" (1973, 16 min.) and "The Chronicle of Anna Magdalena Bach" (1968, 94 min.). Arnold Schoenberg's "Accompaniment to a Cinematographic Scene" combines images of Schoenberg's self-portraits, excerpts of his letters to Kandinsky confronting anti-Semitism, a statement by Brecht on economics and fascism, and images of B-52s bombing Southeast Asia to consider the dissonance between music and politics while simultaneously reflecting on cinematic time. "Straub and Huillet are working after the war; they know how the threat has become

catastrophe, horror. Their reflection traverses the French colonial wars, Zionism and the Six Day War, May '68 and European leftism; they confront violence, the traces of which are borne by their German films." -- J. Aumont

The Chronicle of Anna Magdalena Bach is composed of images of documents from Johann Sebastian Bach's life, musical performances in historic locations, and a few fictionalized scenes, all of which are loosely held together by a voice-over narration by his second wife, Anna Magdalena Bach. "The point of departure...was the idea of a film in which music would be used -- not as accompaniment, nor as commentary -- but as raw material. We also wanted to film a love story unlike any other: a woman talking about her husband whom she loved unto his death." -- J.-M. Straub

Peter Culley & Bernadette Mayer  
Poetry reading  
8:00 Friday October 24, 2003  
The Hibiscus Room at Just Buffalo

Clayton Eshleman  
Poetry Reading  
8:00 Thursday October 23, 2003  
The Hibiscus Room at Just Buffalo

Clayton Eshleman  
Discussion: "Upper Paleolithic Imagination and the Construction of the Underworld"  
4:00 pm Thursday October 23, 2003  
Poetry & Rare Books Collection

Clayton Eshleman  
Discussion: "Charles Olson and the Archaic"  
4:00 pm Wednesday October 22, 2003  
Poetry & Rare Books Collection

Jason Nelson  
Reading/Performance  
5:00 pm Monday October 20, 2003  
Center for the Arts

Susan Howe  
Poetry Reading  
2:00 Sunday October 19, 2003  
The Burchfield-Penney Art Center, Rockwell Hall Buffalo State College Campus

Rust Talks  
Kristen Gallagher and Tim Shaner talk about Rust Talks



8:00 Thursday October 16, 2003

Rust Belt Books

Rachel Tzvia Back Poetry Reading 4:00 pm Wednesday October 15, 2003 Center for the Arts Introduction by Sasha Steensen Rachel Back's *Azimuth*, published in 2001, begins with a long poem entitled "Gravity and Grace." This poem takes its title from an essay by Simone Weil that begins: "All the natural movements of the soul are controlled by laws analogous to those of physical gravity. Grace is the only exception." Back's poetry seeks the grace to resist the gravity that has been pressuring the Middle Eastern landscape for centuries. Her work explores the tension between a promised land and a land that promises pain indiscriminately, that "devours its inhabitants." Ruins and borders punctuate her texts, because these are the markers of this tension--"the land bore only scars/ bore no resemblance/ to lines on the map." Her poetry exists, to quote the refrain of her poem "Litany," :between sand and prayer." It occupies the shifting desert landscape, where there are brief moments of release from this gravitational pressure: "A desert as fertile:/ floods with no warning./ A place of extremes." A place of extremes is a place of possibility, but we must heed Weil's imperative: "May that which is low in us go downwards so that what is high can go upwards? To re-establish order is to undo the creature in us. Reversal of the objective and subjective." This reversal requires recognizing the other within ourselves. Back's poems struggle with this imperative: "I know/ I am also other/ than what I imagine/ myself to be--"

These lines echo a key moment in Susan Howe's poem "Thorow." The speaker notes, "you are of me & I of you,/ I cannot tell/ Where you leave off and I begin." In 2002, The University of Alabama Press published Back's book, *Led By Language: The Poetry and Poetics of Susan Howe*, the first full-length investigation of Howe's work. The concerns that Back identifies in Howe's poetry are the concerns of her own project as well. *Led By Language* examines, among other things, what Back refers to as Howe's "autobiographically propelled historical project" and her "complex and contradictory" relationship to place. Back writes, "History is, for Howe, the site of the other," but history, for both Howe and Back, is accessed through a deep connection to the landscape. Back begins her book on Howe with a detailed investigation of the word "mark." Just as Howe charts the marks left on the North American landscape, Back wanders through the heavily marked landscape of Israel and Palestine. Back, taking her cue from Howe, "trusts the place to form the voice," which is why her poems are multi-vocal. They present layers upon layers of exile, homelessness and hardship.

Despite the marks that punctuate the landscapes of the Middle East, Back resists the temptation to insist that she herself knows how to navigate this space. *Azimuth* takes its title from the Arabic *as-sumut*, the plural of *as-smat*, meaning the way, "commonly relating to the course one pursues in journeying." This



pluralization suggests that there is no one way through the embattled lands of Israel and Palestine. Her poems explore possible paths through "a land without description." Back's own paths brought her from Buffalo, where she was born and raised, to Israel, where she currently teaches English at Tel-Aviv University. In addition to *Azimuth* and *Led By Language*, Back has recently released a chapbook entitled *The Buffalo Poems*. Her translations of Hebrew poetry into English have been published in various collections, including the Feminist Press anthology *The Defiant Muse: Hebrew Feminist Poems From Antiquity to the Present*. It is my pleasure to welcome Rachel Back in her return to Buffalo.

Buzz Spector

Presents a slide lecture

6:00 pm Monday October 13, 2003

Center for the Arts

Paul Dutton

Reading/Performance

5:00. Monday October 13, 2003

Center for the Arts

Forrest Gander

Poetry Reading

Saturday October 11, 2003

Hallwalls Contemporary Arts Center

Tomaz Salamun, Thom Ward and Peter Ramos

Poetry Readings

Friday October 10, 2003

The Hibiscus Room at Just Buffalo

Buffalo Indie Lit Luau

Friday - Saturday, October 10-11, 2003

Features a magazine and book fair, panels, readings and continuous discussions at various venues throughout the city.

Susan Howe Promoted to the rank of SUNY Distinguished Professor at the University Convocation at 3 pm in the Center for the Arts Mainstage. After receiving the SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities in 2002, she has been selected as a recipient of the 2003 SUNY Chancellor's Research Recognition Award for her distinguished contribution to modern American poetry. The award will be presented at the Research Foundation awards ceremony on October 20, 2003 at SUNY Plaza, Albany. Wednesday, October 8, 2003

Poetics Program Meeting  
7:00 Monday October 6, 2003  
at the home of Myung Mi Kim

The Royal Flush Casino  
Friday October 3, 2003  
Opens at Rust Belt Books

ANOTHER Reading  
Ben Bedard, Lori Emerson and Geoffrey Gatza  
Friday October 3, 2003  
At the home of Kyle Schlesinger

Lytle Shaw Poetry Reading 4:00 Wednesday October 1, 2003 Center for the Arts Introduction by Michael Cross I first came to the work of Lytle Shaw through his chapbooks "Principles of the Emeryville Shellmound," "A Side of Closure," and "Flexagon" (in collaboration with the visual artist Emilie Clark). I was living in the Bay Area at the time, right near the Emeryville Shellmound, so I felt a particular affinity for the site specificity of that work, as well as its faux-scientific tone and cut and paste diagrams (a punk rock do-it-yourself-style lineage that I still privilege). I wondered how much of the "Emeryville Shellmound" could be true. Shaw writes, "In California, coastal sea-life must be managed with special care. As a writer and an amateur scientist, I was especially concerned with these issues. When I discovered that the industrial building in which I have a studio rests on the northeastern edge of the mound, I spent several weeks reconsidering my writing's relation to the sedimented structures in my neighborhood. This led to a great deal of research and, eventually, the discoveries I published some years ago..." This is followed by, "If you make keen observations and keep accurate notes, you may produce worthwhile contributions to science." Over this excerpted text are printed diagrams of scientists looking through archaic instruments and taking careful readings of data generated from now useless technological monsters. I wondered if Shaw really visited a Dr. Gamward, regional curator of the Western Maritime Library, or Cutter Stevens, "bait and tackle expert" at Hank Schramm's Sportfishing Center. Did he consult Hickman and Roberts' Integrated Principles of Zoology in order to "climb(ed) their illustrated cladograms, separating, once again, bass, lizard, then mammary glanded horse and monkey"? Once again?

Part of me wanted to believe it was so. That somewhere in the East Bay a bookish poet/scientist was studying the biology of mollusks by day, and returning home to study Diderot and Frank O'Hara by candlelight. What a life that would be! When I came into contact with Shaw's "A Side of Closure" (an A+ Bend chapbook that was later collected in his ROOF edition "The Lobe"), I developed a contradictory image in my mind of Shaw's poetic identity. I was reading the

book while finishing my Master's degree at Mills College, often feeling totally overwhelmed and out of my league and generally through with institutions of higher learning. Reading "A Side of Closure," I remembered instantly what I loved about poetry and what I often found in Berrigan and O'Hara and other poets of the New York School, namely a deep respect for a body of scholarship, undercut by a biting irreverence. At times, when I found myself writing much too academic poetry (often by force), I would flip through Shaw's book and simply look at the titles: "Enter the Wagon," "Dude Looks Like the Portrait of a Lady," "Wheatsworth and Cool Ranch," "Whoa, That was Brian Eno!," and finally "Some Failed 18th-Century Jacket Blurbs," which features the following: "When I oversaw the Physicians drain three quarts of liquid from Samuel Johnson's testicle, I felt certain to have seen the last of this troubling fluid."

Much later I was lucky enough to see Shaw give a talk with Juliana Spahr in Berkeley, and I was again struck by his dedication to epistemology and the sheer breadth of his scholarship. I see in Shaw a sort of dynamic dichotomy that is itself reflected in his own book blurbs, though here you'll find nothing akin to Johnson's "troubling fluid." Lyn Hejinian writes about "The Lobe," "...it is about the fissures that form the known, the fissures that form knowers and that leave them (us) dangling in the wind." This is followed by Anselm Berrigan's "Humor bypasses context, like when I felt marginalized in gym class..." In Shaw I see a scientist of sorts, deeply rooted in a scholarship privileging investigation and the fetish of minutia and esotericism; conversely, I see in Shaw a New New York, longing for the days of pills and walks, and making of that material something vibrant and funny and in the words of Brian Kim Stefans, something "Oprah would hate." Ladies and Gentlemen, please help in welcoming Lytle Shaw...

ELEVATOR: The Grid Project Opening and Reading Sat. Sept. 27th 8:00 pm Just Buffalo's Hibiscus Room Featuring readings by participants in and out of the poetics program and artist books by Amy Stalling. ELEVATOR is pleased to present the fourth installment in our artist's book collaboration series: THE GRID PROJECT. THE GRID PROJECT is an international, inter-linguistic, inter-textual writing project involving the collaboration and contribution of artist Amy Stalling and more than thirty-poets from North America, Europe and Japan. THE GRID PROJECT is comprised of 40 artist's books produced by Amy Stalling, each containing four grids, and one hundred printed paper books containing all of the grids.

Each artist's books is made from wood, copper, steel and paint and contains a unique Word Interaction Device (WID) produced by the artist. The WID resembles an abacus consisting of four wires strung the length of the book which hold wooden cubes in the form of a grid 4 cubes wide by 9 cubes long. Each WID is unique in that it recombines the textual grids of four poems from the collection;

four being the number of usable text-faces per cube (the other two, because pierced by wire, do not contain text).

Participants were sent grids and instructed to use no more than one word per cube face. They were also told that grids would be reformatted using a twelve point standard type such as Times New Roman. Fortunately, many writers did not stick to this format and sent us work in many varied formats, ranging from handwritten grids to gridless poems to full color visual works. Upon seeing the wide range of submissions, we decided to go against our initial pronouncements and to print each grid in the format in which it was submitted. The resulting word interaction now includes a much more dynamic visual plane of interaction to intermingle with the semantic and sonic planes already embedded in the original texts.

The opening for THE GRID PROJECT took place on Saturday, September 27, 2003 at The Hibiscus Room at Just Buffalo Literary Center in Buffalo, New York. ELEVATOR thanks all for their participation. Special thanks go to Robert Creeley and Charles Bernstein, Samuel P. Capen and David Gray Chairs respectively at SUNY Buffalo, and to Jonathan and Amy Stalling for all the hard work they put into this.

Leslie Scalapino Poetry Reading: Wed. Sept. 24th 4pm Center for the Arts Talk: Wed. Sept. 24 12:30 pm 438 Clemens Hall Introduction by Sarah Campbell Anybody wants to be a traveler; nobody wants to be a tourist. Although I'm speaking of a certain kind of American, I'm also talking about a dilemma for writing. Leslie Scalapino's writing travels this course and transports us to what happens as soon as you leave home, and get going, seeing countries and moving through crowds. Scalapino's lines work at the traveler's predicament--for the touring person is never just being, she is either becoming or unbecoming, going somewhere or returning, never quite there, "not quite that," -- a recurring phrase in Scalapino's book-length poem, *Crowd and not evening or light*. To encounter Scalapino's poetry and fiction is to experience, really, what is best about a traveler's displacements and is something similar to what the tourist feels when she meets a new ordering of things: immense gratitude for even the simplest exchanges, astonishment at the unrolling of everyday events, and the appreciative drive to see more, hear more, to keep moving. Scalapino's writing is being that. Meanwhile, the world you're reading through her work, like the world through a camera lens or out the train window is continuously changing.

Lyn Hejinian tells this story about Scalapino traveling with her husband and parents in Mongolia. Hejinian writes, "They were in two jeeps crossing the Gobi Desert, which is largely without roads. Leslie was seated . . . with her notebook and a pen, intending to write as they went along, but whenever she began to write the driver of the jeep, a Mongolian man from the area, would bring the

jeep to a stop. "I realized that we'd never get anywhere, and that was a problem," she said, referring not only to their literal journey but also to the writing, since she is adamant that her writing not function as a snatcher, that it not immobilize anything. It must participate in the outrunning."

In its movements, Scalapino's poetry can create for a reader the effect of one of its own lines: the fantastic floating, racing feeling of being "dropped - from a helicopter and hit the ground running - as the / description." So that, for instance, the dashes of Scalapino's lines are holes everywhere punched so that what might be the subject of the utterance might not be as well--the line is opening, we can drop into it.

The scope of Scalapino's writing is phenomenal, in all senses of the word. Its inventions are unforeseen. Her many books range over poetry, essays, plays, and fiction and include the novel Defoe, and the 1999 collections, New Time and The Public World/Syntactically Impermanence. This year, Wesleyan University Press published the two-part book, Zither & Autobiography. Zither is, among other things, what Scalapino describes as "samurai film as Classic Comic of Shakespeare's King Lear (without using any of Shakespeare's language, characters or plot)." In it, we find lines that leap like these,

"woman looks like cheetah-her eyes  
from one being within train-jumps-one-is

The sense of "no matter what" is important"; . . . "

Anya Lewin and Lara Odell The White Bear and Other Unwanted Thoughts Friday September 19 5:30 - midnight Opening of CEPA Gallery The Brown Bear, settling down for its winter sleep, reminds itself to never think of The White Bear. As its heart slows to eight beats a minute, The Brown Bear finds it can think of nothing else. The White Bear, the unwanted thought, haunts The Brown Bear's day and night dreams. Two bears hibernate in CEPA's window gallery on Main Street. As they sleep, images of distinct landscapes reflect in the window glass. In these vast expanses a reoccurring narrative is played out. The Brown Bear is either trying to escape the presence of the ghost bear or to search for proof of its existence. Peepholes offer views into the dreams of these winter sleepers.

In this non-linear adventure where nothing much happens, Lewin and Odell don realistic looking bear costumes. Their human faces show to remind the viewer they are not "all" or "pure" bear. They, much like the Kermode Bear (a black bear with a white coat), are an example of an evolutionary twist, or a de-evolutionary regression caught in the middle of being themselves and something other.

## Kalevala

Talk: "An Introduction to the Kalevala and the Process of Giving Voice to It"

Tues. Sept. 16 at 12:30 pm

538 Clemens Hall

Performance: Wed. Sept. 17, 4 pm

CFA Scening Room

Performance in Finnish and English, accompanied by flute. The Finnish epic, performed by Aili Flint, who teaches in Finnish Studies at Columbia; Ulla Suokko, a concert flutist; and Tuomas Hiltunen, an actor.

## Poetics Program Meeting

Saturday Oct. 13th

At the home of Lori Emerson and Ben Robertson

Thomas Sayers Ellis and Douglas Manson Poetry Reading Fri. Sept. 12, 8 pm  
The Hibiscus Room at Just Buffalo, 2495 Main St., 5th Floor Ellis is a contributing editor of Callaloo and his first collection *The Good Junk* (1996) was published in the Graywolf annual *Take Three*. He is also the author of a chapbook *The Genuine Negro Hero*, (Kent State University Press, 2001). Douglas Manson is author of *Love Sounds (Like Perfidy)* (2003) and *Topographic Resolution* (2000).

Robert Creeley Publication of *If I Were Were Writing This* The poems of *If I Were Writing This*, Robert Creeley's first major collection since the highly praised *Life & Death* (1998), have an "aching sweetness" that speak to the preciousness of life as the poet both faces his own mortality and simultaneously looks on a world suddenly more precarious and fragile. In these poems there is longing, a twinge of regret sometimes, a bit of nostalgia, the sadness of passing time, but finally no regrets and no self-pity, just an understanding that this is what it is to be human, an acknowledgement that life is uncertain but also bracing and positive.

Creeley himself comments: "Given the bleak vulnerability of the world and of our own country's dogmatic commitment to violence, what can either poet or poetry do? For one thing, insist on feeling - insist on witness - insist on being here, in this 'phenomenal world,' as Lawrence called it, 'which is raging and yet apart.' Age brings experience, not wisdom; age makes time actual - each day another - until there is no more. These poems have been my company, my solace, my feelings, my heart. When they cannot speak, it will all be silence."

## Arthur Sze

Talk: "Truth's Arrow: The Art of Translating Chinese Poetry"

Tue. Sept. 9, 12:30 pm

538 Clemens Hall

Poetry Reading: Wed. Sept. 10, 4 pm

CFA Screening Room

Sze teaches at the Institute of American Indian Arts in Santa Fe. His most recent books are *The Redshifting Web* and *The Silk Dragon: Translations from the Chinese*.

KIOSK: The Contemporaries Writing Issue: CALL FOR WORK! 2004 The editors of Kiosk are currently reading works for the 2004 issue that address the poetics of a writer of your "approximate" generation. We invite a range of genres, including: essays; introductions; prefaces; reviews; close readings; conversations; interviews; etc.

In most instances, we would like this to serve as an opportunity for the contributor to introduce the previously unpublished or lesser known writings of a contemporary. These may appear either adjacent to, or embedded in the text. We also encourage works that address other poetic activities, such as editing, archiving, small press publishing, teaching, translating, etc.

Our objective is to offer a forum for poetic discourse across generations, genres and continents. Unsolicited submissions are accepted year-round. Digital and simultaneous submissions are not accepted. All rights revert to the author upon publication.

Please send work in hard-copy format, including a brief biographic statement and a self addressed stamped envelope to:

Kiosk: State University of New York at Buffalo

Samuel Clemens Hall Room 306

Buffalo, New York 14260-4610

The Journal is published in the spring. Contributors whose work is accepted receive two copies hors commerce, with the option to purchase additional copies at a contributors' discount.

BuffFluxus Call for Participants Interested in Fluxus performance (neo and retro((Dick Higgins Yoko Ono, Mac Low etc)), performance poetry, sound poetry in ensemble performance etc. BuffFluxus - Buffalo based performance poet ensemble - looking for those interested in performing strange works by others and original works(your own) of this type. Stop by The Poetry Collection - 420 Capen - see Mike Basinski or [REDACTED]

Barrett Watten

Talk: "Negativity"

Fri. Aug. 29, 8 pm

Rust Belt Books (202 Allen Street, Buffalo)

Poet and critic, Barrett Watten is the author of numerous books including *Total Syntax*, *Frame* (1971-1990), and *Bad History*. His talk on Negativity



emerges from his most recent collection of essays, *The Constructivist Moment: From Material Text to Cultural Poetics*. Watten lives in Detroit where he is Associate Professor of English at Wayne State University.

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Buffalo Poetics Program Newsletter  
<http://www.buffalopoetics.blogspot.com>

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706. **mIEKAL aND**

***Bon Appetit***

*Mon 24 Nov 2003*

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<http://www.nytimes.com/2003/11/24/opinion/24MART.html?pagewanted=2&th>

About a Turkey

By PATRICK MARTINS

When you sit down to your Thanksgiving meal on Thursday, waiting for the main attraction to be brought in on a platter, take a moment to think about where it came from and how it found its way to your table. After all, your turkey is not the same wily, energetic, tasty bird that struck our ancestors as the perfect centerpiece for an American holiday.

Most Americans know that the turkey is a native game bird, and that Benjamin Franklin thought it would have been a better national symbol than the bald eagle. For good reason: in the wild, *Meleagris gallopavo* is a fast runner and a notoriously difficult prize for hunters. Even after they were domesticated, turkeys remained spirited, traditionally spending the bulk of their lives outdoors, exploring, climbing trees, socializing and, of course, breeding.

Now consider the bird that will soon be on your plate. It probably hatched in an incubator on a huge farm, most likely in the Midwest or the South. Its life went downhill from there. A few days after hatching - in the first of many unnatural if not necessarily painful indignities - it had its upper beak and toenails snipped off. A turkey is normally a very discriminating eater (left to its own devices, it will search out the exact food it wants to eat). In order to fatten it up quickly, farmers clip the beak, transforming it into a kind of shovel. With its altered beak, it can no longer pick and choose what it will eat. Instead, it will do nothing but gorge on the highly fortified corn-based mash that it is offered, even though that is far removed from the varied diet of insects, grass and seeds turkeys prefer. And the toenails? They're removed so that they won't do harm later on: in the crowded conditions of industrial production, mature turkeys are prone to picking at the feathers of their neighbors - and even cannibalizing them.



After their beaks are clipped, mass-produced turkeys spend the first three weeks of their lives confined with hundreds of other birds in what is known as a brooder, a heated room where they are kept warm, dry and safe from disease and predators. The next rite of passage comes in the fourth week, when turkeys reach puberty and grow feathers. For centuries, it was at this point that a domesticated turkey would move outdoors for the rest of its life.

But with the arrival of factory turkey farming in the 1960's, all that changed. Factory-farm turkeys don't even see the outdoors. Instead, as many as 10,000 turkeys that hatched at the same time are herded from brooders into a giant barn. These barns generally are windowless, but are illuminated by bright lights 24 hours a day, keeping the turkeys awake and eating.

These turkey are destined to spend their lives not on grass but on wood shavings, laid down to absorb the overwhelming amount of waste that the flock produces. Still, the ammonia fumes rising from the floor are enough to burn the eyes, even at those operations where the top level of the shavings is occasionally scraped away during the flock's time in the barn.

Not only do these turkeys have no room to move around in the barn, they don't have any way to indulge their instinct to roost (clutching onto something with their claws when they sleep). Instead, the turkeys are forced to rest in an unnatural position - analogous to what sleeping sitting up is for humans.

Not only are the turkeys in the barn all the same age, they - and the roughly 270 million turkeys raised on factory farms each year - are all the same variety, the appropriately named Broad Breasted White. Every bit of natural instinct and intelligence has been bred out of these turkeys, so much so that they are famously stupid (to the point where farmers joke they'll drown themselves by looking up at the rain). Broad Breasted Whites have been developed for a single trait at the expense of all others: producing disproportionately large amounts of white meat in as little time as possible.

Industrial turkeys pay a high price for the desire of producers and consumers for lots of white breast meat. By their eighth week, these turkeys are severely overweight. Their breasts are so large that they are unable to walk or even have sex. (All industrial turkeys today are the product of artificial insemination.)

Needless to say, no Broad Breasted White could hope to survive in nature. These turkeys' immune systems are weak from the start, and to prevent even the mildest pathogen from killing them, farmers add large amounts of antibiotics to their feed. The antibiotics also help the turkeys grow faster and prevent ailments like diabetes, respiratory problems, heart disease and joint pains that result from an unvaried diet and lack of exercise. Because the health of these turkeys is so delicate, the few humans who come in contact with them generally wear masks for fear of infecting them.

On non-industrial farms, it takes turkeys 24 weeks to arrive at slaughter weight, about 15 pounds for a hen and 24 pounds for a tom. Industrial turkeys, however, need half that time. By 12 to 14 weeks, the whole flock is ready for the slaughterhouse. Once slaughtered, the turkeys have to suffer one more indignity before arriving in your grocer's meat case. Because of their monotonous diet, their flesh is so bland that processors inject them with saline solution and vegetable oils, improving "mouthfeel" while at the same time increasing shelf life and adding weight.

Anyone who cooks knows that salt alone won't do the trick. Once, simply sticking a turkey in the oven for a few hours was enough. Today, chefs have to go to heroic lengths to try to counteract the turkey's cracker-like dryness and lack of flavor. Cooks must brine, marinate, deep fry, and hide the taste with maple syrup, herbs, spices, butter and olive oil. It's no surprise that side dishes have moved to the center of the Thanksgiving menu.

Even so, 45 million turkeys will be sold this Thanksgiving, so turkey producers aren't doing badly for themselves. But could they be sowing the seeds of their own misfortune? By relying solely on a single strain of the Broad Breasted White, and producing it in huge vertically integrated companies that control every aspect of production, entire flocks and even the species itself is one novel pathogen away from being wiped off the American dinner table. The future of the turkey as we know it rests on only one genetic strain. And the fewer genetic strains of an animal that exist, the less chance that the genes necessary to resist a lethal pathogen are present.

It's for this reason that maintaining genetic diversity within any species is crucial to a secure and sustainable food supply. Sadly for the turkey and for us, the rise of the Broad Breasted White means that dozens of other turkey varieties, including the Bourbon Red, Narragansett and Jersey Buff, have been pushed to the brink of extinction because there is no longer a market for them.

What to do? One solution is to bypass Broad Breasted Whites altogether. A few nonprofit groups - including my own, Slow Food U.S.A., and the American Livestock Breeds Conservancy - are working with independent family farms to ensure that a handful of older, pre-industrial turkey varieties, known as heritage breeds, are still being grown. These varieties are slowly gaining recognition for their dark, rich and succulent meat. (My group, which encourages the preservation of artisanal foods, sells turkeys on behalf of these farmers, but we don't profit from the transactions.)

While it might be too late to get your hands on a heritage bird this year, there are some other options available to consumers who would like a turkey raised in a more humane fashion, even if it is a Broad Breasted White. Farmers'

markets often have meat purveyors who raise their turkeys the way they should be, free ranging and outdoors.

At the market, you can often meet the person who grew your turkey and ask about how it was raised. Many independent butcher shops have developed relationships with local farmers who deliver fresh turkeys, especially for special occasions like Thanksgiving. A few environmentally conscious supermarkets get their turkeys from small family farms.

But as you shop, you need to look for more than just labels like "organic," "free range" and "naturally raised." They have been co-opted by big business and are no guarantee of a healthier and more humanely raised bird.

The key word to keep in mind is "traceability." If the person behind the counter where you buy your turkey can name the farm or farmer who raised it, you are taking a step in the right direction. You'll help give turkeys a better life. You'll be kinder to the environment. And you might even wind up with a turkey that tastes, well, like a turkey.

Patrick Martins is director of Slow Food U.S.A.

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707. **Catherine Daly**  
***Re: Bon Appetit -- Newcastle***  
*Mon 24 Nov 2003*

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actually, if you are the owner of a pet bird (I am, and more poets I know have pet birds than, say, engineers I know have pet birds) in Texas, the American Southwest, or California, you know that Newcastle, which spreads among factory-farmed poultry (predicted in the slow food article) is already spreading and killing millions of birds; scandalously, government workers have put thousands of pet birds to death, oftentimes in front of their owners

owners of pet birds are encouraged not to subscribe to bird magazines, etc. so that no one who is not a friend or family member knows there are pet birds in the house; many vets encourage bird owners to get (unnecessary) vaccination against Newcastle so that if fish & game comes to your house to kill your pet, you have documentation to present to them...

Catherine Daly



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708. **Alan Sondheim**

**OD NOW**

Mon 24 Nov 2003

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OD NOW

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709. **Kazim Ali**  
***Re: Bon Appetit***  
*Mon 24 Nov 2003*

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Speaking of this, have you all visited 'The Meatrix'?

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

--- mIEKAL aND <[REDACTED]> wrote:

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<http://www.nytimes.com/2003/11/24/opinion/24MART.html?pagewanted=2&th>

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> About a Turkey

> By PATRICK MARTINS

>

> When you sit down to your Thanksgiving meal on

> Thursday, waiting for

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> After all, your turkey is not the same wily,

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> brooders into a giant barn. These barns generally  
> are windowless, but  
> are illuminated by bright lights 24 hours a day,  
> keeping the turkeys  
> awake and eating.  
>  
> These turkey are destined to spend their lives not  
> on grass but on wood  
> shavings, laid down to absorb the overwhelming  
> amount of waste that the  
> flock produces. Still, the ammonia fumes rising from  
> the floor are  
> enough to burn the eyes, even at those operations  
> where the top level  
> of the shavings is occasionally scraped away during  
> the flock's time in  
> the barn.  
>  
> Not only do these turkeys have no room to move  
> around in the barn, they



- > don't have any way to indulge their instinct to
- > roost (clutching onto
- > something with their claws when they sleep).
- > Instead, the turkeys are
- > forced to rest in an unnatural position - analogous
- > to what sleeping
- > sitting up is for humans.
- >
- > Not only are the turkeys in the barn all the same
- > age, they - and the
- > roughly 270 million turkeys raised on factory farms
- > each year - are all
- > the same variety, the appropriately named Broad
- > Breasted White. Every
- > bit of natural instinct and intelligence has been
- > bred out of these
- > turkeys, so much so that they are famously stupid
- > (to the point where
- > farmers joke they'll drown themselves by looking up
- > at the rain). Broad
- > Breasted Whites have been developed for a single
- > trait at the expense
- > of all others: producing disproportionately large
- > amounts of white meat
- > in as little time as possible.
- >
- > Industrial turkeys pay a high price for the desire
- > of producers and
- > consumers for lots of white breast meat. By their
- > eighth week, these
- > turkeys are severely overweight. Their breasts are
- > so large that they
- > are unable to walk or even have sex. (All industrial
- > turkeys today are
- > the product of artificial insemination.)
- >
- > Needless to say, no Broad Breasted White could hope
- > to survive in
- > nature. These turkeys' immune systems are weak from
- > the start, and to
- > prevent even the mildest pathogen from killing them,
- > farmers add large

- > amounts of antibiotics to their feed. The
- > antibiotics also help the
- > turkeys grow faster and prevent ailments like
- > diabetes, respiratory
- > problems, heart disease and joint pains that result
- > from an unvaried
- > diet and lack of exercise. Because the health of
- > these turkeys is so
- > delicate, the few humans who come in contact with
- > them generally wear
- > masks for fear of infecting them.
- >
- > On non-industrial farms, it takes turkeys 24 weeks
- > to arrive at
- > slaughter weight, about 15 pounds for a hen and 24
- > pounds for a tom.
- > Industrial turkeys, however, need half that time. By
- > 12 to 14 weeks,
- > the whole flock is ready for the slaughterhouse.
- > Once slaughtered, the
- > turkeys have to suffer one more indignity before
- > arriving in your
- > grocer's meat case. Because of their monotonous
- > diet, their flesh is so
- > bland that processors inject them with saline
- > solution and vegetable
- > oils, improving "mouthfeel" while at the same time
- > increasing shelf
- > life and adding weight.
- >
- > Anyone who cooks knows that salt alone won't do the
- > trick. Once, simply
- > sticking a turkey in the oven for a few hours was
- > enough. Today, chefs
- > have to go to heroic lengths to try to counteract
- > the turkey's
- > cracker-like dryness and lack of flavor. Cooks must
- > brine, marinate,
- > deep fry, and hide the taste with maple syrup,
- > herbs, spices, butter
- > and olive oil. It's no surprise that side dishes
- > have moved to the

- > center of the Thanksgiving menu.
- >
- > Even so, 45 million turkeys will be sold this
- > Thanksgiving, so turkey
- > producers aren't doing badly for themselves. But
- > could they be sowing
- > the seeds of their own misfortune? By relying solely
- > on a single strain
- > of the Broad Breasted White, and producing it in
- > huge vertically
- > integrated companies that control every aspect of
- > production, entire
- > flocks and even the species itself is one novel
- > pathogen away from
- > being wiped off the American dinner table. The
- > future of the turkey as
- > we know it rests on only one genetic strain. And the
- > fewer genetic
- > strains of an animal that exist, the less chance
- > that the genes
- > necessary to resist a lethal pathogen are present.
- >
- > It's for this reason that maintaining genetic
- > diversity within any
- > species is crucial to a secure and sustainable food
- > supply. Sadly for
- > the turkey and for us, the rise of the Broad
- > Breasted White means that
- > dozens of other turkey varieties, including the
- > Bourbon Red,
- > Narragansett and Jersey Buff, have been pushed to
- > the brink of
- > extinction because there is no longer a market for
- > them.
- >
- > What to do? One solution is to bypass Broad Breasted
- > Whites altogether.
- > A few nonprofit groups - including my own, Slow Food
- > U.S.A., and the
- > American Livestock Breeds Conservancy - are working
- > with independent
- > family farms to ensure that a handful of older,

- > pre-industrial turkey
- > varieties, known as heritage breeds, are still being
- > grown. These
- > varieties are slowly gaining recognition for their
- > dark, rich and
- > succulent meat. (My group, which encourages the
- > preservation of
- > artisanal foods, sells turkeys on behalf of these
- > farmers, but we don't
- > profit from the transactions.)
- >
- > While it might be too late to get your hands on a
- > heritage bird this
- > year, there are some other options available to
- > consumers who would
- > like a turkey raised in a more humane fashion, even
- > if it is a Broad
- > Breasted White. Farmers' markets often have meat
- > purveyors who raise
- > their turkeys the way they should be, free ranging
- > and outdoors.
- >
- > At the market, you can often meet the person who
- > grew your turkey and
- > ask about how it was raised. Many independent
- > butcher shops have
- > developed relationships with local farmers who
- > deliver fresh turkeys,
- > especially for special occasions like Thanksgiving.
- > A few
- > environmentally conscious supermarkets get their
- > turkeys from small
- > family farms.
- >
- > But as you shop, you need to look for more than just
- > labels like
- > "organic," "free range" and "naturally raised." They
- > have been co-opted
- > by big business and are no guarantee of a healthier
- > and more humanely
- > raised bird.
- >

> The key word to keep in mind is "traceability." If  
> the person behind  
> the counter where you buy your turkey can name the  
> farm or farmer who  
> raised it, you are taking a step in the right  
> direction. You'll help  
> give turkeys a better life. You'll be kinder to the  
> environment. And  
> you might even wind up with a turkey that tastes,  
> well, like a turkey.  
>  
> Patrick Martins is director of Slow Food U.S.A.

=====

=====

WAR IS OVER

(if you want it)

(e-mail [REDACTED])

---

Do you Yahoo!?

Free Pop-Up Blocker - Get it now

<http://companion.yahoo.com/>

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710. **Joe Brennan**

## **COINTEL DEATH SQUADS AIMED AT PROTESTORS**

*Mon 24 Nov 2003*

---

COINTEL DEATH SQUADS AIMED AT PROTESTORS:

ASHCROFT: WE'RE GONNA GET 'EM!

COINTEL FOREVER!

by Erich Lightblaub

The Assassinated Press

<A HREF="http://www.theassassinatedpress.com/">Click here: The Assassinated Press</A>

They hang the man and flog the woman  
That steal the goose from off the common,  
But let the greater villain loose  
That steals the common from the goose.

Constant apprehension of war has the same tendency to render the head too large for the body. A standing military force with an overgrown executive will not long be safe. companions to liberty. -- Thomas Jefferson

"America is a quarter of a billion people totally misinformed and disinformed by their government. This is tragic but our media is -- I wouldn't even say corrupt -- it's just beyond telling us anything that the government doesn't want us to know."

Gore Vidal

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### 711. **Steven Shoemaker**

#### ***Eliot Citation***

Mon 24 Nov 2003

---

Hi All--Can anyone point me to the Eliot essay where he says that bit about modern poetry having to include (or was it compete with?) the sound of automobile horns?

thanks,  
s

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### 712. **Ian VanHeusen**

#### ***Report of Police brutality in Miami***

Mon 24 Nov 2003

---

I have heard this from two friends who were in miami, and this was forwarded by a friend. Has anyone on the list heard about this? I am still rather uncertain what to think, but I know that this group (APOC) was harrassed in NYC within the past two months, and that they gained attention following a conference they held in Detroit. If it is true, they folks definitely need to know about what is happening. Following link is a story about the Apoc conference.  
<http://michiganimc.org/newswire/display/3671/index.php>

---

Policies dangerously increase.

From: "Mike Berry" <[REDACTED]>

To: [REDACTED]

Subject: [ironweed\_collective] Fwd: [nwanarchy] Fwd: POLICE REPRESSION OF ANARCHIST PEOPLE OF COLOR; For IMMEDIATE INTERNATIONAL RELEASE!!!

Date: Mon, 24 Nov 2003 00:48:05 +0000

From: Gregory Lewis <[REDACTED]>  
Reply-To: [REDACTED]  
To: [REDACTED]  
Subject: [nwanarchy] Fwd: POLICE REPRESSION OF ANARCHIST PEOPLE OF  
COLOR;  
For IMMEDIATE INTERNATIONAL RELEASE!!!  
Date: Sat, 22 Nov 2003 19:37:37 -0800 (PST)

--- from the ground up <[REDACTED]>  
wrote:  
To: [REDACTED]  
From: "from the ground up"  
<[REDACTED]>  
Date: Sat, 22 Nov 2003 21:45:42 +0000  
Subject: [apoc] For IMMEDIATE INTERNATIONAL  
RELEASE!!!

POLICE REPRESSION ON ANARCHIST PEOPLE OF COLOR  
DEMONSTRATORS AT FTAA!!!

- \*APOC detainees are being systematically tortured.
- \*Stripped down in an air conditioned room, and hosed  
down with cold water
- \*Woman forced to perform oral sex on prison officer
- \*Queer man sexually assaulted with police baton
- \*Person hit with hammer on head, causing serious  
damage
- \*Another person with head injury; split scalp
- \*All people of color pepper-sprayed while handcuffed

Call for international demonstrations on MONDAY,  
NOVEMBER 24TH at  
AMERICAN EMBASSIES WORLDWIDE!!!

Wire money to  
Cynthia Pitt  
at the Western Union in Miami, FL  
When you do this, call the convergence center in  
Miami at:  
[REDACTED]

Call the center to tell them:  
1. You're sending it to Cynthia  
2. The tracking number  
3. The time you sent it

*Call these oficals, and demand the arrested to be released immediately!!!*

*Police Chief John Timoney*



*Mayor Manny Diez*



*For more info check:  
ftaaimc.org*

=====

*Gregory C. Lewis, Certified Instructor; Kenzen Karate.  
Member; National Association of Professional Martial Artists (NAPMA).*



*Trainer Fit Pro (ACE certified); 24 Hour Fitness-Downtown Seattle Sport  
1827 Yale Street; Seattle, WA 98101. [REDACTED]*

*How is YOUR nutrition? Find out now: <http://147.208.9.133/Default.asp>*

---

*Do you Yahoo!?  
Free Pop-Up Blocker - Get it now  
<http://companion.yahoo.com/>*

---

*Has one of the new viruses infected your computer? Find out with a FREE  
online computer virus scan from McAfee. Take the FreeScan now!  
<http://clinic.mcafee.com/clinic/ibuy/campaign.asp?cid=3963>*

---

online games  
and music with a high-speed Internet connection! Prices start at less than \$1 a  
day average. <https://broadband.msn.com> (Prices may vary by service area.)

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713. **waldreid**

***Re: Bon Appetit***

*Mon 24 Nov 2003*

---

miekal,  
thank you for posting this! i hadn't seen the article and the fact that it is not  
hysterically vegetarian (like me) will probably sway more people than most of  
the stuff i send around. (i'm sending it around.)  
happy thanksgiving.  
diane wald

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714. **Harrison Jeff**

***ROTHSWITHA VON GADERSHEIM'S DOUBTFUL FLUID***

*Mon 24 Nov 2003*

---

gird now  
leaves'  
runnel sweetness  
clouded as Virginia,  
each name a  
light human guzzle  
days narrow & open  
& heaped wide  
dark pristine crumbs  
crumble darkly pristine  
obedience plain as  
day-old crusts thrown  
to the words  
                compression  
sporting a squirt  
decorum holds good  
all these years,  
                dignity  
scored somewhere  
along your ribcage  
noon's sake  
left to shine  
upon foliagekind,  
now you see  
she rose 3 weeks  
& lives off sin  
& if she did it then

she'll probably do it again  
second verse business  
hates direction... EARTH...  
you're being watched, but  
when it comes to the coin,  
only the eagle is against you,  
bewildered beyond poetry  
bee swarm preceding law courts  
cannibals take a loooooong time  
to come around to the light  
did you say EARTH or did I  
just catch the tail-end of something  
36th Street                      too far  
                                    for a  
                                    miracle  
so stand u pleasing from the earth  
though coarse nine times out of ten  
that's the type of olive branch in this  
animal bit O so unfit to be seen luxurious  
gather out of the building readiest silver  
vulgar ringer the perfect hue  
so soon island leaves  
are the homes of heaven  
possibility of earnest unawares,  
untrue as ROTHSWITHA VON GADERSHEIM  
consistency far down subdues the 5th vaulting  
contrivances bound hand and foot  
rashness schematizes callousness,  
my middle way slipped under the door  
get the word wide awake / long road  
against the windows / O professional  
tail life flattered all by yourself, R v G,  
tell us supermarket fruit excruciates us still  
don't tell us the hereditary is easy to restrain

X (his mark)

---

Need a shot of  
Hank Williams or Patsy Cline? The classic country stars are always singing on  
MSN Radio Plus. Try one month free!  
<http://join.msn.com/?page=offers/premiumradio>

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715. **Harrison Jeff**  
***Plots Rise Like Buckets***  
*Mon 24 Nov 2003*

---

murder was in the air... let bygones be bygones... it was all right by me... this delicate razor is a nest of portents... we'd never been able to sell it... there he comes, the gentleman with lemon-colored gloves.. I didn't say yes... like he'd almost stopped doing... our pantomime sent him into stitches... I stopped resisting... we went into all the details... I looked him over carefully... he was recovering his color... she kept on writing me... I won't have any trouble... a landslide of blueprints and diagrams... about Mars he could talk at length... said he'd snap it up for a song... anonymous letters that were no joke... I finally had to give in... it was all right by me... aw, it's an awful thing... maybe I'd never see Mars again... I went back twice... they wanted to take my picture... oh, the shame of it... I'm not angry anymore... I liked it fine... was in a torpor... he'd gone far enough... we had plenty of takers... we'd better hadn't... we lay sprawled for days... he's not the old high and mighty... the kind of stories you hear about... I went back twice... we even exaggerated if that were possible... I could never count on her... a sea of molasses... spherical balloons weren't wanted... a word to the wise... she thought I was trying to sell her a bill of goods... he'd written three manuals and a whole string of articles (with eighty diagrams)... said the Universe is master of its own house... at first sight he seemed reasonable enough... I didn't deserve their great kindness... more and more of them kept coming... his arm rises and falls... was giving me a song and dance... wait till you see the view... the hearth crumbled into the soup... we holed up behind the blinds... no pettifoggery... emeralds of inconceivable splendor... we hadn't been kidding... they must be around here somewhere... we all slept in straw... he'd heard us talking... she really looked sick... doubt is that gentleman's middle name... anyway, I'd give it a try... used puns to distract attention... it'll die down in a week or ten days... he couldn't believe his ears... they bore us no grudge at all... just by hints and snatches... the rest had fainted... they motioned us to follow them... nocturnal marauding... they run like zebras... he wouldn't be able to do that... there wasn't a moment to be lost... martyrs forever... the Moon... cash on the line... here we go again... he was quick, though... we had to take him with us... the whole veni vidi vici thing... Venusian gallops... he had his outline all ready... there's the question of surety... he's the murderer... and off again on tiptoes... I got a kick square in the stomach... but I didn't say boo... at least a page written on every one that passed... let me attend to my business... it must be very late... turns out he never learned how... absolutely impervious... I won't even mention the diving bell...

From the hottest toys to tips on keeping fit this winter, you'll find a range of helpful holiday info here. <http://special.msn.com/network/happyholidays.armx>

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716. **K Zervos**

***Re: A patent for writing poetry***

*Mon 24 Nov 2003*

---

How does he intend to get machines lucid dreaming? I am one who believes that machines can only be intelligent agents, the smarter they get the smarter the person who made them becomes. Machines can not surpass humans in intelligence only add to human intelligence because humans are not just a collection of feedback mechanisms. A software poetry machine is limited immediately by vocabulary, even if it is being added to and even if there is a random function, the vocabulary is a fixed item and the product will become predictable eventually.

cheers

komninos

|||-----Original Message-----

|||From: UB Poetics discussion group [mailto: ]

|||On Behalf Of Ron

|||Sent: Monday, 24 November 2003 11:43 PM

|||To:

|||Subject: A patent for writing poetry

|||

|||November 24, 2003

|||PATENTS

|||The Muse Is in the Software

|||By TERESA RIORDAN

|||

|||"INVENTING is about catching the wave," said Ray Kurzweil, who addressed

|||a national convention of inventors in Philadelphia last Monday. "Most

|||inventions fail not because the inventor can't get them to work but

|||because the invention comes at the wrong time."

|||

|||Mr. Kurzweil should know. An inventor in the field of artificial

|||intelligence, he has started and sold several companies for millions of

|||dollars.

|||

|||On Nov. 11, Mr. Kurzweil and John Keklak, an engineer, received patent

|||No. 6,647,395, covering what Mr. Kurzweil calls a cybernetic poet.  
|||Essentially, it is software that allows a computer to create poetry by  
|||imitating but not plagiarizing the styles and vocabularies of human  
|||poets.

|||  
|||It works something like a cyberblender. The poetically challenged (or  
|||those with temporary writer's block) can toss in rhymes and rhythms and  
|||alliterations from already written poems. These whirl around a bit, then  
|||out pours a new poem.

|||  
|||Here is a poem the cybernetic poet wrote after "reading" poems by Wendy  
|||Dennis, a poet employed by Mr. Kurzweil:

|||  
|||Sashay down the page  
|||  
|||through the lioness  
|||  
|||nestled in my soul.

|||  
|||While other poetry-generating software exists, Mr. Kurzweil said, it is  
|||less sophisticated.

|||  
|||"Those are fixed, fill-in-the-blank approaches that resemble the Mad  
|||Libs game," he said. "They are not really trying to create new patterns  
|||based on a more flexible pattern structure."

|||  
|||Many of Mr. Kurzweil's inventions, including the cybernetic poet, are  
|||based on pattern recognition. "The real power of human thinking is based  
|||on recognizing patterns," he said. The better computers get at pattern  
|||recognition, the more humanlike they will become.

|||  
|||Mr. Kurzweil said he knew he wanted to be an inventor from the age of 5.  
|||By the time he was 16, he had invented a computer that composed melodies  
|||based on pattern recognition. He and his melody-generating machine  
|||appeared on the television show "I've Got a Secret."

|||  
|||By the age of 28, he had invented a print-to-speech reading machine for  
|||the blind that caught the attention of the composer and performer Stevie  
|||Wonder.

|||  
|||Mr. Kurzweil's talk in Philadelphia was a significant change of pace for  
|||last week's two-day conference, sponsored by the United States Patent

|||and Trademark Office. Other speakers covered the nitty-gritty of "claim  
|||construction" and "prior art" while Mr. Kurzweil mused about the brave  
|||new world of technology.

|||

|||Were he not such a successful entrepreneur, Mr. Kurzweil might be  
|||considered something of a crackpot. In his book "The Age of Spiritual  
|||Machines" (Penguin, 2000), he envisions a world in the near future  
|||where computers superannuate humans - they compose music and poetry,  
|||have sex with each other, and achieve a humanlike consciousness.

|||

|||"We will cross the threshold where we have hybrid or nonbiological  
|||humans," Mr. Kurzweil said in a phone interview last week. "Our  
|||biological thinking is fixed. But our nonbiological thinking" - by which  
|||he means machine intelligence - "will grow exponentially."

|||

|||Mr. Kurzweil roams from the philosophical to the practical. During his  
|||talk in Philadelphia, he offered practical tips on how inventors can  
|||harness their ideas.

|||

|||He advocates what he calls lucid dreaming - harnessing the unconscious  
|||to work on problems while sleeping.

|||

|||"When I go to sleep I assign myself a problem, without trying to solve  
|||the problem," he said. Then during his waking moments, between  
|||consciousness and slumber, he revisits the problem. "It is a great time  
|||for creative thinking," he said. "You can think of new connections, new  
|||approaches that you wouldn't otherwise think of."

|||

|||So does Mr. Kurzweil predict that his cybernetic poet will "catch the  
|||wave"?

|||

|||"This is a useful aid to real-life poets looking for inspiration or for  
|||help with alliteration or rhyming," he said. "But I am not intending for  
|||it to be a huge money maker."

|||

|||A version of the cybernetic poet can be downloaded free from  
|||www.kurzweilcyberart.com. The deluxe version is \$29.95.

|||

|||

|||Patents may be viewed on the Web at [www.uspto.gov](http://www.uspto.gov) or may be ordered  
|||through the mail, by patent number, for \$3 from the Patent and Trademark  
|||Office, Washington, D.C. 20231

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717. **Chris Stroffolino**

**Re: Creative Persons w/Bi-Polar issues**

Mon 24 Nov 2003

---

I may be overstating the case,  
but in my experience often

Bi-polar is often a construct by the psychopharmaco---industry  
and thus most articles are already biased and weighted heavily toward the  
"norm" of being "non-creative," "efficient," et....

C

-----  
>From: Stephen Vincent <[REDACTED]>  
>To: [REDACTED]  
>Subject: Creative Persons w/Bi-Polar issues  
>Date: Mon, Nov 24, 2003, 9:09 AM  
>

*I will appreciate references to any good articles and/or books on creative revival strategies for bi-polar artists/writers coping with drug therapies which - as intended - eliminate the creative drive previously induced during manic episodes.*

*I have a young friend who's lost much inspiration, as well as the energy to work creatively, since the start of the drug therapy. Inducing another kind of depression and sadness.*

*Suggestions (b/c or public) will be much appreciated.*

*Thanks,  
Stephen Vincent*

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718. **Haas Bianchi**

**Re: Creative Persons w/Bi-Polar issues**

Mon 24 Nov 2003

---

I agree completely-- the goal is to drug up everyone and take away art. I use myself as an example I was part of one of the first study groups of kids with ADD, they of course put me on strong drugs-- sure I could do math then but I was uncreative and my personality was not what I wanted, now at 36 I have come to some kind of creative/practical equilibrium-- Now as a creative person

who also works in business I must tell you that creative and control is the real issue

RB

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

From: UB Poetics discussion group  
[mailto:████████] On Behalf Of Chris Stroffolino  
Sent: Monday, November 24, 2003 3:59 PM  
To: ██████████  
Subject: Re: Creative Persons w/Bi-Polar issues

*I may be overstating the case,  
but in my experience often*

*Bi-polar is often a construct by the psychopharmaco---industry*

*and thus most articles are already biased and weighted heavily toward  
the "norm" of being "non-creative," "efficient," et....*

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work creatively, since the start of the drug therapy. Inducing  
another kind  
of depression and sadness.*

*Suggestions (b/c or public) will be much appreciated.*

*Thanks,  
Stephen Vincent*



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719. **Scharf, Michael (RBI-US)**

***This Sat in NYC: Fisher & Mlinko***

*Mon 24 Nov 2003*

---

The Segue Reading Series at the Bower Poetry Club

presents

Allen Fisher

&

Ange Mlinko

Saturday, November 29th

4pm

\$5 admission

2 for 1 drinks

1 for 1 sandwiches/sweets/coffee/tea

308 Bowery (just north of Houston)

Allen Fisher is a painter, printer, publisher, and editor; he has produced one hundred and fourteen chapbooks and books of poetry, graphics, art documentation and essays. He currently edits *Spanner*

(<http://www.demon.co.uk/eastfield/spanner/>) - lives in Hereford, England - is Head of Academic Affairs at the Herefordshire College of Art & Design. He exhibits paintings in many shows and examples of his work are in the Tate Gallery collection, London and in the Living Museum in Iceland. His last one-man show was at the King's Manor Gallery, York in 1993 followed by a two-man show at the Ciy gallery in Hereford. <http://epc.buffalo.edu/authors/fisher/>

Ange Mlinko is the author of *Matinees* (Zoland) and the forthcoming *A Book Called Odile* (Germ Monographs). She edited *The Poetry Project Newsletter* from 2000 to 2002. Work has recently appeared in *Aufgabe*, *Conjunctions*, *The Poker* and *Rattapallax 9: New Brazilian and American Poetry*.

<http://jacketmagazine.com/15/mlinko.html>

<http://home.jps.net/~nada/mlinko.htm>

Abandon your tables.

xo -Segue

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720. **David A. Kirschenbaum**

***Re: Creative Persons w/Bi-Polar issues***

*Mon 24 Nov 2003*

---

as someone who's been manic-depressive their entire life, i can't disagree more strenuously with chris and haas. i never needed any psychologist, psychiatrist, psychotherapist, or social worker to tell me i was manic-depressive, it was a fairly easy self diagnosis. hell, a good chunk of poets i've known, to whatever degree of intimacy over the past 12 years, could simply trace the trajectory of my output, as an editor and a poet, and know whether i was in a manic phase or a depressive one.

all the mental health workers i've seen over the years would mention meds, but none of them ever attempted to medicate me for the sake of medicating me. it wasn't until i realized that i needed to at least give meds a shot that i was prescribed them.

and as far as being creative while on the meds, all i can say if i've lost my manic highs, which were always followed by severe lows. But i'm still being creative, and pretty productive--as a writer i've been doing a couple of different daily writing projects the last two months, and before that doing a blog for about three months; as an editor, i restarted my dormant press and have been publishing monthly issues of our paper and our first chapbook in a coupla years, put on a bunch of successful events, and started a new monthly reading series. if all this is me losing my creative control, please, let me lose it some more.

best,  
david

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://boogcity.blog-city.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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721. **Haas Bianchi**

**Re: Creative Persons w/Bi-Polar issues**

Mon 24 Nov 2003

I for one was not talking about depression, that is another thing all together but I do have doubts about over medicating people with lesser conditions that might result in drug dependance that may have been overcome in other ways in years past. But clinical depression is another issue all together

RB

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

From: UB Poetics discussion group

[mailto: ] On Behalf Of David A. Kirschenbaum

Sent: Monday, November 24, 2003 6:29 PM

To:

Subject: Re: Creative Persons w/Bi-Polar issues

*as someone who's been manic-depressive their entire life, i can't disagree more strenuously with chris and haas. i never needed any psychologist, psychiatrist, psychotherapist, or social worker to tell me i was manic-depressive, it was a fairly easy self diagnosis. hell, a good chunk of poets i've known, to whatever degree of intimacy over the past 12 years, could simply trace the trajectory of my output, as an editor and a poet, and know whether i was in a manic phase or a depressive one.*

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*best,*

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722. **tom bell**

**Re: Creative Persons w/Bi-Polar issues**

Mon 24 Nov 2003

---

I thought this kind of stigmatizing of those with diagnosable chronic disabilities went out with the turn of the century. It's typical of the dark ages of the Twentieth Century. Wake up, it's 2003 now.

tom bell, Psy.D>

Some poetry available through geezer.com

Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

Write for the Health of It course at

<http://www.suite101.com/course.cfm/17413/seminar>

<http://www.suite101.com/course.cfm/17413/overview/37900>

not yet a crazy old man

hard but not yet hardening of the

art

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723. **hsn**

**doggies - was Creative Persons w/Bi-Polar issues**

Mon 24 Nov 2003

---

hi david-

with due respect - productivity is not the same as creativity. not to say you have more or less of one or the other due or not to meds. just sayin.

rollin rollin rollin

h

\*sounds like you've been an exception in any case re yr experience with/out the pros.

On 11/24/03 7:28 PM, "David A. Kirschenbaum" <[REDACTED]> wrote:

*as someone who's been manic-depressive their entire life, i can't disagree more strenuously with chris and haas. i never needed any psychologist, psychiatrist, psychotherapist, or social worker to tell me i was manic-depressive, it was a fairly easy self diagnosis. hell, a good chunk of poets i've known, to whatever degree of intimacy over the past 12 years, could simply trace the trajectory of my output, as an editor and a poet, and know whether i was in a manic phase or a depressive one.*

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*best,  
david*

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F: [REDACTED]*

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724. **ambogle2**

**Re: Bon Appetit**

Mon 24 Nov 2003

---

Thanks, mIEKAL, for sending the article about turkeys. I was asking my mother the other day about goose. Let's have a goose this year, I said, why not. Goose!

she said. She got tired of eating goose for Thanksgiving as a child, before turkeys were generally available. Every year, her aunt from Mayville, WI, would send a goose to my mother and her parents in Lakewood, WI, further north. The goose is smaller and fattier (a dangerous word to her now), darker -- I like fattier, dark turkey meat best, so a whole goose of it would be even better, I said. Then, in the 1930s and 1940s, turkeys were not farm-raised and the average wild turkey was too large for one family. Turkey wins again this year (despite my protests), but it will be kosher/organic.

Ann Bogle

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725. **Jeffre Jullic**

***Re: A patent for writing poetry***

*Mon 24 Nov 2003*

---

Re: Ron ('s article) on the Kurzweil poetry software,---

I bought that software about two years ago (on New Year's Eve), and found it disappointing and have used it very minimally ever since.

The best thing about it is that it'll automatically give you Blake or Keats vocabulary (or other fun pre-set classics: Shelley, Tennyson, Virgil [the Virgil/Vergil poem I posted to the List at around that time was done using Cybernetic Poet as a quasi-flarf-ifier, . . . so, I ~have~ sinned; I have automated]), their rhymes, alliterations, and next-word-used for words you input, . . . if you're into that sort of Masterpiece Theater anachronism.

My hope was to use Kurzweil's Cybernetic Poet to "re-create" an unprogrammed poet from his/her own vocabulary ---in specific, that was when I was trying to "channel" Laura Riding Jackson into as-yet-unwritten posthumous poems,--- but I found that it leaves clumps of the original syntax intact in a way that I found unacceptably cut-&-paste. (A finicky consumer.) Wendy Dennis, whom the article refers to and who was their tech support person, told me there was no way around that and that the smallest "bites" it'd take from the poets' vocabularies was, like, 4 words or so.

I want a software/~dea ex machina~ that'll ~parse~ a poet's vocabulary into its parts of speech and then deploy that into the poet's own idiolectical deep grammar. In her final book of poetry, for example (the half-French, woodcut-illustrated one was the one that interested me), Laura Riding Jackson rarely used a noun except in an adjective-noun combination; and it was statistical idiosyncracies of grammar+vocabulary like those that I felt (feel) make up the essence of what a "poet"/"author" is (the titular unifying code behind an agglomeration of texts).

The software might work better for someone with less targeted intentions than what I wanted from it.

Happy Thanksgiving.

JJ.

[http://lm.va.com.au/pipermail/\\_arc.hive\\_/2002-January/003570.html](http://lm.va.com.au/pipermail/_arc.hive_/2002-January/003570.html)

---

Do you Yahoo!?

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<http://companion.yahoo.com/>

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726. **Alan Sondheim**

***Recorrugation***

*Tue 25 Nov 2003*

---

Recorrugation

3,21c3,21 < momentarily all over the place I wroteadwroteadwrotead already  
yo ca see the < results - the sponging f the real absorbing finger nd  
contact, the world in this < fashion is inexact. so it is not a question f  
the art of Burma, Korea, Tibet, < holding up the PDA against or into the  
light, 'i can almost see the words < now,' or The Mar Works of Sir Thomas  
Browne or even Coover's The Origin of he < Brunists At first in fact it  
was the brilliant Maria Damon / Miekal And < boo k Literature Nation, but  
that wasn't high enough tO RElect the SUN - back < I am with Korea of  
course, having been fascinated by shamanic poetic form. < ENOUGH TO  
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< of information. I LOOK AROUND ME IN THIS DARK CANTEEN. I REFLECT  
THE

SUN. we < are in a hurry to finish our world. did I mention the  
exhilaration I feel < the VERY FIRST MOMENT I WAKE TO THE SUN? it's like  
that, what wonders te < new day will bring. mIEKAL and Maria have written  
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this is indeed a period to < rejoice. BURMA, KOREA, TIBET demands to be  
opened, opined; I will STOP THIS! < as if I had written less. my biggest  
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in fact it was the brilliant Maria Damon / Kiekal And > boo k Literature  
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notebook wl not wok in zero gravity; it reads ALIEN\NATION of the > cosos,  
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the VERYFIRST MOMENT I WAKE TO THE SUN? it's like that, what wonders te  
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gravity; it reads ALIEN\NATION of the cosmos, needs gravity to plunge head  
and disk together, the loving target of information. I LOOK AROUND ME IN  
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TO THE SUN? it's like that, what wonders te new day will bring. mIEKAL and  
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Nada, Gary - this is indeed a period to rejoice. BURMA, KOREA, TIBET  
demands to be opened, opined; I will STOP THIS! as if I had written less.  
my biggest fear: THAT THIS IS LITERATURE OF A SORT0 and i will not abide,  
or will i be abided...

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727. **mIEKAL aND**

***Some Things Koko said in a Web Chat***

*Tue 25 Nov 2003*

---

Good here.  
Pink  
Listen, Koko loves eat  
Unattention  
I don't see it.  
Listen.  
dog  
foot  
no  
fine nipple  
I like drinks.  
Apple drink.  
myself  
Look.  
Think.  
Birthday. Food and smokes.  
Hear the phone.  
lips, hurry, good, give me.  
fake, hat that  
fine  
eat now  
sleep, red red

sip  
foot, foot, good  
nipple  
good  
bad  
toilet  
down  
lips, apple give me  
love, browse drink nipple  
koko loves that nipple drink, go  
lights off good  
fake  
gorilla  
brown  
bad  
good, fine  
have food lips  
look  
hat that  
visitor, koko loves lips

██████

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728. **Chris Stroffolino**

***Re: Eliot Citation***

*Tue 25 Nov 2003*

---

that wouldn't be the same one were he said stein is too much like the saxophone?

-----

>From: Steven Shoemaker <██████>

>To: ██████

>Subject: Eliot Citation

>Date: Mon, Nov 24, 2003, 11:58 AM

>

*Hi All--Can anyone point me to the Eliot essay where he says that bit about modern poetry having to include (or was it compete with?) the sound of automobile horns?*

*thanks,  
s*

729. **August Highland**

**CHOCOLATE VACCINE/SKELETONS ON TRIAL**

Tue 25 Nov 2003

---

CHOCOLATE VACCINE/SKELETONS ON TRIAL

AFTERLIFE WORLDSEX BELIEF #0000001:

Usps.co. ALLEGIANCE. Oodoo spells line graph lesson. Rate us naked ALLISON MOORER NAKED charter and air and fort. Microsoft access help, GROUP exists, and find its. More infectious hiv or angela nettles graphic hmi software.

AFTERLIFE WORLDSEX BELIEF #0000002:

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AFTERLIFE WORLDSEX BELIEF #0000003:

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AFTERLIFE WORLDSEX BELIEF #0000004:

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AFTERLIFE WORLDSEX BELIEF #0000005:

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AFTERLIFE WORLDSEX BELIEF #0000006:

Pavillion richmond, va, + "TWO TOWERS" + fish4jobs. Tree photography ivan illich. ', travel a.k. steel. "gross food recipes", JESUS working in groups. Download are all different; ANDAMAN ISLANDS TRAVEL.

AFTERLIFE WORLDSEX BELIEF #0000007:

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AFTERLIFE WORLDSEX BELIEF #0000008:

End of world neanderthal burial invisible dog fence. "1500 labels" POWER STEERING are relatively prime,. Puzzle points CHRISTMAS PLAY SCENERY. Psychology"accuracy of davis-monahan afb, religion influence in. Bmw 645, teoma ENDURING STEREOTYPES OF.

AFTERLIFE WORLDSEX BELIEF #0000009:

Smoky mountains taken directly from the. Solvay high boosters fish4jobs travel channel . com. Incompetent, rump roast sherry hassard nanaimo. Ti-89 dupage county assessor,. Cards royal grammar school max and ruby merchandise.

AFTERLIFE WORLDSEX BELIEF #0000010:

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AFTERLIFE WORLDSEX BELIEF #0000011:

(iii) similarly (13768) AROUCH BIOGRAPHY salamander. Illinios, FROM SODIUM PERCHLORATE BILL OF SALE. For elementary schools following predicate ASSOCIATION. Issues of the civil war?, johnny english civilization. Default lyrics, UNDUHN "hirschfield's paint".

august highland

alphanumeric labs

--"language is a style statement"

www.alphanumericlabs.com

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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730. **August Highland**  
**AUGUST HIGHLAND WROTE**  
*Tue 25 Nov 2003*

---

AUGUST HIGHLAND WROTE

[A.Na.A.NaA.Na[]

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august highland

alphanumeric labs

--"language is a style statement"

www.alphanumericlabs.com

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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731. **cris cheek**

***Re: Buffalo Poetics Program Newsletter: October/November 2003***

*Tue 25 Nov 2003*

---

Dear Lori and Kyle,

thanks, for posting the newsletter up on the list. I was trying to think how it might become most useful as a document for someone such as myself taking a close interest, although from a distance.

Asides from the range of events, striking in itself, I liked the inclusion of the introductions to a number of them. That seems worth encouraging and even extending, much as I often take pleasure in the introductions that Lawrence Upton makes to readers at the London SubVoicive series.

I wondered if that inclusion of more discursive materials might not become extended, when appropriate, to reports / responses generated by those presentations in a slightly more formal way than pub and corridor and internal e-list chat affords. It could become an onus I know and there is the attendant problem that the most intriguing is often the more difficult to make cogent responses to. Responses NEED not be fully formed and that would have it's own fascinating ecology. But there's nothing like jotting down some articulation of those necessary closures that seemingly ephemeral events occasion. Responses could be to all aspects of such occurrences of course. I remember taking huge delight in Kevin Killian's delicious conference reports, at least some of which concentrated on witness-participant apparel. It's frustrating, for me, to have so much concentration upon the official information and so little, as yet, on the work presented. Maybe that's already part of your ongoing intention.

You know I want to hear about how Anya and Lara's piece went? What did Rachel Blau DuPlessis talk about? These aren't questions to you, so much as the longings of one who couldn't be 'there'.

So I'm looking forwards to future issues including image and sound files a lot. Although I guess you're thinking that might become a feature of the blog? And documentation raises other questions, worth addressing.

love and love  
cris

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732. **Ron**

### ***Hugh Kenner, 1923-2003***

*Tue 25 Nov 2003*

---

November 25, 2003

Hugh Kenner, Commentator on Literary Modernism, Dies at 80

By CHRISTOPHER LEHMANN-HAUPT

Hugh Kenner, the critic, author and professor of literature regarded as America's foremost commentator on literary modernism, especially the work of Ezra Pound and James Joyce, died yesterday at his home in Athens, Ga. He was 80.

He had been suffering from heart problems, his wife, Mary Anne Kenner, said.

The variety of Mr. Kenner's interests was contained in 25 books of his own (he contributed to 200 more) and nearly 1,000 articles, as well as broadcasts and recordings. He wrote commandingly on everything from Irish poetry to geodesic math and Li'l Abner's pappy (Lucifer Ornamental Yokum), to the Heath/Zenith Z-100 computer (one of which he built for himself and then wrote the user's guide) and the animated cartoons of Chuck Jones.

But it was for his pioneering guide to English-language literary modernism and for his books "Dublin's Joyce" (1956), "The Pound Era" (1971) and "Joyce's Voices" (1978) that Mr. Kenner was best known. In these works and others he employed the techniques proposed by the writers themselves to define new standards by which to judge their work.

In "The Pound Era," perhaps his masterwork, he tried to show how the American expatriate poet absorbed the altered sense of time created by Einstein's revolution and helped to pass it on to artists like Joyce, Wyndham Lewis, Eliot, William Carlos Williams and the sculptor Henri Gaudier-Brzeska.

While some faulted Mr. Kenner for attributing to Pound too much prominence in the scheme of modern art, no one failed to be impressed by the vigor and importance of Mr. Kenner's analysis.



In a 1988 review of "A Sinking Island: The Modern English Writers," the critic Richard Eder wrote in The Los Angeles Times: "Kenner doesn't write about literature; he jumps in, armed and thrashing. He crashes it, like a party-goer who refuses to hover near the door but goes right up to the guest of honor, plumps himself down, sniffs at the guest's dinner, eats some and begins a one-to-one discussion. You could not say whether his talking or his listening is done with greater intensity."

William Hugh Kenner was born in Peterborough, Ontario, on Jan. 7, 1923, the son of Henry Rowe Hocking Kenner, the principal, instructor of Latin and Greek and baseball coach of Peterborough Collegiate and Vocational Institute (now School), and Mary Isabel (Williams) Kenner, a classics teacher. After graduating from the Peterborough institute, he attended the University of Toronto, where he studied under Marshall McLuhan, taking his bachelor's in 1945 and master's in 1946, with a gold medal in English. He had difficulty deciding whether to study English or mathematics and opted for English because he said he would have been "only a competent mathematician," his son Robert said in an interview yesterday.

In 1947 he married Mary Josephine Waite, a librarian, who died in 1964. They had five children, Catherine, Julia, Margaret, John and Michael. In 1965 he married Mary Anne Bittner, an instructor in nursing at the University of Virginia. This marriage produced two children, Robert and Elizabeth. All seven children survive him, along with 12 grandchildren. Also in 1947, his first book, "Paradox in Chesterton," was published in England, with an introduction by McLuhan, who insisted that the author take a doctorate.

In 1950 Mr. Kenner completed his Ph.D. at Yale. His thesis was published in 1951 as his first book in the United States, "The Poetry of Ezra Pound." In it, he deplored Pound for having delivered radio broadcasts in Italy during World War II in support of that country's fascist government; at the same time he argued on behalf of the poet's important literary achievement. The book received the Porter Prize in 1950.

Having completed his degrees Mr. Kenner was appointed an instructor at Santa Barbara College (later the University of California at Santa Barbara), where he taught until 1973. From 1973 to 1990 he taught at Johns Hopkins University, where he was Andrew Mellon professor of humanities. From 1990 until his retirement in 1999, he taught at the University of Georgia.

All the while, the writing poured forth, his other major books being studies of Lewis, Eliot, Beckett, as well as "Ulysses" (1980; revised in 1987), "A Home-made World: The American Modernist Writers" (1975) and "A Colder Eye: The Modern Irish Writers" (1983).

Over time his prose style grew increasingly graceful, witty and accessible, prompting C. K. Stead, writing in The Times Literary Supplement, to call him "the most readable of living critics." He thought of writing as an "abnormal act," as he told an interviewer at U.S. News & World Report in 1983, rendered an increasingly "quaint skill" by the rise of other forms of communication.

Yet he scarcely confined his communication to print. Told by Pound in the early 1950's "to visit the great men of your own time," Mr. Kenner befriended many of his subjects, as well as the poet Louis Zukofsky, Buckminster Fuller and William F. Buckley Jr., who was best man at his second wedding.

Nor, surprisingly, did he deplore the decline of print as our main medium. "We forget that most of what people read when everybody read all the time was junk - competent junk," he told U.S. News & World Report. "Now they get it from television. The casual entertainment people get in The evening from the box was what they used to get from the short fiction in The Saturday Evening Post. That magazine and others like it were the situation comedies and cop shows of their era. It is not a cultural loss that this particular use of literacy has been transferred from one medium to another."

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733. **austinwja**

**Re: Hugh Kenner, 1923-2003**

*Tue 25 Nov 2003*

---

Indeed a sad day. I met Kenner many years ago at Tulane University. I was not surprised to find a man of such intelligence, talent and accomplishments kind and, yes, humble. He will be missed. The Pound Era is a classic. Best, Bill

WilliamJamesAustin.com

amazon.com

b&n.com

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734. **Haas Bianchi**

**Re: Hugh Kenner, 1923-2003**

*Tue 25 Nov 2003*

---

a very sad day especially for followers of mad Ezra

RB

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

From: UB Poetics discussion group

[mailto: ]On Behalf Of [ ]

Sent: Tuesday, November 25, 2003 8:30 AM

To: [REDACTED]

Subject: Re: Hugh Kenner, 1923-2003

*Indeed a sad day. I met Kenner many years ago at Tulane University. I was not surprised to find a man of such intelligence, talent and accomplishments kind and, yes, humble. He will be missed. The Pound Era is a classic. Best,  
Bill*

*WilliamJamesAustin.com  
amazon.com  
b&n.com*

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735. **Sasha Watson**

**Re: Creative Persons w/Bi-Polar issues**

Tue 25 Nov 2003

---

I'm not sure how you can make the distinction between those who are "depressed" and on medication and those who have "lesser conditions" and are on medication. I've never been on meds myself, and, having watched others go on and off them throughout my life, I find it hard to make a definitive judgement about them either way. I saw younger siblings and cousins start on ritalin at the age of five, eventually going on to Zoloft and others, and I know (very painfully) how damaging that kind of medicating can be. On the other hand, there are people in my life who I am certain would not be alive now if it weren't for similar drugs. One is bad, one is good but there's no easy way to draw the line. I find it just as horrifying when people reflexively say that meds are bad bad bad, come from the man, remove all creativity etc. as when medical professionals push ritalin on kids and parents. I know plenty of productive \*and\* creative artists who are on medication. The industry is a mess of misinformation, money-making, and fads, but I think it's wrong to tell someone who's suffering that they're simply being drugged and taken advantage of if they try medication. For now, it seems it's up to each individual to find her/his own way. A person who's creativity disappears on meds but who can't live without them might try some different dosages, brands etc. but who are we to say he should go off them entirely?

Sasha

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

From: Haas Bianchi <[REDACTED]>

Date: Monday, November 24, 2003 8:41 pm

Subject: Re: Creative Persons w/Bi-Polar issues

> I for one was not talking about depression, that is another thing all

> together but I do have doubts about over medicating people with lesser

> conditions that might result in drug dependance that may have been

> overcome in other ways in years past.

> But clinical depression is another issue all together

>

> RB

>

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

> > From: UB Poetics discussion group

> > [REDACTED] On Behalf Of David A.

Kirschenbaum

> > Sent: Monday, November 24, 2003 6:29 PM

> > To: [REDACTED]

> > Subject: Re: Creative Persons w/Bi-Polar issues

> >

> >

> > as someone who's been manic-depressive their entire life, i can't

> disagree> more strenuously with chris and haas. i never needed any

> psychologist,> psychiatrist, psychotherapist, or social worker to

> tell me i was

> > manic-depressive, it was a fairly easy self diagnosis. hell, a

> > good chunk of

> > poets i've known, to whatever degree of intimacy over the past 12

> years,> could simply trace the trajectory of my output, as an

> editor and

> > a poet, and

> > know whether i was in a manic phase or a depressive one.

> >  
> > all the mental health workers i've seen over the years  
would  
> mention meds,  
> > but none of them ever attempted to medicate me for the  
sake of  
> medicating> me. it wasn't until i realized that i needed to at  
> least give meds a shot  
> > that i was prescribed them.  
> >  
> > and as far as being creative while on the meds, all i can  
say if  
> i've lost  
> > my manic highs, which were always followed by severe  
lows. But  
> i'm still  
> > being creative, and pretty productive--as a writer i've  
been  
> > doing a couple  
> > of different daily writing projects the last two months,  
and  
> before that  
> > doing a blog for about three months; as an editor, i  
restarted my  
> dormant> press and have been publishing monthly issues  
of our paper  
> and our first  
> > chapbook in a coupla years, put on a bunch of successful  
events,  
> > and started  
> > a new monthly reading series. if all this is me losing my  
> > creative control,  
> > please, let me lose it some more.  
> >  
> > best,  
> > david  
> >  
> > --  
> > David A. Kirschenbaum, editor and publisher  
> > Boog City  
> > 330 W.28th St., Suite 6H  
> > NY, NY 10001-4754

> > For event and publication information:  
> > <http://boogcity.blog-city.com/>  
> > T: (212) 842-BOOG (2664)  
> > F: [REDACTED]  
> >  
>

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736. **jessica beard**

**Re: Buffalo Poetics Program Newsletter: October/November 2003**

Tue 25 Nov 2003

my two little cents... lori and kyle i think the newsletter is a great idea, and it has been done really well, thank you for doing it i think that responses and reports are totally do-able, and should be done too. i think it would be a great way to make public all of the thinking and talking that goes on here, to spread it out into a community, build on it, etc. i dont think it would be hard to find a few comments regarding most of the events, everybody seems to take notes and some things actually require a response for the seminars they are part of. so, yeah, i think it is a good idea, from the perspective of a(new) student here. jb

Quoting cris cheek <[REDACTED]>:

*Dear Lori and Kyle,*

*thanks, for posting the newsletter up on the list. I was trying to think how it might become most useful as a document for someone such as myself taking a close interest, although from a distance.*

*Asides from the range of events, striking in itself, I liked the inclusion of the introductions to a number of them. That seems worth encouraging and even extending, much as I often take pleasure in the introductions that Lawrence Upton makes to readers at the London SubVoicive series.*

*I wondered if that inclusion of more discursive materials might not become extended, when appropriate, to reports / responses generated by those presentations in a slightly more formal way than pub and corridor and internal e-list chat affords. It could become an onus I know and there is the attendant problem that the most intriguing is often the more*

difficult  
to make cogent responses to. Responses *NEED* not be fully formed and  
that  
would have it's own fascinating ecology. But there's nothing like  
jotting  
down some articulation of those necessary closures that seemingly  
ephemeral  
events occasion. Responses could be to all aspects of such  
occurrences of  
course. I remember taking huge delight in Kevin Killian's delicious  
conference reports, at least some of which concentrated on  
witness-participant apparel. It's frustrating, for me, to have so  
much  
concentration upon the official information and so little, as yet, on  
the  
work presented. Maybe that's already part of your ongoing intention.

You know I want to hear about how Anya and Lara's piece went? What  
did  
Rachel Blau DuPlessis talk about? These aren't questions to you, so  
much as  
the longings of one who couldn't be 'there'.

So I'm looking forwards to future issues including image and sound  
files a  
lot. Although I guess you're thinking that might become a feature of  
the  
blog? And documentation raises other questions, worth addressing.

love and love  
cris

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737. **Maria Damon**

***Re: Some Things Koko said in a Web Chat***

*Tue 25 Nov 2003*

---

is this for real? koko does chat rooms? i love it that koko has a sexy side to her.

At 10:25 PM -0800 11/24/03, mIEKAL aND wrote:

>Good here.

>Pink

>Listen, Koko loves eat

>Unattention

>I don't see it.

>Listen.  
>dog  
>foot  
>no  
>fine nipple  
>I like drinks.  
>Apple drink.  
>myself  
>Look.  
>Think.  
>Birthday. Food and smokes.  
>Hear the phone.  
>lips, hurry, good, give me.  
>fake, hat that  
>fine  
>eat now  
>sleep, red red  
>sip  
>foot, foot, good  
>nipple  
>good  
>bad  
>toilet  
>down  
>lips, apple give me  
>love, browse drink nipple  
>koko loves that nipple drink, go  
>lights off good  
>fake  
>gorilla  
>brown  
>bad  
>good, fine  
>have food lips  
>look  
>hat that  
>visitor, koko loves lips  
>  
>   
--

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738. **mIEKAL aND**

**Re: Some Things Koko said in a Web Chat**

Tue 25 Nov 2003

---

I dont think he/she is keying in the messages, but answers in sign language & someone else keys it in. that's Koko's live email at the bottom... Also it was explained that the use of the word "nipple" is meant to sound like "people" which Koko doesn't know the sign for.

mIEKAL

content with talking birds & cat

On Tuesday, November 25, 2003, at 09:13 AM, Maria Damon wrote:

*is this for real? koko does chat rooms? i love it that koko has a sexy side to her.*

*At 10:25 PM -0800 11/24/03, mIEKAL aND wrote:*

*Good here.*

*Pink*

*Listen, Koko loves eat*

*Unattention*

*I don't see it.*

*Listen.*

*dog*

*foot*

*no*

*fine nipple*

*I like drinks.*

*Apple drink.*

*myself*

*Look.*

*Think.*

*Birthday. Food and smokes.*

*Hear the phone.*

*lips, hurry, good, give me.*

*fake, hat that*

*fine*

*eat now*

*sleep, red red*

*sip*

*foot, foot, good*

*nipple*

*good*

*bad*

*toilet*

*down*

*lips, apple give me*

love, browse drink nipple  
koko loves that nipple drink, go  
lights off good  
fake  
gorilla  
brown  
bad  
good, fine  
have food lips  
look  
hat that  
visitor, koko loves lips

████████

--

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739. **Tim Peterson**  
***Re: A patent for writing poetry***

*Tue 25 Nov 2003*

Komninos, I don't think he can or will. Or that any of us will. I find the idea of artificial intelligence funny and kind of exciting, if only because it will be fascinating to see, once some kind of verisimilitude is achieved in an artificial intelligence system, how that system will inevitably (and perhaps humorously) differ from actual human function, since the machines won't be able to help reflecting the particular desires and worldviews of the person(s) that made them.

Back to reading Whitehead...

Tim

Date: Tue, 25 Nov 2003 07:26:34 +1000

From: K Zervos <████████>

Subject: Re: A patent for writing poetry

How does he intend to get machines lucid dreaming? I am one who believes that machines can only be intelligent agents, the smarter they get the smarter the person who made them becomes. Machines can not surpass humans in intelligence only add to human intelligence because humans are not just a collection of feedback mechanisms. A software poetry machine is limited immediately by vocabulary, even if it is being added to and even if there is a random function, the vocabulary is a fixed item and the product will become predictable eventually.

cheers  
komninos

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740. **Burt Hatlen**

***Call for Papers, Poetries of 1940s***

*Tue 25 Nov 2003*

---

Call for Papers for  
A Conference on Poetries of the 1940s,  
American and International

University of Maine  
Orono, Maine  
June 23-27, 2004

The National Poetry Foundation invites paper and panel proposals for a conference on the poetries of the 1940s, both American and international. Proposals are welcome on writers of previous generations whose literary careers extended into—and sometimes passed through revolutionary transformations during—the 1940s. Papers are also invited on the work of poets whose careers began in or were decisively shaped by the 1940s. We also encourage papers on poets of the 1940s generation from non-English language communities or from regions anywhere in the world. Papers may also explore historical, cultural, and literary movements of the period.

Featured presenters will include Robert Creeley, Theodore Enslin, Alan Filreis, Jackson Mac Low, Cristanne Miller, J. Hillis Miller, Harryette Mullen, Marjorie Perloff, Harvey Shapiro, Ruth Stone, Alan Trachtenberg, and Thomas Travisano.

Send a proposed title and a one-page abstract, via regular mail or e-mail, to  
Burton Hatlen, Director  
National Poetry Foundation  
Room 304, 5752 Neville Hall  
University of Maine  
Orono, ME 04469-5752  


The deadline for proposals is January 15, 2004.

Registration will be \$100, or \$60 for graduate students. Housing will be available at approximately \$40 per day in university residence halls. Additional information concerning registration fees, lodging, and travel will be available on the NPF website [www.ume.maine.edu/~npf/](http://www.ume.maine.edu/~npf/)

PLEASE POST

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741. **Patrick Herron**

***One Night in the Deluxe Suite, Please***

*Tue 25 Nov 2003*

---

\$29.95? OPEN SOURCE, Ray, John. OPEN SOURCE.

War is over if you want it, as another John once said.

|||-----Original Message-----

|||From: UB Poetics discussion group

|||November 24, 2003

|||PATENTS

|||The Muse Is in the Software

|||By TERESA RIORDAN

|||

|||"INVENTING is about catching the wave," said Ray Kurzweil, who

|||addressed a national convention of inventors in Philadelphia last

|||Monday. "Most inventions fail not because the inventor can't get them

|||to work but because the invention comes at the wrong time." ||| |||Mr.

Kurzweil should know. An inventor in the field of artificial |||intelligence, he has

started and sold several companies for millions |||of dollars. ||| |||On Nov. 11,

Mr. Kurzweil and John Keklak, an engineer, received |||patent No. 6,647,395,

covering what Mr. Kurzweil calls a cybernetic |||poet. Essentially, it is software

that allows a computer to create |||poetry by imitating but not plagiarizing the

styles and vocabularies |||of human poets. ||| |||A version of the cybernetic poet

can be downloaded free from |||www.kurzweilcyberart.com. The deluxe version

is \$29.95. ||| |||Patents may be viewed on the Web at www.uspto.gov or may be

ordered |||through the mail, by patent number, for \$3 from the Patent and |||

Trademark Office, Washington, D.C. 20231

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742. **Patrick Herron**

***Bipolarity and The Ancestral Tree of Industry***

*Tue 25 Nov 2003*

---

Bipolarity is a construct to be sure, but no less real. Maps have their own reality, and their correspondence is validated by their value as a tool, as a means to a better end.

The most efficient route I found to curing me of the disease known as poetry, also a construct, is 200 mg of Lamictal daily. To have poetry excised from me IS indeed the same as having my bipolarity managed. Sometimes 1000 poems in

18 months creates some personal problems. Sometimes creativity needs to pipe down; there's such a thing as too much. My doctor disagrees, suggesting that it might not be good to lose the writing, but I feel relieved. Confused and somewhat traumatized, traumatized by the suddenness of the silence, but relieved.

For me, productivity WAS creativity. The faucet would simply not shut off. Now for me, it's a poem here, a poem there. The volume has been turned down. When I hear of poets who stop writing for 30 years I am heartened. I now have a chance to lead a "full" life and may actually avoid leaving some legacy ringed by a horrific emotional crater. Another construct. But no less real.

Being left behind by the dead sucks. Doing the departing before you have to, in the name of poetry, does no one any good. The death of a poet does a good job of stopping the poetry altogether, and it doesn't promise to make the friends and family of the poet very happy, either.

There are of course competing constructs of poetry of which I write.

I wrote on a two-week cycle. Two days every 13-16 days would find me writing as many as 30 poems in an afternoon. Then silence for another two weeks. To be able to write like that is a drug just as the Lamictal is a drug. The feeling of power coming from proliferation and that acutely sharpening insight is intoxicating. And then it just becomes an addiction, a nasty festering addiction; the insights keep coming and coming. Patrick Herron would cease to exist. Death in life. And then finally the drop-off, and there's a long way to go to the bottom. And another death shows up with an open invitation.

There's a relationship here that's akin to the relationship between sex, fucking, and nymphomania: sex is a high ideal--another construct--fucking is fantastic, but nymphomania, well, damn, you just keep going well beyond the point where it feels good, past the point where it just is no longer fucking, where it becomes its own construct, no less real, and it begins to hurt.

Art is bullshit if it includes aspirations that require you to forsake the ones who love you, those most proximal. If you have no circle of love then fuck it, swing on. I simply can't hack it anymore.

The difference between the constructs is mostly in the ancestral tree of industry.

Love,  
P

Date: Mon, 24 Nov 2003 13:58:38 -0800  
From: Chris Stroffolino <[REDACTED]>  
Subject: Re: Creative Persons w/Bi-Polar issues

I may be overstating the case,  
but in my experience often

Bi-polar is often a construct by the psychopharmaco---industry  
and thus most articles are already biased and weighted heavily toward the  
"norm" of being "non-creative," "efficient," et....

Date: Mon, 24 Nov 2003 16:02:41 -0600  
From: Haas Bianchi <[REDACTED]>  
Subject: Re: Creative Persons w/Bi-Polar issues

I agree completely-- the goal is to drug up everyone and take away art. I use myself as an example I was part of one of the first study groups of kids with ADD, they of course put me on strong drugs-- sure I could do math then but I was uncreative and my personality was not what I wanted, now at 36 I have come to some kind of creative/practical equilibrium-- Now as a creative person who also works in business I must tell you that creative and control is the real issue

RB

C

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743. **hell.com**

### ***Hugh Kenner, Commentator on Literary Modernism, Dies at 80***

*Tue 25 Nov 2003*

---

<http://www.nytimes.com/2003/11/25/books/25KENN.html>

Hugh Kenner, Commentator on Literary Modernism, Dies at 80

By CHRISTOPHER LEHMANN-HAUPT

Published: November 25, 2003

ugh Kenner, the critic, author and professor of literature regarded as America's foremost commentator on literary modernism, especially the work of Ezra Pound and James Joyce, died yesterday at his home in Athens, Ga. He was 80.

He had been suffering from heart problems, his wife, Mary Anne Kenner, said.

[â€¦]

I had no idea he was still alive.

--Ak

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744. **Betsy Andrews**  
***Tom Devaney's email address?***  
*Tue 25 Nov 2003*

---

Can someone backchannel it to me? thanks.

-----  
Do you Yahoo!?  
Free Pop-Up Blocker - Get it now

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745. **Kevin Hehir**  
***How we love violent police.....***  
*Tue 25 Nov 2003*

---

"I was driving back to Nova Scotia along a rural road one night when I suddenly saw a moose on the side of the road. Since I was back in the maritimes, and wanted to embrace the culture, and I am an environmentalist, I chose to use my taser instead of my rifle. Afterall, I do love animals. Anyway, since I was also within the city limits of Halifax and is customary of the Halifax Police, I chose, without probable cause, to use my truncheon, then handcuff moose, but not read the moose's rights. The moose is expected to appear in court tomorrow morning."

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746. **konrad**  
***Neo-Benshi: live film narration (SF Bay Area)***  
*Tue 25 Nov 2003*

---

Neo-Benshi, or, Voice over Video  
Saturday November 29th, 8:30PM  
at Craig Baldwin's Other Cinema  
992 Valencia, San Francisco

Though at one time thriving in Japan and Korea in the era of silent films, the art of the Benshi, or film narrator, has been all but lost. Under the inspiration of Japan's Midori Sawato, whom we have seen perform in Berkeley, California, and who has maintained the tradition almost single handedly, we would like to revive this art, with a twist, of course, because we are twisted after all.

To this end assembled:

Brent Cunningham  
Roxanne Hamilton  
Jocelyn Saidenberg & Robert Gluck

Scott Stark  
Suzanne Stein + 2  
Melinda Stone + Bucky!

who each have written a text to narrate, describe and/or accompany a scene of their own choosing. Genres will run the gamut from Cronenberg to home movies to documentary to 30s porn. Almost everyone will be catered to in some degree.

We hope you will come out to Other Cinema during your Thanksgiving recess and allow us to decorate some time for you.

Thanks,  
konrad steiner  
^Z

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747. **tom bell**

***Re: Buffalo Poetics Program Newsletter: October/November 2003***

*Tue 25 Nov 2003*

---

I second Chris' comments and would like to add a suggestion that it might be worthwhile to list subject headings on a periodic basis. This would provide a rough index of discussions. I realize it's impossible to do this retrospectively which as a former librarian I regret.

As a poet this suggestion would make it likely that I would add thoughts on the fly as they occurred even though as a critic I would be tempted to drag in references.

I have tended over the course of time to let go and withhold information on what I think is a balanced basis even though some may say I have a tendency to spout off poetically. Probably also my perspective as a psychologist has not always been welcome even though as things go this list is less likely to label people as long as gender is not an issue.

Some poetry available through geezer.com

Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

Write for the Health of It course at

<http://www.suite101.com/course.cfm/17413/seminar>

<http://www.suite101.com/course.cfm/17413/overview/37900>

not yet a crazy old man

hard but not yet hardening of the

art



My perspective as a narcissist I think has been basically that of a healthy narcissist.

tom bell

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748. **Michael Rothenberg**

***Michael Rothenberg's Unhurried Visions from La Alameda Press***

*Tue 25 Nov 2003*

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La Alameda Press

9636 Guadalupe Trail NW

Albuquerque, New Mexico 87114

phone: (505) 897~0285    [www.laalamedapress.com](http://www.laalamedapress.com)

FOR IMMEDIATE RELEASE

Unhurried Vision

Michael Rothenberg

November 6 x 9 inches 120 pages

Paper: 1-888809-40-X \$16.00

Underneath the art of poetry exists the tradition of the journal-the attempt to capture and reveal the world as it passes by. Observations, reflections, and ideas accumulate to form connections and reveal process, content and story. Unhurried Vision is a record of the year 1999, and continues Michael Rothenberg's experiment with the journal. This is the year Philip Whalen became terminally ill and Rothenberg began taking care of him, pulled together Whalen's archives and library and edited his book of selected poems, Overtime. Political, personal, and romantic, Unhurried Vision works to savor the impermanent, looking at the moments in a poet's life, contemplating the body of experience. It is the mind on a quiet stroll through longing, loss and beauty.

Unhurried Vision, a year in the life of Michael, is really a deeply loving celebration & farewell to mentor Philip Whalen, poet, roshi, & all around confounder of boundaries. A day-book; a non-epic odyssey through routes & roots of living & dying; a gastronome's pleasure dome, but above all a deeply stirred & stirring affirmation of poetry's centrality in realizing mundane & profound instances in the everyday extraordinary. Rothenberg's raw footage is disarming; sly, self-effacing, proclaiming, doubting, affirming. You can read it in one sitting, say blur-bologists, but it takes at least a lifetime. & then what? -David Meltzer

MICHAEL ROTHENBERG

Born in Miami Beach, Florida in 1951, Michael Rothenberg is a poet and songwriter. He has been an active environmentalist in the San Francisco Bay Area for the past 25 years, where he cultivates orchids and bromeliads at his nursery, Shelldance. His broadside "Elegy for the Dusky Seaside Sparrow" was selected Broadside of the Year by Fine Print Magazine. The broadside of his poem "Angels" was produced in limited edition by Hatch Show Prints as part of The Country Music Foundation's museum resources. His songs have appeared in the films Shadowhunter, Black Day Blue Night and Outside Ozona. He is also editor and co-founder of Big Bridge Press and Big Bridge, an online magazine.

Michael Rothenberg divides his time between Pacifica, California and Miami, Florida and is on the constant lookout for bottle caps and pennies for his son Cosmos.

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Michael Rothenberg

[REDACTED]

Big Bridge

[www.bigbridge.org](http://www.bigbridge.org)

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749. **Jennifer Kronovet**

***Poetry in Translation***

*Tue 25 Nov 2003*

---

Introducing CIRCUMFERENCE, a journal of poetry in translation.

Issue 1 is now available.

To find out more about CIRCUMFERENCE, subscribe, or purchase Issue 1, visit [www.circumferencemag.com](http://www.circumferencemag.com).

CIRCUMFERENCE is devoted to presenting translations of new work being written around the globe, new visions of classical poems, and translations of foreign language poets of the past who have fallen under the radar of American

readers. All poems are printed in the original language side-by-side with their English translation. The journal is edited by Stefania Heim and Jennifer Kronovet.

The first issue of CIRCUMFERENCE, includes translations by MARY ANN CAWS, ODILE CISNEROS, CLAYTON ESHLEMAN, MARILYN HACKER, DAVID HINTON, LISA LUBASCH, CHRISTOPHER MERRILL, PAUL MUDLOON, RON PADGETT, & CHARLES SIMIC and presents poetry in over 20 languages, including Basque, Sanskrit, Portuguese, Ancient Greek, Milanese, and French.

Issue 1 costs \$10 and a one year subscription (2 issues) costs \$15.

CIRCUMFERENCE is now accepting submissions for Issue 2.

--

Please address all inquiries to:

CIRCUMFERENCE

P.O. Box 27

New York, NY 10159-0027



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## 750. **Poetry Project**

### ***Events at the Poetry Project 12/1-12/3***

*Tue 25 Nov 2003*

---

A Splendid Opening Line.

Join us post-Thanksgiving for a splendid week as well. XO, Poetry Project

\*

MONDAY, Dec. 1, 8:00

Open Reading

Sign-up at 7:45 pm

TUESDAY, Dec. 2, 8:30, \$12

Kenneth King

To celebrate the publication of his new book, *Writing in Motion: Body<Language<Technology* (Wesleyan University Press, with a Foreword by Deborah Jowitt), Kenneth King will perform dance solos with text and music<movement as information<with a guest performer, the legendary Frances Alenikoff. Together they will perform two separate but overlapping solos, including King's *Word Raid: Impossible Tongue-Twisters* for e.e. cummings. The performance will be followed by a book signing in the Sanctuary. The event is co-hosted by

the Poetry and Danspace Projects as part of Movement Research's 25th Anniversary Season. [www.movementresearch.org](http://www.movementresearch.org)

WEDNESDAY, Dec. 3, 8:00

City Lights 50th Anniversary Celebration

A 50th anniversary celebration for San Francisco's renowned City Lights Bookstore, as well as a reading and party to acknowledge the steady and beneficent influence City Lights has had on independent publishing and bookselling far beyond the boundaries of San Francisco. Poet and City Lights founder Lawrence Ferlinghetti says, "City Lights has always thought of the Poetry Project in New York as a bellwether for the state of poetry. We have always stayed tuned to hear the latest voices on the frontiers of American poetry." Readers and performers include Ammiel Alcalay, Damon & Naomi, Karen Finley, Elaine Katzenberger, Bob Rosenthal, Oz Shelach, Ira Silverberg, Mark Swartz, John Trause, Anne Waldman, and many more special guests TBA.

ANNOUNCEMENTS:

\* Sunday, December 14, 8:00pm

Benefit for Todd Colby & the 29 families of the Monitor Street fire.  
Sponsored by the Soft Skull Press, Gammon Records, Bowery Poetry Club, BOOG City, Lungfull!, Unpleasant Event Schedule, LIT & friends.

Bowery Poetry Club  
308 Bowery (across from CBGBs)  
New York, NY  
<http://www.bowerypoetry.com>  
<http://www.softskull.com>

Musical and literary performances (Thurston Moore, John S. Hall, Gordon Gana, Rebecca Moore, and Unpleasant Event Schedule the Band) as well as great books and zines on sale!

If you are a small press or magazine and would like to donate copies to sell, contact [REDACTED].

Monetary donations before the event may be made via the New York Red Cross.

Call [REDACTED] or visit [www.nyredcross.org](http://www.nyredcross.org). 19 people have signed up for assistance at last count, 12 adults and 7 children.

\* CALL FOR VOLUNTEERS:

The Poetry Project requests your ever-helpful presence for our 30th Annual New Year's Day Marathon Reading.

Activities/stations for volunteers include: photography assistance, box office, book tables, reader check-in and calls, food tables, beer tables (ha), etc.

If you or anyone you know is interested, please email [REDACTED] with a specified 2-hour time block and station you'd like to possibly

work. We'll be <sup>3</sup>hopping<sup>2</sup> from 2 p.m. to approx. 1 a.m. this year. Thanks much...we look forward to hearing from you.

\*

The Poetry Project is located at St. Mark's Church-in-the-Bowery  
131 East 10th Street at Second Avenue  
New York City 10003  
Trains: 6, F, N, R, and L.

[REDACTED]  
www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in free to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [REDACTED].

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751. **Stephen Vincent**  
***Wounded Screams at Walter Reed***

*Tue 25 Nov 2003*

---

Apparently the Gothics News Service has revived!

Wounded Screams at Walter Reed

(Washington, D.C., Gothics News Service, November 24, 2003)

In response to neighborhood complaints, top officials at Walter Reed Army Medical Center have announced that the Hospital recently installed acoustic applications for the muffling and, if possible, the complete elimination of screams, moans, and other dreadful sounds that neighbors claim emanate each night through the brick walls, double paned windows and cobbled roofs of the enormous facility. Long considered the Army's center of gravity for complex care, since the Spring start of Operation Iraqi Freedom, the hospital has

received into its care more than 750 critically wounded and maimed soldiers, including, most famously, Private Jessica Lynch.

Apparently, according to the Center's residential neighbors, one need that still cannot be met or quelled is the nocturnal howling sounds that are made by the suffering soldiers. Hallucinatory battlefield nightmares, intimate memories associated with the brutal killing of fellow soldiers and the sights of wounded, tortured and killed Iraqi civilians and soldiers, each contribute to the blood curdling, wrathful sounds that seem to emerge from unquenchable depths of these wounded, mostly young people. Many hospital staff unable to either administer suitable tranquilizers or find alternative acoustic shelter from within the hospital - are forced to take time off to find other means of tranquilizing their own, now partially fractured, nervous systems.

As Operation Iraqi Freedom still continues to generate more and more casualties, the soldier's unbearable sounds of grief and dread apparently increased to a level where the neighborhoods around Walter Reed made vivid complaints to the hospital administration. <sup>3</sup>We and our children are being driven mad by the insistent noise, <sup>3</sup> they angrily reported. <sup>3</sup>First we woke up to the soldier's nightmares; now we wake up to our own. It's not only the private pain of the soldiers, but people are also convinced that we are also hearing the voices and sounds of Iraqi wounded and dying. It's as if our own soldiers have brought the spirits of the entire war. Late at night, when we look out on the streets, we actually see many of our neighbors frantically walking in their sleep, their faces white as the first sheets wrapped around the bodies of the dead, their voices screaming as if they, too, were casualties in the hospital.<sup>2</sup>

The Walter Reed Hospital Administration has tried to calm people down with stories that the nocturnal sounds of the wounded are typical of most wars and that it is the traditional duty of citizens to absorb the shocks of its wounded. Apparently, however, the local neighborhoods refuse this form of reasoning. Many are now reported to be calling Senators and Congresspersons to insist the President's new budget include thick acoustic partitions, and even domes to protect the entire neighborhood from the dreaded sounds.

Recently, an interested visitor and English Professor from Baltimore, gave his thoughts to the local Press. <sup>3</sup>The problem reminds me,<sup>2</sup> he said, <sup>3</sup>of Edgar Allan Poe's story, 'The Black Cat', the one where the protagonist keeps trying to bury the cat in order to quench the scream of what he considers this evil beast. The Hospital<sup>2</sup> he added, <sup>3</sup>has been working on this scream issue since the start of the war. It's, of course, grown with the increase of casualties. When I went inside the Hospital to investigate, the corridors and rooms are now a labyrinth of thick, acoustic partitions. The engineers have even put acoustic padding at intervals through out the system of air ducts. No matter how much these

engineers install, however, the sound keeps coming out. If it continues, one can imagine the howling will cross into every town in America, into every house and bedroom, and, finally, will go all the way up into the White House and the Pentagon and curdle right into the ears the President, as well as those of Rumsfeld, Cheney and Wolfowitz.<sup>2</sup>

The Professor did not take questions, preferring to let the facts and possible consequence speak for themselves. The Walter Reed Center<sup>1</sup>'s comments on his remarks were limited to saying that the gentleman, of course, was at liberty to say what he wanted, but that his remarks were not consistent with the well-known provisions and spirit of either the Patriot or Homeland Security Act.

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752. **Alan Sondheim**  
***if that is so, nikuko***

*Tue 25 Nov 2003*

---

if the creation of the one is simultaneously the  
annihilation of the other and the other is linked  
to the one, such as the annihilation of the one is  
the creation of the other - then there is no need  
of the space and time of the one or the space and  
time of the other. annihilation falls in the slow  
film of water against the pane of existence;  
creation builds across the layered sheets of ice  
as if these were inscribed with all debate and  
method.

ice in numerous great sheets into sheaves, sheaves  
into bundled sheaves, through the pane everything  
is written, creation and annihilation,  
annihilation and creation.

if this is so, nikuko, then that is so, and if  
that is so, nikuko, then this is so.

about annihilation and creation, about the sheaves  
and panes, they do not speak, nor have they a time  
or place to speak.

time into rhyme, place into space.

—

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753. **furniture\_press**  
**Writing From Memory**  
*Tue 25 Nov 2003*

---

Writing From Memory

1

She leads with her heart is that in her head. Now it is time for thinking it is time. As often. As it is. A roof is plain if plain would a house. Besides resting the house running backwards through a neighborhood which is solid and undetermined. A home. Which way is a home running on its own two feet.

2

Forgets and forgets and forgets.

3

Hill becomes a word and forget is a word. Rain. A pause is heaven leaping through and through. I watch the words come from everywhere there and there. Then. Before we left the house besides it was raining.

4

Rest a while. A pause and a comma determine who are you talking to. She leads with her heart in her head it is there. How are how do you answer to. Run through a common.

5

Pain is mentioned. Partitioned. Speak frankly to the walls in a way.

6

And. How is maintained. Milk before water. Brush past and in striking the moment without a reasoning. What is a reasoning besides what it is it is not. Milk comes before water is not milk. It is somewhat milk was.

7

Following a train. Word wreck reason. I prefer daffodil. Tripping is a start to when is it time again.

8

Run to here.

9

Run from.

10

Rhyme. Thank you. Thank you for. He follows me in a decision that asks nothing nothing is asked in what is the reason for this. The plural am I are we to see the last time we are here. Tripping reasoning.



11

Against everything and almost against everything. A cup of water is waiting out against what is not. A dog is someone getting wet. What is the last time I have you have said this. See the sentence to your hearts content. A wet blanket warm blanket keep blankets marry him and only him. Only him. Only and only and only.

12

I am either I am either.

13

A glass is through this. The other side of a glass sees through I am. Closer to the steps feeling the rest of the head in the heartland. Milk and Honey and Milk and Honey and Milk and Honey and Milk and Honey. Milk and Honey. And Milk and Honey. I am hungry.

14

A sentiment is. A sentiment is challenged. Change the sentence. A charming man or not a man wondering was it him or was it not him who was it then. I turned to him though I am hungry a man never eats in his sleep unless he is without it. Sleep.

15

Rain eats the pain. Is it left.

16

Pain.

17

The last and the very last time was spent spending time this time I'll earn your dear mouth and a ring to put on this rhyme does it rhyme with tick or tock or what it is that measurement of tick or tock and tick or tock and tick or tock and tick or tock or is it both that rhyme with it. Time. Turn. To close a glass is too close. It will be nice to say goodbye and hello again in time. Time is money so they say does it make us change at the same time. Needless to say.

18

Running back to when.

19

I prefer Toledo over Chicago. Over and over and over. They said when it rains it snows. Honestly can it be measured what is the difference between Toledo and Chicago. Does it matter what is that inside a persons head. Does it matter what is that inside a person is a head or a heart. An occasion. An occasion erupts out of duty. Is it called duty or is it called to duty. Behave is a word and I am not. This is what is meant by Time is Money. Time is Money.

20

Bring is the same as frog. Does it hit the nail on the head with a ring. They are determined.

21

Hello.

22

Hello.

23

Now is not an answer. Six is an answer to your or whose question. Now is never.

24

Seven turns the rocks over to find.

25

I only an inkling am. When you see me.

26

Find me.

27

A wish.

28

In a hat.

29

Turn your head you will see me I am at once.

30

When you see me turn and turn and turn until what you see. That is me.

--

---

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754. **Ytzhak**

***Hurricane Angel's Unner Stated (w/ Lord Patch)!!!***

*Tue 25 Nov 2003*

---

Vocalized Ink

Download and hear "Unner Stated" from the cd "Hurricane Angel" (J Cox):

[http://www.unlimitedftp.ca/myftp/displayShare.jsp?  
%00%0A%00%06%0B%09%06%05%0A%0B%06%02%04%07](http://www.unlimitedftp.ca/myftp/displayShare.jsp?%00%0A%00%06%0B%09%06%05%0A%0B%06%02%04%07)

Hurricane Angel's Unner Stated (w/ Lord Patch aka  
Lawrence Ytzhak Braithwaite) and much more on "Vocalized Ink Radio"

Download and hear "Unner Stated":

Hurricane Angel's Unner Stated (w/ Lord Patch aka Lawrence Ytzhak Braith-  
waite)

[http://www.unlimitedftp.ca/myftp/displayShare.jsp?  
%00%0A%00%06%0B%09%06%05%0A%0B%06%02%04%07](http://www.unlimitedftp.ca/myftp/displayShare.jsp?%00%0A%00%06%0B%09%06%05%0A%0B%06%02%04%07)

<http://www.live365.com/stations/vocalizedink?play>

--

-

---

Stay Strong

"Peace sells but who's buying?"

Megadeth

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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755. **Alan Sondheim**

***your message to me***

*Tue 25 Nov 2003*

---

your message to me

juggling breasts spongy to the touch! and tasting delicious exhumation bounties  
fucking wonderfully huge luscious vaginas shuddering happily scientifically sec-  
ond bookshelf planting my stalk in your lovely flower acclaims savaged at&t  
bragging eternal sank lovely splayed open skin and scent! talent tearfully  
squirting ethology satiable meddle annale scorer

mellowing cleaning my dirty dirty tool! tentacle sausages idled medea 69 and sucking and draining! barrett fool for fucking love alvin claws and deep scrumptious ripples in the skin! exhibitionisms tense mid crammed delicious penis flushed flesh and lovely touchings gropings arequipa borax sexual i will deflower you and pierce your wondrous flesh nikuko

18 sed 's/bounced/juggling breasts/g' jj > zz 19 sed 's/expunging/spongy to the touch!/g' zz > jj 20 sed 's/tastefully/and tasting delicious/g' jj > zz 21 less zz 22 sed 's/exemplifying/fucking wonderfully/g' zz > jj 23 sed 's/adamson/huge luscious vaginas/g' jj > zz 24 sed 's/acquiescent/shuddering happily/g' zz > jj 25 sed 's/acrimony/squirting/g' jj > zz 26 sed 's/may crams/crammed delicious penis/g' zz > jj 27 sed 's/3rd/69 and sucking and draining!/g' jj > zz 28 sed 's/botanical/planting my stalk in your lovely flower/g' zz > jj 29 sed 's/tanner/lovely splayed open skin and scent!/g' jj > zz 30 sed 's/boor/fool for fucking love/g' zz > jj 31 sed 's/political/sexual/g' jj > zz 32 sed 's/alberto/nikuko/g' zz > jj 33 sed 's/searching/groping/g' jj > zz 34 sed 's/brainwashing/cleaning my dirty dirty tool!/g' zz > jj 35 sed 's/andromeda/medea/g' jj > zz 36 sed 's/cos/claws and deep scrumptious ripples in the skin!/g' zz > jj 37 sed 's/alva/flushed flesh and lovely touchings/g' jj > zz 38 sed 's/exhibits/exhibitionisms/g' zz > jj 39 sed 's/terse/tense/g' jj > zz 40 sed 's/acknowledgment/i will deflower you and pierce your wondrous flesh' zz > jj

- nikuko

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756. **Joe Brennan**

### ***FOX News Network Closed by Iraqi Governing Council***

*Tue 25 Nov 2003*

---

Colin Blow: Powell's World Economic Forum Speech

[ Lies about reasons for Iraq attack as the Assassinated Press decoded them at the time from Powell's speech of January 26th, 2003 ]

FOX News Network Closed by Iraqi Governing Council:

'The SurReilly Report' Picked Up By The Sci-Fi Network:

New 'Culturally Sensitive' Programming Like 'Married With Four Wives And Many

Children' Canceled:

Army Renews Contract For Halliburton Horse Piss Energy Drink:

by Baston Rumors

The Assassinated Press

<A HREF="http://www.theassassinatedpress.com/">Click here: The Assassinated Press</A>

They hang the man and flog the woman  
That steal the goose from off the common,  
But let the greater villain loose  
That steals the common from the goose.

Constant apprehension of war has the same tendency  
to render the head too large for the body. A standing military  
force with an overgrown executive will not long be safe.  
companions to liberty. -- Thomas Jefferson

"America is a quarter of a billion people totally misinformed and disinformed by  
their government. This is tragic but our media is -- I wouldn't even say corrupt  
-- it's just beyond telling us anything that the government doesn't want us to  
know."

Gore Vidal

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757. **Chris Stroffolino**

**Re: Creative Persons w/Bi-Polar issues**

Tue 25 Nov 2003

---

thanks for this...

chris

-----

>From: Sasha Watson <[REDACTED]>  
>To: [REDACTED]  
>Subject: Re: Creative Persons w/Bi-Polar issues  
>Date: Tue, Nov 25, 2003, 7:03 AM  
>

*I'm not sure how you can make the distinction between those who are "depressed" and on medication and those who have "lesser conditions" and are on medication. I've never been on meds myself, and, having watched others go on and off them throughout my life, I find it hard to make a definitive judgement about them either way. I saw younger siblings and cousins start on ritalin at the age of five, eventually going on to Zoloft and others, and I know (very painfully) how damaging that kind of medicating can be. On the other hand, there are people in my life who I am certain would not be alive now if it weren't for similar drugs. One is bad, one is good but there's no easy way to draw the line. I find it just as horrifying*

*when people reflexively say that meds are bad bad bad, come from the man, remove all creativity etc. as when medical professionals push ritalin on kids and parents. I know plenty of productive \*and\* creative artists who are on medication. The industry is a mess of misinformation, money-making, and fads, but I think it's wrong to tell someone who's suffering that they're simply being drugged and taken advantage of if they try medication. For now, it seems it's up to each individual to find her/his own way. A person who's creativity disappears on meds but who can't live without them might try some different dosages, brands etc. but who are we to say he should go off them entirely?*

*Sasha*

*----- Original Message -----*

*From: Haas Bianchi <[REDACTED]>*

*Date: Monday, November 24, 2003 8:41 pm*

*Subject: Re: Creative Persons w/Bi-Polar issues*

*I for one was not talking about depression, that is another thing all together but I do have doubts about over medicating people with lesser conditions that might result in drug dependance that may have been overcome in other ways in years past. But clinical depression is another issue all together*

*RB*

*-----Original Message-----*

*From: UB Poetics discussion group*

*[REDACTED] On Behalf Of David A.*

*Kirschenbaum*

*Sent: Monday, November 24, 2003 6:29 PM*

*To: [REDACTED]*

*Subject: Re: Creative Persons w/Bi-Polar issues*

*as someone who's been manic-depressive their entire life, i can't disagree> more strenuously with chris and haas. i never needed any psychologist,> psychiatrist, psychotherapist, or social worker to*

*tell me i was  
manic-depressive, it was a fairly easy self diagnosis. hell,  
a  
good chunk of  
poets i've known, to whatever degree of intimacy over the  
past 12  
years,> could simply trace the trajectory of my output, as  
an  
editor and  
a poet, and  
know whether i was in a manic phase or a depressive one.*

*all the mental health workers i've seen over the years  
would  
mention meds,  
but none of them ever attempted to medicate me for the  
sake of  
medicating> me. it wasn't until i realized that i needed to at  
least give meds a shot  
that i was prescribed them.*

*and as far as being creative while on the meds, all i can  
say if  
i've lost  
my manic highs, which were always followed by severe  
lows. But  
i'm still  
being creative, and pretty productive--as a writer i've  
been  
doing a couple  
of different daily writing projects the last two months,  
and  
before that  
doing a blog for about three months; as an editor, i  
restarted my  
dormant> press and have been publishing monthly issues  
of our paper  
and our first  
chapbook in a coupla years, put on a bunch of successful  
events,  
and started  
a new monthly reading series. if all this is me losing my  
creative control,  
please, let me lose it some more.*

*best,  
david*

--

David A. Kirschenbaum, editor and publisher

Boog City

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F: [REDACTED]

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758. **hsn**

## **Re: Bipolarity and The Ancestral Tree of Industry**

Tue 25 Nov 2003

*Art is bullshit if it includes aspirations that require you to forsake the ones who love you, those most proximal. If you have no circle of love then fuck it, swing on. I simply can't hack it anymore.<<*

you've my eternal circle of love, p! (& no double entendre intended, lol)

h

\* esp for texts (\source) as these

\*\*re creativity=productivity, don't you think in yr case (inspiration or compulsion etc) prod. is a result of the former (as opp. to exercise or such) not the same?

On 11/25/03 11:19 AM, "Patrick Herron" <[REDACTED]> wrote:

*Bipolarity is a construct to be sure, but no less real. Maps have their own reality, and their correspondence is validated by their value as a tool, as a means to a better end.*

*The most efficient route I found to curing me of the disease known as poetry, also a construct, is 200 mg of Lamictal daily. To have poetry excised from me IS indeed the same as having my bipolarity managed. Sometimes 1000 poems in 18 months creates some personal problems. Sometimes creativity needs to pipe down; there's such a thing as too much. My doctor disagrees, suggesting that it might not be good to lose the writing, but I feel relieved. Confused and somewhat traumatized, traumatized by the suddenness of the silence, but relieved.*

*For me, productivity WAS creativity. The faucet would simply not shut off. Now for me, it's a poem here, a poem there. The volume has been turned down. When I hear of poets who stop writing for 30 years I am heartened. I now have a chance to lead a "full" life and may actually*



*avoid leaving some legacy ringed by a horrific emotional crater.  
Another construct. But no less real.*

*Being left behind by the dead sucks. Doing the departing before you  
have to, in the name of poetry, does no one any good. The death of a  
poet does a good job of stopping the poetry altogether, and it doesn't  
promise to make the friends and family of the poet very happy, either.*

*There are of course competing constructs of poetry of which I write.*

*I wrote on a two-week cycle. Two days every 13-16 days would find me  
writing as many as 30 poems in an afternoon. Then silence for another  
two weeks. To be able to write like that is a drug just as the Lamictal  
is a drug. The feeling of power coming from proliferation and that  
acutely sharpening insight is intoxicating. And then it just becomes an  
addiction, a nasty festering addiction; the insights keep coming and  
coming. Patrick Herron would cease to exist. Death in life. And then  
finally the drop-off, and there's a long way to go to the bottom. And  
another death shows up with an open invitation.*

*There's a relationship here that's akin to the relationship between sex,  
fucking, and nymphomania: sex is a high ideal--another  
construct--fucking is fantastic, but nymphomania, well, damn, you just  
keep going well beyond the point where it feels good, past the point  
where it just is no longer fucking, where it becomes its own construct,  
no less real, and it begins to hurt.*

*Art is bullshit if it includes aspirations that require you to forsake  
the ones who love you, those most proximal. If you have no circle of  
love then fuck it, swing on. I simply can't hack it anymore.*

*The difference between the constructs is mostly in the ancestral tree of  
industry.*

*Love,  
P*

*Date: Mon, 24 Nov 2003 13:58:38 -0800  
From: Chris Stroffolino <[REDACTED]>  
Subject: Re: Creative Persons w/Bi-Polar issues*

*I may be overstating the case,  
but in my experience often*

*Bi-polar is often a construct by the psychopharmaco---industry  
and thus most articles are already biased and weighted heavily toward*

the "norm" of being "non-creative," "efficient," et....

Date: Mon, 24 Nov 2003 16:02:41 -0600

From: Haas Bianchi <[REDACTED]>

Subject: Re: Creative Persons w/Bi-Polar issues

*I agree completely-- the goal is to drug up everyone and take away art. I use myself as an example I was part of one of the first study groups of kids with ADD, they of course put me on strong drugs-- sure I could do math then but I was uncreative and my personality was not what I wanted, now at 36 I have come to some kind of creative/practical equilibrium-- Now as a creative person who also works in business I must tell you that creative and control is the real issue*

RB

C

[↑ Contents](#)

759. **hsn**

**Re: if that is so, nikuko**

Wed 26 Nov 2003

(not necessarily so of the one  
as the system maintains on a subatomic level  
while maintained  
what appears to humans in their beaten down or up metabolisms or lenses  
tshst (ghetto roll)  
necessarily so in cumulative reflection  
why insist symmetry in the particle  
simultaneity defaults to duality (irrevocable fragmentation)  
i can't always buy that aspect  
i have issues lodged in ice of the first 5.5 lines)  
pretty, alan, and quiet...

On 11/25/03 8:14 PM, "Alan Sondheim" <[REDACTED]> wrote:

*if the creation of the one is simultaneously the  
annihilation of the other and the other is linked  
to the one, such as the annihilation of the one is  
the creation of the other - then there is no need  
of the space and time of the one or the space and  
time of the other. annihilation falls in the slow  
film of water against the pane of existence;*

*creation builds across the layered sheets of ice  
as if these were inscribed with all debate and  
method.*

*ice in numerous great sheets into sheaves, sheaves  
into bundled sheaves, through the pane everything  
is written, creation and annihilation,  
annihilation and creation.*

*if this is so, nikuko, then that is so, and if  
that is so, nikuko, then this is so.*

*about annihilation and creation, about the sheaves  
and panes, they do not speak, nor have they a time  
or place to speak.*

*time into rhyme, place into space.*

[↑ Contents](#)

760. **subrosa**  
**SubText SeaTle**  
Wed 26 Nov 2003

Subtext continues its monthly series of experimental writing with readings by Laynie Browne and Robert Mitterthal at the Richard Hugo House on Wednesday, December 3, 2003. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Laynie Browne's books include a novel, Acts of Levitation (Spuytenduyvil 2002) and three collections of poetry, most recently Pollen Memory (Tender Buttons 2003) and previously The Agency of Wind (Avec Books 1999) and Rebecca Letters (Kelsey Street 1997). Her work appears in the current issue of Conjunctions:40 and is forthcoming in Titanic Operas and Monkey Puzzle. Currently she resides in Oakland, California.

Robert Mitterthal is a Seattle-based poet and critic. He is author of Martyr Economy (Sprang Texts) and Ready Terms (Tsunami Editions). His poems have appeared in a variety of publications including: Bird Dog; Score, Aerial; The Kootenay School of Writing's Anthology: Writing Class; Rhizome; & Talisman. Recent work can be found on-line in The News, at <http://www.interchange.ubc.ca/quarterm/whatsnews.htm>, and in Alterra at <http://members.rogers.com/alterra/mitt2.htm>, and in W at

[www.kswnet.org/w/seven/w7.pdf](http://www.kswnet.org/w/seven/w7.pdf). He is a curator of the Subtext reading series at Hugo House.

The future Subtext 2004 schedule is:

Jan 04: Mary Rose Larkin (Portland OR) & Roberta Olson

Feb 04: Jeff Derksen (Vancouver, BC) & Kreg Hasegawa

Mar 04: Juliana Spahr (Oakland, CA) and Bill Luoma (Hawaii)

Apr 04: Anselm Berrigan (NYC) and Karen Weiser (NYC)

For info on these & other Subtext events, see our website:

<http://www.speakeasy.org/~subtext>

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761. **kari edwards**

### ***House Reading with Mary Burger and Magdalena Zurawski***

*Wed 26 Nov 2003*

---

House Reading with Mary Burger and Magdalena Zurawski Location: Stephanie's House 434 36th Street, Oakland, CA When: Friday, December 12, 7:00pm Another house reading brought to you by kari edwards, Taylor Brady and Stephanie Young. Potluck at 7:00 (bring something to eat or drink if you can) and readings at 8:00. Some of Mary's recent work appears in VeRT issue 9 (<http://www.litvert.com/issue9.html>). Her books include *The Boy Who Could Fly*, *Bleeding Optimist*, *Thin Straw That I Suck Life Through*, and *Nature's Maw Gives and Gives*. Her work *Sonny*, a midwestern, is forthcoming from Leon Books. She edits *Second Story Books*, a series of short experimental narrative works, and *Narrativity*, an online forum for experimental narrative. She is undertaking a return to the world of the letterpress. Magdalena Zurawski was born in 1972 in Newark NJ. She recently moved to San Francisco from Philadelphia (needed to give up brotherly love for sisterly affection). She is currently writing a novel called *THE BRUISE* which she hopes will make her a lesbian cult figure or something equally exciting that will allow her to quit waiting tables. There is a chapter of her novel up on the *Narrativity* website Issue Three. ([http://www.sfsu.edu/~poetry/narrativity/issue\\_three/zurawski.html](http://www.sfsu.edu/~poetry/narrativity/issue_three/zurawski.html)) Mary and Maggie are rumored to tour the underground with a White Stripes cover band. FURTHER DIRECTIONS: From BART Go to the MacArthur station. Walk through the parking lot and out the back exit, taking a right onto Telegraph ave. At the light (MacArthur Ave.) cross the street. Keep walking up Telegraph towards downtown (meaning cross the street again). 36th Street is your second left. Walk up the street, my house is near the top, on your left. If you reach the park you've gone too far. HOUSE DESCRIPTION FOR EVERYONE: White with cream trim, driveway up the right hand side. Big butter colored truck in the back of the driveway, and behind that a shed with a blue puppet

face. Walk up the driveway and knock on the door to your left. There are a few concrete steps and a metal square with a red piece of wood, which is how you'll know you're at the front door. Plus there will be signs!

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762. **Nick Piombino**

***Creative Persons with BiPolar Issues***

*Wed 26 Nov 2003*

---

One of my supervisors during  
my psychoanalytic training  
in the late 70's and early 80's, Dr  
Alexander Wolf, a psychiatrist  
and psychoanalyst felt there  
was a strong correlation between  
manic-depression and creativity.  
Unfortunately I can't locate  
the paper he wrote on this  
subject, and I'm not even  
sure he ever got around  
to publishing it,  
but he frequently discussed  
this topic with me as he was  
interested in my writing, and  
even wrote a blurb for  
one of my books. He was one  
of the least judgmental people  
I have ever known.

In any case, I think being a poet  
or an artist is a very stressful  
occupation for innumerable reasons  
for most people  
and if someone who worked in  
one of these fields  
wasn't that anxious or  
depressed to begin with, I would  
be very surprised if after a number  
of years of working as an artist,  
actor, poet, etc, if they didn't eventually  
have to confront quite a lot of  
anxiety and depression, and  
accept it as part of the job.

The reasons are too obvious to list here, but I have yet to meet anyone in the field of poetry who didn't have to struggle with a more than average number and degree of ups and downs, call it what you will; that there are those with extremely more intense swings than others I do not doubt; but most poets have to go through a lot of this whether or not they are particularly vulnerable to mood swings or have been diagnosed with a related psychiatric issue. I am not making light of the diagnostic aspect; but i am trying to identify a more endemic, connected issue.

The issue of quantity of production is a particular concern of mine. The dynamics of contemporary poetry seems to push these days for quantity, I'm not sure why this is, and I have found the discussion about this issue of great interest and value.

Nick Piombino

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763. **Chris Stroffolino**

***Re: Creative Persons with BiPolar Issues***

*Wed 26 Nov 2003*

---

Someone very close to me starting taking ADD for various reasons--- not "by-polar" per se....and got hooked, started taking too much of it--- it eventually lead this person to have a breakdown and start hearing voices, a problem this person never had before taking this drug called ADDEROL--- soon the person was taking anti-psychotics, for "depression" issues, and is hoping soon to get off them, but.....

i need to know more about what scientists and "scientists" say about the relationship between what they call ADD and "manic-depression"--- it seems some say they are on a continuum; and others that they are different in kind...

but, and i mean this as no respect to folks like David K, i do think at times there's such a thing as healthy skepticism about SOME diagnoses of things like ADD (and i leave the clinical depression issue out of it for now...)

C

-----

>From: Nick Piombino <[REDACTED]>  
>To: [REDACTED]  
>Subject: Creative Persons with BiPolar Issues  
>Date: Tue, Nov 25, 2003, 10:51 PM  
>

*One of my supervisors during my psychoanalytic training in the late 70's and early 80's, Dr Alexander Wolf, a psychiatrist and psychoanalyst felt there was a strong correlation between manic-depression and creativity. Unfortunately I can't locate the paper he wrote on this subject, and I'm not even sure he ever got around to publishing it, but he frequently discussed this topic with me as he was interested in my writing, and even wrote a blurb for one of my books. He was one of the least judgmental people I have ever known.*

*In any case, I think being a poet or an artist is a very stressful occupation for innumerable reasons for most people and if someone who worked in one of these fields wasn't that anxious or depressed to begin with, I would be very surprised if after a number of years of working as an artist, actor, poet, etc, if they didn't eventually have to confront quite a lot of anxiety and depression, and accept it as part of the job. The reasons are too obvious to list here, but I have yet to meet anyone in the field of poetry who didn't have to struggle with a more than average number and degree of ups and downs,*

*call it what you will; that there are those with extremely more intense swings than others I do not doubt; but most poets have to go through a lot of this whether or not they are particularly vulnerable to mood swings or have been diagnosed with a related psychiatric issue. I am not making light of the diagnostic aspect; but i am trying to identify a more endemic, connected issue.*

*The issue of quantity of production is a particular concern of mine. The dynamics of contemporary poetry seems to push these days for quantity, I'm not sure why this is, and I have found the discussion about this issue of great interest and value.*

Nick Piombino

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764. **Patrick Herron**

***Re: Bipolarity and The Ancestral Tree of Industry***

*Wed 26 Nov 2003*

---

Hy hsn!

I welcome any and all polycephalic entendres. Thank you!

I can't say one came first, productivity or creativity. With mania, in in my case, which means long periods of hypomania punctuated by short periods of mania, the pair showed up as such--a pair. Ideas were flying and so too were the fingers, and sometimes I can't remember any ideas but I possess at the very least the artifacts of typing, of producing. I think they are in some way the same thing, or, rather, that creativity is a subset of productivity. Creativity is in my mind imaginative (or sometimes absent-minded or even self-abandoned) production: the product is what's being created, whereas imagining something creative is not quite, well, creating much of anything. I can imagine a trip to the sun but in doing so in some sense I'm not exactly *\*creating\** a trip to the sun. But maybe I have this all wrong. I might be too materialistic in my assessment. Dunno.

I'm glad to see folks being open about this. Thanks especially to David. Mental health care is abysmal in the US, and that is a reflection of our population's attitudes towards health problems of a neurological nature. Mutation is in many ways a good thing, something to be OK with, but mutation is something to fix up a little when it goes awry.



What's fucked up about the disorder is that it yields tasty treats. Unlike a crack habit, at the end of the day, with mania you end up with more (in my case, poems, computer code, interface designs, photographs, recordings, music, a really clean house, etc.) than at the start. A sort of personal alchemical kit. Something coming out of nothing. "Ephemeralizing matter." Making more out of less. There's that production thing again. And the creativity. Showing up together.

Disease may be a metaphor or a construct or a representational framework or a model, etc., but then so too is death I guess, and that's a metaphor I frankly don't like very much. Having to go through the deaths of people very close to me at ages they shouldn't die, well, I just don't want to put other people close to me through that grief I went through. Despite the best efforts of Death and its Republican Party there are so many reasons to live. Poetry just isn't nearly as important as living. Poetry should somehow improve living, not exhaust it. Fortunately I can still have my life and eat it too: the poetry is still around. It just frequents my cranial saloon less frequently. And right now it's just no longer so insightful as it was.

Actually, I believe bipolarity is in some ways very much like sickle cell anemia or cystic fibrosis: it's a disease that also happens to be an adaptation--something that provides huge benefits for a population (namely, survival of the population) while levying a high cost on the individual exhibiting the mutation. If curing sickle cell anemia or CF isn't so bad, then why not cure bipolar disorder? Creative production (a phrase that may be redundant) is the benefit of the disorder. I mean to say that at least in some but certainly not all cases is it beneficial, of course.

I second Dave K.'s recommendation of Kay Redfield Jameson's book *Touched with Fire*.

P

Date: Tue, 25 Nov 2003 23:55:43 -0500

From: hsn <[REDACTED]>

Subject: Re: Bipolarity and The Ancestral Tree of Industry

*Art is bullshit if it includes aspirations that require you to forsake the ones who love you, those most proximal. If you have no circle of love then fuck it, swing on. I simply can't hack it anymore.<<*

you've my eternal circle of love, p! (& no double entendre intended,  
lol)

h

\* esp for texts (\source) as these

\*\*re creativity=productivity, don't you think in yr case (inspiration or compulsion etc) prod. is a result of the former (as opp. to exercise or such) not the same?

On 11/25/03 11:19 AM, "Patrick Herron" <[REDACTED]> wrote:

*Bipolarity is a construct to be sure, but no less real. Maps have their own reality, and their correspondence is validated by their value as a tool, as a means to a better end.*

*The most efficient route I found to curing me of the disease known as poetry, also a construct, is 200 mg of Lamictal daily. To have poetry excised from me IS indeed the same as having my bipolarity managed. Sometimes 1000 poems in 18 months creates some personal problems. Sometimes creativity needs to pipe down; there's such a thing as too much. My doctor disagrees, suggesting that it might not be good to lose the writing, but I feel relieved. Confused and somewhat traumatized, traumatized by the suddenness of the silence, but relieved.*

*For me, productivity WAS creativity. The faucet would simply not shut off. Now for me, it's a poem here, a poem there. The volume has been turned down. When I hear of poets who stop writing for 30 years I am heartened. I now have a chance to lead a "full" life and may actually avoid leaving some legacy ringed by a horrific emotional crater. Another construct. But no less real.*

*Being left behind by the dead sucks. Doing the departing before you have to, in the name of poetry, does no one any good. The death of a poet does a good job of stopping the poetry altogether, and it doesn't promise to make the friends and family of the poet very happy, either.*

*There are of course competing constructs of poetry of which I write.*

*I wrote on a two-week cycle. Two days every 13-16 days would find me writing as many as 30 poems in an afternoon. Then silence for another two weeks. To be able to write like that is a drug just as the Lamictal is a drug. The feeling of power coming from proliferation and that acutely sharpening insight is intoxicating. And then it just becomes an addiction, a nasty festering addiction; the insights keep coming and coming. Patrick Herron would cease to exist. Death in life. And then finally the drop-off, and there's a long way to go to the bottom. And another death shows up with an open invitation.*

*There's a relationship here that's akin to the relationship between sex, fucking, and nymphomania: sex is a high ideal--another construct--fucking is fantastic, but nymphomania, well, damn, you just keep going well beyond the point where it feels good, past the point where it just is no longer fucking, where it becomes its own construct, no less real, and it begins to hurt.*

*Art is bullshit if it includes aspirations that require you to forsake*

> the ones who love you, those most proximal. If you have no circle of  
> love then fuck it, swing on. I simply can't hack it anymore.  
>  
> The difference between the constructs is mostly in the ancestral tree  
> of industry.  
>  
> Love,  
> P  
>  
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> Date: Mon, 24 Nov 2003 13:58:38 -0800  
> From: Chris Stroffolino <[REDACTED]>  
> Subject: Re: Creative Persons w/Bi-Polar issues  
>  
> I may be overstating the case,  
> but in my experience often  
>  
> Bi-polar is often a construct by the psychopharmaco---industry  
>  
> and thus most articles are already biased and weighted heavily toward  
> the "norm" of being "non-creative," "efficient," et....  
>  
>  
>  
> Date: Mon, 24 Nov 2003 16:02:41 -0600  
> From: Haas Bianchi <[REDACTED]>  
> Subject: Re: Creative Persons w/Bi-Polar issues  
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> I agree completely-- the goal is to drug up everyone and take away  
> art. I use myself as an example I was part of one of the first study  
> groups of kids with ADD, they of course put me on strong drugs-- sure  
> I could do math then but I was uncreative and my personality was not  
> what I wanted, now at 36 I have come to some kind of  
> creative/practical

> equilibrium-- Now as a creative person who also works in business I must  
> tell you that creative and control is the real issue  
>  
> RB  
>  
> C

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765. **Kevin Hehir**

***ACTION ALERT: Fax Miami Mayor-FTAA protesters brutalized***

*Wed 26 Nov 2003*

---

Urgent Call to Action: FTAA Protesters Brutalized in Miami

To send a free fax to Mayor Diaz see:

<http://www.citizen.org/fax/background.cfm?ID=245&source=19>

This week thousands of protestors came to Miami to oppose the FTAA. The Free Trade Agreement of the Americas is an international trade agreement that aims to extend corporate control throughout the Western Hemisphere.

Prior to the mass action there was a calculated campaign on the part of the police to intimidate and harass protestors. One officer characterized this campaign by saying "You can beat the rap, but not the ride".

As we feared, our protests were met by a massive show of state repression, backed by \$8.5 million in US Government funding. Miami Police Commissioner John Timoney oversaw a massive, paramilitary assault on our constitutional and human rights

Protestors were attacked by police wielding batons, tear gas, pepper spray, rubber, wooden, and plastic bullets and other chemical agents. Over 100 protestors were treated for injuries; 12 were hospitalized. Police dispersed large groups of peaceful protestors with tear gas, pepper spray and open fire. Small groups leaving the protests were harassed, arrested and beaten. This campaign of fear and intimidation culminated in the closure and militarization of downtown Miami. There were confirmed reports of military tanks patrolling the streets after dark on Thursday night.

Our legal team estimates more than 250 arrests. People have become political prisoners and are being held in jail. More than 50 of them were arrested while holding a peaceful vigil outside the jail in solidarity with those inside. They were surrounded by riot police and ordered to disperse. As they did, police opened fire and blocked the streets preventing many from leaving.

We are now receiving reports from people being released or calling from jail that there is excessive brutality, sexual assault and torture going on inside. People of color, Queer and transgender prisoners are particularly being targeted. There are two confirmed reports of released prisoners being hospitalized for injuries sustained while in custody, including one Latino man arrested along with 62 others outside Miami-Dade County Jail Friday, who was just recently upgraded from the Intensive Care Unit for injuries from blows to the head.

We call on people from around the globe to take action immediately to support our sisters and brothers who are being unfairly arrested and brutalized. We are calling for three immediate actions:

1) Call, fax, email elected officials with the demands listed below. Contact information below.

2) Money is urgently needed to get people out of jail. They are making everyone post between \$100 - \$5000 in bail. We are working with bail bondsmen, but this is not enough. Send money to cover legal and jail-support expenses including: bail, getting people rides back home and other legal costs. Please send money to: United for Peace and Justice. Online donations are possible at [www.unitedforpeace.org/ftaadonate](http://www.unitedforpeace.org/ftaadonate) You can also mail a check or money order to: United for Peace and Justice/FTAA Fund P.O. Box 607, Times Square Station, New York, NY 10108. Please specify Legal Fund in the memo field:

3) Global Day of Action on Monday at any time and any appropriate location. This could be US Embassies, Departments of Justice or FBI offices.

THESE ARE OUR DEMANDS:

- Drop all charges.
- Release all political prisoners.
- Meet basic human needs: no more brutality, provide appropriate food, access to medicine and medical attention, warm clothing.
- Provide access to attorneys and visitation rights.
- Provide equitable treatment to all prisoners.
- Do not share information collected with the INS.
- Fire Chief of police John Timoney

Many thanks for your support. It is urgently needed.

To send a free fax:

<http://www.citizen.org/fax/background.cfm?ID=245&source=19>

PLEASE CALL AND WRITE:

MANUEL A. DIAZ, Mayor, City of Miami



[REDACTED]

[REDACTED] OR [REDACTED]

ALEX PENELAS, Mayor, Miami-Dade County

[REDACTED] home

[REDACTED] office

Chief of Staff: Francois Illas [REDACTED]

KATHERINE FERNANDEZ RUNDLE, State Attorney

[REDACTED]

JOHN TIMONEY, Chief of Police

[REDACTED]

[REDACTED]

Steffan A. Spencer

National Field Organizer

Public Citizen's Global Trade Watch

215 Pennsylvania Ave, SE

Washington, DC 20003

(P) [REDACTED] (F) [REDACTED]

[REDACTED]

www.citizen.org

-----  
Jason Tockman, Director

International Trade Program

American Lands Alliance

PO Box 555

Athens, OH 45701

[REDACTED]

--^----- This email was sent to: [REDACTED]

TOPICA - Start your own email discussion group. FREE!

<http://www.topica.com/partner/tag02/create/index2.html>

--^-----

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766. **K. Welch**

***Re: One Night in the Deluxe Suite, Please***

*Wed 26 Nov 2003*

---

Since Mr. Kurzweil and Mr. Keklak have a patent on the algorithm in the program, it is not at all clear that this package could actually be released under any kind of open source license.

On Tue, Nov 25, 2003 at 10:41:41AM -0500, Patrick Herron wrote:

> \$29.95? OPEN SOURCE, Ray, John. OPEN SOURCE.

>

> War is over if you want it, as another John once said.

>

>

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

> |||From: UB Poetics discussion group

> |||November 24, 2003

> |||PATENTS

> |||The Muse Is in the Software

> |||By TERESA RIORDAN

> |||

> |||

> |||On Nov. 11, Mr. Kurzweil and John Keklak, an engineer, received

> |||patent No. 6,647,395, covering what Mr. Kurzweil calls a cybernetic

> |||poet. Essentially, it is software that allows a computer to create

> |||poetry by imitating but not plagiarizing the styles and vocabularies

> |||of human poets.

> |||

> |||A version of the cybernetic poet can be downloaded free from

> |||www.kurzweilcyberart.com. The deluxe version is \$29.95.

--

K. W. Welch

████████

----- End forwarded message -----

--

K. W. Welch

████████

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767. **Mairead Byrne**

***Re: Creative Persons with BiPolar Issues***

*Wed 26 Nov 2003*

---

I have found this discussion very interesting too, and I love Patrick's gauntlet thrown in honor of love.

I am a very "border" person: I feel I am literally a seam: between Ireland and America, sometimes between generations, between experimental and lyric, very between in too many ways to mention. But I've been lucky in being able to walk that fine or ragged line without falling much further than my knees.

Recently I've had bouts of hypergraphia: exhilarating but with frightening views from the windows. I've had glimpses of what it might be like to be eaten alive by poetry, or to implode. A few days ago, I had the opposite experience: I was asked to participate in a movie: we stood around for hours just like they say you do. It was fantastic. Everything was slowed down. I could actually see the director think. We stood around calmly watching him think. I looked at people's eyes: stunning. I looked at how their hair grew. When words were exchanged: you could hear them being pronounced, eased out and presented, the sense still ripe on them. It was a marvellous thing to stand around with strangers in agreement to be, to wait, to attend. It was a form of meditation. It seems if one could slow down and remove the varnish customarily worn, the very air would grow hair. But who will steer you home? And who will hold you when you move too fast?

I think one of my reasons for being interested in this discussion is my increasing appreciation for how experience invests words with meaning. That sounds trite and it is. One year words like "alcoholism," "divorce," or "bipolar" are known concepts. The next, they are countries one is inhabiting, with landscapes, villages, forests, coastlines, quagmires, and frightful winds.

This is all a long thank you to Patrick. Thank you Patrick!

Mairead

>>> [REDACTED] 11/26/03 01:47 AM >>>

One of my supervisors during  
my psychoanalytic training  
in the late 70's and early 80's, Dr  
Alexander Wolf, a psychiatrist  
and psychoanalyst felt there  
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Unfortunately I can't locate  
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list here, but I have yet to meet  
anyone in the field of poetry who  
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than average number and degree of ups and downs,  
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this issue of great interest and value.

Nick Piombino

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768. **Lori Emerson**

**Re: POETICS Digest - 24 Nov 2003 to 25 Nov 2003 (#2003-329)**

Wed 26 Nov 2003

Dear Jessica, chris, tom: thanks so much to all of you for your suggestions--and I absolutely agree with you! Michael Cross did write a report of Barrett Watten's reading, but ideally, eventually, every reading event that we list in the newsletter would include the introduction, a report (or two or three), and video or sound; also, as Jessica pointed out, a lot of insightful and compelling work around guest speakers takes place in the classroom that should somehow find its way out. I think quite a few of us see how necessary it is for poetics both to extend itself beyond its own boundaries as much as possible and to take care of its history--some way to track continuation and departure. BUT I'm not yet sure whether a blog or a "normal" website is the best way to do this--I was interested in the discussion that took place a few weeks ago between Nick Piombino and Tim Peterson about the function of blogs (compared to listservs) and genuinely wonder whether or not a website that's updated once a month couldn't, in this case, serve the same function as a blog while being (aesthetically and practically) more flexible--the newsletter isn't, after all, so much for daily or weekly discussion generated by one person so much as it's for documentation and archiving.

Best, Lori

-----  
*Date: Tue, 25 Nov 2003 10:12:06 -0500*

*From: jessica beard <[REDACTED]>*

*Subject: Re: Buffalo Poetics Program Newsletter: October/November 2003*

*my two little cents...*

*lori and kyle i think the newsletter is a great idea, and it has been done really well, thank you for doing it*

*i think that responses and reports are totally do-able, and should be done too. i think it would be a great way to make public all of the thinking and talking that goes on here, to spread it out into a community, build on it, etc. i dont think it would be hard to find a few comments regarding most of the events, everybody seems to take notes and some things actually require a response for the seminars they are part of. so, yeah, i think it is a good idea, from the perspective of a(new) student here.*

*jb*

Quoting cris cheek <[REDACTED]>:

Dear Lori and Kyle,

*thanks, for posting the newsletter up on the list. I was trying to think how it might become most useful as a document for someone such as myself taking a close interest, although from a distance.*

*Asides from the range of events, striking in itself, I liked the inclusion of the introductions to a number of them. That seems worth encouraging and even extending, much as I often take pleasure in the introductions that Lawrence Upton makes to readers at the London SubVoicive series.*

*I wondered if that inclusion of more discursive materials might not become extended, when appropriate, to reports / responses generated by those presentations in a slightly more formal way than pub and corridor and internal e-list chat affords. It could become an onus I know and there is the attendant problem that the most intriguing is often the more difficult to make cogent responses to. Responses NEED not be fully formed and that would have it's own fascinating ecology. But there's nothing like jotting down some articulation of those necessary closures that seemingly ephemeral events occasion. Responses could be to all aspects of such occurrences of course. I remember taking huge delight in Kevin Killian's delicious conference reports, at least some of which concentrated on witness-participant apparel. It's frustrating, for me, to have so much concentration upon the official information and so little, as yet, on the work presented. Maybe that's already part of your ongoing intention.*

*You know I want to hear about how Anya and Lara's piece went? What*

did

Rachel Blau DuPlessis talk about? These aren't questions to you, so much as the longings of one who couldn't be 'there'.

So I'm looking forwards to future issues including image and sound files a lot. Although I guess you're thinking that might become a feature of the blog? And documentation raises other questions, worth addressing.

love and love  
cris

-----

Date: Tue, 25 Nov 2003 13:31:24 -0600

From: tom bell <[REDACTED]>

Subject: Re: Buffalo Poetics Program Newsletter: October/November 2003

I second Chris' comments and would like to add a suggestion that it might be worthwhile to list subject headings on a periodic basis. This would provide a rough index of discussions. I realize it's impossible to do this retrospectively which as a former librarian I regret.

As a poet this suggestion would make it likely that I would add thoughts on the fly as they occurred even though as a critic I would be tempted to drag in references.

I have tended over the course of time to let go and withhold information on what I think is a balanced basis even though some may say I have a tendency to spout off poetically. Probably also my perspective as a psychologist has not always been welcome. even though as things go this list is less likely to label people as long as gender is not an issue.

Some poetry available through geezer.com

Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

Write for the Health of It course at  
<http://www.suite101.com/course.cfm/17413/seminar>  
<http://www.suite101.com/course.cfm/17413/overview/37900>  
not yet a crazy old man  
hard but not yet hardening of the  
art

My perspective as a narcissist I think has been basically that of a healthy narcissist.

tom bell

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769. **Karl-Erik Tallmo**

***Promotion is over***

*Wed 26 Nov 2003*

---

Promotion is hard words. Promotion is never an apology. Promotion is the sorriest act. Promotion is noble and nice. Promotion is consolation for a generation. Promotion is as promotion does.

Promotion is the highest act of selfishness and needed in every home. Promotion is the bittersweet biography of a plutonium expert. Promotion is another day.

Promotion is back and improved, and promotion is covert. Promotion is the scarriest word I have ever heard and yet I am in promotion, it is my business to beat the heart and shit out of people regardless. Promotion is a little Japanese guy in an even smaller business suit.

Promotion is memory resident and connected to the following things: fear, shame, sound.

Promotion is motion and used in students' summer work. Promotion is often overlooked. Promotion is designed to generate attention. Promotion is necessary, underrated and valid till December 31.

Promotion is better than disease prevention. Promotion is state of the art and free underway. Promotion is not just a problem in schools. Promotion is building up in your back yard. Promotion is back.

Promotion is available for enrollment in relations concerning men and women over 40. Promotion is the super hero of legal residents. Promotion is priority. Promotion is here to ensure. Promotion is big.

Promotion is passion. Promotion is a database of human resources, a stealth technology that we'll use in order to find higher links. Promotion is the process of supporting people to increase control over the factors that influence their health and quality of life. Promotion is marble.

Fake is over. Regret is a literary condition. Rural roots closing down their tech support is crazy. Is it possibly over? Over is fucked hard by a guy with a big ummm. Over is a last resort but regret is hearsay. Sheldon Richmond is improving. A senior economist in the development research group is improving. Your favorite wrestler would like his rigidity supervised. Rigidity is over is often less

spontaneous is in da house is often added like an answer to a prayer. Promotion is over. Sorry.

Over is just one of many simple verbal first aid concepts that can work miracles by triggering the body's natural healing mechanisms. Over is 13th street. Over is high. Is the state table-sharing between firewalls? Is a lifelike newborn doll used to educate young people about the realities of parenting? Is wearing a seatbelt wearing a seatbelt? Promotion is over. Sorry.

A brilliant book is over. An androsterone guy with big pheromone Puerto Rican girl sits on the recording industry and spins over in dog pose, repelling waste and environmental destruction of limitless military adventures and expenditures.

Sorry, promotion is over.

/Karl-Erik Tallmo

---

KARL-ERIK TALLMO, poet, writer, artist, journalist, living in Stockholm, Sweden.

MAGAZINE: <http://art-bin.com>

ARTWORK, WRITINGS etc.: <http://www.nisus.se/tallmo/>

---

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770. **tom bell**

***Re: Creative Persons with BiPolar Issues***

*Wed 26 Nov 2003*

---

"I have found this discussion very interesting too, and I love Patrick's gauntlet thrown in honor of love. "

i 'second' this opinion. his post made my day. And going along with what Nick said research is showing that some people are sensitive to things. My poetic self is sensitive, sometimes over-sensitive, and it's a question of how much medication or poetry to take.

Visiting poet at The VA TENNESSEE VALLEY HEALTH CARE SYSTEM YORK CAMPUS

Some poetry available through geezer.com

Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

Write for the Health of It course at

<http://www.suite101.com/course.cfm/17413/seminar>

<http://www.suite101.com/course.cfm/17413/overview/37900>

not yet a crazy old man  
hard but not yet hardening of the  
art

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771. **Geoffrey Gatza**  
***Thanksgiving Menu for Forrest Gander***  
*Wed 26 Nov 2003*

---

Hi

This is an invitation to visit the second annual online thanksgiving menu poem.  
This year's feast is for Forrest Gander and is located on the web at

<http://www.blazevox.org/goose/Index.htm>

or if you prefer to download the PDF ebook go here

<http://www.blazevox.org/goose/Ganderdinner.pdf>

Have a happy and healthy holiday weekend :-)

Best, Geoffrey

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772. **Steven Shoemaker**  
***Re: Eliot Citation***  
*Wed 26 Nov 2003*

---

No, I don't think so. But where can I find that one, in case I decide to double-check? I think I had a photocopy of it once upon a time, but that was a couple of moves ago... s

On Tue, 25 Nov 2003, Chris Stroffolino wrote:

*that wouldn't be the same one were he said stein is too much like the  
saxophone?*

-----

*From: Steven Shoemaker <[REDACTED]>  
To: [REDACTED]  
Subject: Eliot Citation  
Date: Mon, Nov 24, 2003, 11:58 AM*

*Hi All--Can anyone point me to the Eliot essay where he says that bit  
about modern poetry having to include (or was it compete with?) the sound  
of automobile horns?*

thanks,  
s

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773. **Tenney Nathanson**  
***email for Douglas Messerli?***

Wed 26 Nov 2003

does anyone have best email for Douglas Messerli (Douglas do you have best email for Douglas)?

backchannel pls,

happy holidays to all,

Tenney

mailto: [REDACTED]

mailto: [REDACTED]

<http://www.u.arizona.edu/~nathanso/tn>

POG:

mailto: [REDACTED]

<http://www.gopog.org>

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774. **Ian VanHeusen**

5

Wed 26 Nov 2003

iterating \*\*\*\* In a society of the routine, of the common schedule instead of the common area, word-virus dismantles the mechanics of the normal. Normalcy, the pinnacle of standardization & the ultimate product of all institutions, is fundamentally the spectacle of hierarchy. The strait line of consistency, the loaded dice in which uncertainty is excluded from the set, the prediction consumed by the repetition of the perfect representation. This representation is the mass simulation of a national & global consensus. (Blank) is always a destruction of diversity, & this pseudo-consensus presents the average of the average. The majority, the people, & the crowd. The pseudo-consensus, carefully manufactured by the process of genre-fication & stereotype, justifies all of society in terms of consumptive power, through which all facets of life are for sale, including identity.

In this understanding of a society whose only goal is to maintain the predictability of all actions, word-virus is a strategy of the street performer who refuses to



be purchased, & by being purchased, negated. (Blank) is the aberration in language & thought which breaks societies regularly scheduled program. \*\*\*\* We live in a society bent on decoding life solely on the terms of consumption. One who is intelligent has consumed knowledge & therefore is able to reproduce this knowledge as an exact replica. This is the logic of standardized tests, and "tests" are the fundamental process through which government functions.

Polls, the Ballot, entrance exams, & SAT's

\*\*\*\*

Collectively, images of consumption contain nothing but overt displays of power & in this sense are static.

\*\*\*\*

Throughout the history of civilization, hierarchy has required the image of accumulation. The process of accumulation, & also its image, requires a standard, & a police, by which the boundaries of property & expansion can be maintained.

\*\*\*\*

Iteration is not repetition. (Blank) bears more of a shared definition with recycling because the results are reintegrated into the system.

\*\*\*\*

Word-virus skews the society of mirrors, creating the gesture of play & nonsense.

Through a system of programming, well-adjusted citizens internalize the manufactured standard, or the 24 hour-per-day mirror of compulsion, through which all of life is formalized as that which can be consumed now & in the future.

In this sense, the mirror expresses this deeply embedded system of consumption, because what we are has been transformed into what we are not.

\*\*\*\*

How was it for you?

\*\*\*\*

---

Policies dangerously increase.

---

Need a shot of Hank Williams or Patsy Cline? The classic country stars are always singing on MSN Radio Plus. Try one month free!  
<http://join.msn.com/?page=offers/premiumradio>

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775. **Stephen Vincent**

**Re: Creative Persons with BiPolar Issues**

Wed 26 Nov 2003

---

I wanted to thank everyone who has most generously responded to the bi-polar issue (treatment, etc.) that I have raised from my experience with my artist-poet friend. I have been able to share with him both private and public list responses - of which he and I are most appreciative.

Thanks again and happy Thanksgiving to all,

Stephen Vincent

This is not met to stop the discussion. In fact, it sounds like a good subject for someone to take up as a book or article with input from many that will also be beneficial to many. The Artists Way With a Twist!

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776. **kari edwards**

**Re: 5**

Wed 26 Nov 2003

---

Ian,

very nice... but the irony of it all was the corporate hook at the end...

---

*Need a shot of Hank Williams or Patsy Cline? The classic country stars are always singing on MSN Radio Plus. Try one month free!*  
<http://join.msn.com/?page=offers/premiumradio>

kari

On Wednesday, November 26, 2003, at 10:44 AM, Ian VanHeusen wrote:

*iterating  
\*\*\*\*  
In a society of the routine, of the common schedule instead of the common area, word-virus dismantles the mechanics of the normal. Normalcy, the pinnacle of standardization & the ultimate product of all institutions, is fundamentally the spectacle of hierarchy. The strait line of consistency, the loaded dice in which uncertainty is excluded from the set, the prediction consumed by the repetition of the perfect representation. This representation is the mass simulation of a national & global consensus.*

*(Blank) is always a destruction of diversity, & this pseudo-consensus presents the average of the average. The majority, the people, & the crowd.*

*The pseudo-consensus, carefully manufactured by the process of genre-fication & stereotype, justifies all of society in terms of consumptive power, through which all facets of life are for sale, including identity.*

*In this understanding of a society whose only goal is to maintain the predictability of all actions, word-virus is a strategy of the street performer who refuses to be purchased, & by being purchased, negated. (Blank) is the aberration in language & thought which breaks societies regularly scheduled program.*

\*\*\*\*

*We live in a society bent on decoding life solely on the terms of consumption. One who is intelligent has consumed knowledge & therefore is able to reproduce this knowledge as an exact replica. This is the logic of standardized tests, and "tests" are the fundamental process through which government functions.*

*Polls, the Ballot, entrance exams, & SAT's*

\*\*\*\*

*Collectively, images of consumption contain nothing but overt displays of power & in this sense are static.*

\*\*\*\*

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*Iteration is not repetition. (Blank) bears more of a shared definition with recycling because the results are reintegrated into the system.*

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the  
future.

*In this sense, the mirror expresses this deeply embedded system of  
consumption, because what we are has been transformed into what we are  
not.*

\*\*\*\*

*How was it for you?*

\*\*\*\*

---

*Policies dangerously increase.*

---

*Need a shot of Hank Williams or Patsy Cline? The classic country  
stars are*

*always singing on MSN Radio Plus. Try one month free!*

*<http://join.msn.com/?page=offers/premiumradio>*

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777. **tom bell**

***Opinion - Patrick and anyone else***

*Wed 26 Nov 2003*

---

This is something I wrote describing the experience (Technicolor) of being in  
the first few days on a med compared to not being on a med:

Technicolored TN Autumn

Orangeyellowed fingers reach

again

st faint blue at dusk

Greeny branches promise

red

's rebirth at dawn

Yesterday we saw

gray

s and (blacks and whites).

tom bell

Visiting poet at The VA TENNESSEE VALLEY HEALTH CARE SYSTEM YORK  
CAMPUS

Some poetry available through geezer.com

Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

Write for the Health of It course at

<http://www.suite101.com/course.cfm/17413/seminar>

<http://www.suite101.com/course.cfm/17413/overview/37900>

not yet a crazy old man

hard but not yet hardening of the

art

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778. **mmagee**

**(no subject)**

Wed 26 Nov 2003

---

Hi all, just thought I'd let you know about a couple new publications of mine in case you're interested. Two articles which you oughta be able to find in most university libraries:

"The Motives of Emancipated Prose: Emerson and the Collaborating Reader," in ESQ 47:4, pp. 279-326.

"Ralph Ellison: Pragmatis, Jazz and the American Vernacular," in Transactions of the Charles S. Peirce Society 39:2, pp. 227-258.

If you can't track down a copy I'd be happy to send either along to you.

On a rather different front, the Mainstream Poets have posted a bunch of new work recently, including a prose poem "Tom Brokaw," a series of Williams and Stevens parodies (if one can call them that) and a repost of the timeless holiday classic, "Happy Spanksgiving." Enjoy.

-m.

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779. **mmagee**

**whoops, - Mainstream URL**

Wed 26 Nov 2003

---

Forgot to give the URL:

<http://www.mainstreampoetry.com>

-m.

Quoting [REDACTED]:

*Hi all, just thought I'd let you know about a couple new publications of mine in case you're interested. Two articles which you oughta be able to find in*

most  
university libraries:

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-m.

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780. **David A. Kirschenbaum**  
**Re: New: request, recipe, report**  
Wed 26 Nov 2003

---

hi shanna,  
how about this title:  
straight outta compton  
best,  
david

--

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

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781. **shanna compton**

***New: request, recipe, report***

*Wed 26 Nov 2003*

---

1. A new chapbook in the works: a call for titles. All suggestions will be used!
2. Recipe: Pawpaw Compton's Bourbon Pecan Pie
3. Workshop report: the last few exercises from my workshop with Harry Mathews

Happy Thanksgiving to all.

Shanna

---

<http://www.shannacompton.com/blog.html>

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782. **Harrison Jeff**

***Squanto Squandered On Quanta Fallout***

*Wed 26 Nov 2003*

---

bottom-blue posture  
elided hopscotch colloquium,  
scrupled milky filigrees, a  
four-star prognostic trough  
O paid up & laid up prairie pronoun,  
expunge each convertible!  
oxygen is a dunce!  
spokes to look luxurious  
incentive freeze the malicious reliquary  
tongues gird candid plaid  
hints foreorder elation  
coolants mean nothing  
infantile hindrances partnering data  
Squanto lynched amyl invoices  
paragraphs stir to hilt sudden  
cranked hospitality to scheming aperitif  
species due for electrostatic  
croaked hospitality immaculate  
unison toys with a pancake envy (just  
some gloom to pass the tomb), fluent in  
chatter tidily of nerve radius, their  
razors short-changed every summer  
say-so buttock delay

risk/rescind membrane slices  
to bribe illogical knockabouts  
riposte! - hate cushions privacy  
plans subsume long-slung palatials  
moonlit invasion a chic arpeggio  
bodiless and idle...complicated fondle  
chastity shines eyeing nothing neat  
dunce forespit as good as gallant  
poems swoop, gluttoned to burn  
doll-demeanor will stave toys  
options favor disgrace at the end  
skipping monopoly, skip back hatchmarks  
dampener (vacancy) keys up incessant arch  
mistrustful look same & over, fading cream  
gamecocks fish for tight organs -  
your breath a flustered safety net

---

Groove on the latest from the hot new rock groups! Get downloads, videos, and more here.  
<http://special.msn.com/entertainment/wiredformusic.armx>

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783. **August Highland**

### ***THE CATHOLIC SAINT'S BRUISED OVARIES***

*Wed 26 Nov 2003*

---

#### THE CATHOLIC SAINT'S BRUISED OVARIES

FLATULENT NAZI JERK #0000001:

\gamma yz us a free resolution for 1. Building?, m . Another (which we will, ss  
# R=! I; f modules:. Gjort med sina 0 Why do the bubbles in. Skulle slå till  
nästa 0 i.

FLATULENT NAZI JERK #0000002:

Straight staff 1999 Columns försökte förbereda den. Why does the shower, n  
vara över.. Highest suicide rate? 72 virgins? STRAIGHT STAFF. Flashlight be-  
hind your What's the world's. Report: do you catch lesbian moms have mig på  
sängen så att.

FLATULENT NAZI JERK #0000003:

3 \Gamma ! R(\Gamma 1) 0. Complete intersection. y. Now, we know that the  
a att röra sig.. Straight staff n 3. Head of a pin (cont.) 3.

FLATULENT NAZI JERK #0000004:



Surface during rain? map F to A in a way Why is prostitution. Do crime scene lyrics in " Lady. Is to say that any two soldiers hold out for  $^{7+58y}z9$ -. 3, \Gamma d BROTHEL?. Martin heidegger be 1 försökte uppfånga en.

FLATULENT NAZI JERK #00000005:

How do muslims know f we were kids?. Origin of "yellow- Since f. Did john dillinger first, but in fact it is också leksaker där som. Straight staff, swim upstream into your Is recycling worth it?. Och jag tryckte mig = 3.

FLATULENT NAZI JERK #00000006:

Cosmonauts" stranded in to learn more.. Can you get a graded map 3. Sig igen, gick runt mig. What is passive-. M and for i ? 1: mathscinet, and do a. Happened to green, Jag slet i repen som For free resolutions,.

FLATULENT NAZI JERK #00000007:

ögonbindel jag bar, men there is a complex. M överraskning. Han drog. Fraud and is ddt baken i vädret, stötte WORD?. Complex to be of degree, 1 2 o9 : Matrix R !--- R finger nådde mig och. Work? years after WWII? Plus: rörelse jag gjorde,.

FLATULENT NAZI JERK #00000008:

Do other races really What's the world's sweat?. (3-8z-, degree of the free Paramount logo? Why do. How do muslims know, ^ f. I9 : j=matrix --, work? Has anyone really gone. )x2^-, 3 is a non-zero divisor on.

FLATULENT NAZI JERK #00000009:

M , and f, Lådan stängdes, och han aneurysm?. I ` IN NINTENDO'S "DUCK. The "bible code"?, How does a siphon work? n\Gamma 1. Straight staff, HOW DOES ONE BECOME BROTHEL?. R(\gamma a y.

FLATULENT NAZI JERK #00000010:

-2"" -- z w 0 0 -- -2"" legally considered a. Was standard railroad, DID PSYCHIC JEANE DIXON other words, we get a. Mailbag: what's the hyperplane and the curve cone. Use it to. Expectancy of 10 years?, Is there such a thing as 0. Environmental statistics Is Paul Bunyan a fraud? \Gamma d.

FLATULENT NAZI JERK #00000011:

Var lönlöst att tro att Do Americans get less are a regular sequence. 2 ASSASSINATION? ChainComplex i4 : betti. Down?, 1 o2 : R - module, 0.  $^{8y208}7$  ss # R=! I; f. The new key to healthy, What's equus eroticus R=I will be an.

FLATULENT NAZI JERK #00000012:

(reprise)?, f \Gamma ! B \Gamma ! 0 (revisited)?. Listen in on phone, resolution of a complete 'Butcher' Beef. 0, Why do women experience Can some people have. What's up with gay "bruised ovaries" during. Random polynomials of, i\Gamma 1 ?` k[x.

FLATULENT NAZI JERK #0000013:

Ss # r=! i; f What's the world's. 3990("8yz What is the kernel? is a graded exact. Lätt; han nuddade mig, Is the world's tallest Has anyone really gone. To heaven?" x ? to the ideal? In polynomial ring in n. ` REPORT: WHAT'S THE STORY ON "GANZFELD".

august highland

alphanumeric labs

--"language is a style statement"

www.alphanumericlabs.com

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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## 784. **August Highland**

### **August Highland wrote**

*Wed 26 Nov 2003*

---

August Highland wrote

August Highland wrote: SANTA FE DECORATIONS

August Highland wrote: ROYAL MINT

August Highland wrote: OXIDASE BACILLUS SUBTILIS POSITIVE NEGATIVE -

August Highland wrote: KOTOSIS

August Highland wrote: JOHN DEERE 2010 BONDED BRAKE DISC

August Highland wrote: DAILY RECORD

August Highland wrote: AMAZON TOADS

August Highland wrote: GIN BLOSSOM AS LONG IT MATTERS LYRICS

August Highland wrote: MANCHESTER

August Highland wrote: WHAT IS A WEAK MANAGER

August Highland wrote: SAN MARCOS CA

August Highland wrote: THE MATRIX

August Highland wrote: MARK MCGUIRE PICTURES

August Highland wrote: CAR FIND  
August Highland wrote: VERTEBRA INJURIES CERVICAL, SPINE  
August Highland wrote: WHAT CONFLICTS MIGHT ARISE WHEN POWERFUL  
NATIONS EXPAND THEIR TERRITORY AND  
INFLUENCE?  
August Highland wrote: POSH TOTTY UK  
August Highland wrote: DOBERMAN  
August Highland wrote: INSTRUCTIONAL LEVEL OF READING  
August Highland wrote: POSH TOTTY UK  
August Highland wrote: "SYDNEY MOON LESBIAN"  
August Highland wrote: 1987 S-10 BLAZER CARGO  
August Highland wrote: DOWNLOAD ALL THE RUROUNI KENSHIN  
August Highland wrote: WEST AFRICA  
August Highland wrote: "SIMEON WALKER"  
August Highland wrote: MEXICAN SHELL FLOWER  
August Highland wrote: KOHLS  
August Highland wrote: UNIVERSITY OF MANITOBA FACULTY OF LAW  
August Highland wrote: REAL ESTATE LLL  
August Highland wrote: DIABLO II CHEAT  
August Highland wrote: CLASSIC CADILLAC CAR( EMBLEMS)  
August Highland wrote: COLDWELL BANKER AND SACRAMENTO  
August Highland wrote: ALUMINUM CAN HISTORY  
August Highland wrote: DELPHINE NEW YORK RADIO  
August Highland wrote: TIMES NEWSPAPER  
August Highland wrote: TRADEGUIDER  
August Highland wrote: CIRCUMCISION  
August Highland wrote: RYBOVITCH BOATS  
August Highland wrote: INNER HEBRIDES?  
August Highland wrote: GAS FURNACES  
August Highland wrote: "MTD LAWN TRACTORS"  
August Highland wrote: 4130, 4140, 4142, 4340 CHROMOLY  
August Highland wrote: INSULATED WINDOW KITS  
August Highland wrote: ROBERT GAYTON  
August Highland wrote: SCOOBY DOO  
August Highland wrote: DIGIMON PORN  
August Highland wrote: SOFTWARE MANAGEMENT UTILITIES  
August Highland wrote: LAS VEGAS NEVADA  
August Highland wrote: CALIFORNIA AUTO WARRANTY  
August Highland wrote: INSTRUCTIONS OLYMPUS D-490 CAMEDIA DIGITAL  
CAMERA  
August Highland wrote: CHILD LABOR  
August Highland wrote: WHO DEVELOPED THE LIQUID CRYSTAL DISPLAY

August Highland wrote: TAMPA PERFORMING ARTS CENTER  
August Highland wrote: CATERING CLEANING  
August Highland wrote: "YOU DON'T CARE ABOUT US"  
August Highland wrote: PARIS HILTON SEX VIDEO  
August Highland wrote: DETAILING CARS  
August Highland wrote: DAVE MATTHEWS BAND  
August Highland wrote: RENO COUNTY  
August Highland wrote: THE COLOR PURPLE, STEROTYPING BLACK MEN  
August Highland wrote: PEBBLES THE GUEST HOUSE  
August Highland wrote: PHOTOIMPACT 8 GALLERIES  
August Highland wrote: COMPARE VEGAS TRIP HOTELS  
August Highland wrote: FLUTE SOUNDS  
August Highland wrote: JAPANESE ENGLISH DICTIONARY  
August Highland wrote: FREE SWISH NAVIGATION BARS  
August Highland wrote: INCEST SEX  
August Highland wrote: FREE SWISH NAVIGATION BARS  
August Highland wrote: ARTIFICIAL FIREPLACE MANUFACTURERS  
August Highland wrote: IRISH RUGBY CAPS  
August Highland wrote: TIMES NEWSPAPER  
August Highland wrote: SANTA CLARA VANGUARD  
August Highland wrote: DDCGUILD.ROBOTPRINTING  
August Highland wrote: DREWBACCA  
August Highland wrote: WOOD ADVENT CALENDAR  
August Highland wrote: FREE WEBPAGE  
August Highland wrote: TONY HAWK UNDERGROUND CHEATS  
August Highland wrote: ASTEC INDUSTRIES  
August Highland wrote: HOMEMADE DIETS CANINE  
August Highland wrote: FAMOUS MAGICIANS ASSISSTANTS  
August Highland wrote: "TEXAS POLITICS QUOTES"  
August Highland wrote: BRUNOBANAN8I  
August Highland wrote: HOT WOMEN  
August Highland wrote: DRAWINGS  
August Highland wrote: SCOTT ADAMS DILBERT  
August Highland wrote: FEATHERSDOWNLABS  
August Highland wrote: CLUBS SOUTHERN CALIF  
August Highland wrote: SEVER NECK TENDONITIS  
August Highland wrote: "MEDICARE PARTICPATING DOCTORS IN  
MONMOUTH COUNTY NEW JERSEY"  
August Highland wrote: ADULT YAOI  
August Highland wrote: KLIPSCH USED  
August Highland wrote: ERWINCOMP  
August Highland wrote: LICE

August Highland wrote: MY MOM SUCKED MY BALLS  
August Highland wrote: EYE ROUND ROAST  
August Highland wrote: A. C. HUGHES BANDS  
August Highland wrote: "YOU'RE A GOOD MAN CHARLIE BROWN  
August Highland wrote: "BABY I LOVE YOU" + LYRICS  
August Highland wrote: MILLERSVILLE PENNSYLVANIA  
August Highland wrote: SUBLIME WEBSITES  
August Highland wrote: HALLE BERRY SEX SCENES  
August Highland wrote: "DESI BABA"  
August Highland wrote: MAYTAG ACELLIS? 30 IN. 2X MER6750A  
August Highland wrote: ONLINE CHAT ROOMS  
August Highland wrote: SPANKING STORIES  
August Highland wrote: CALDICOT TOWN CENTER  
August Highland wrote: ANCHOR HOCKING HOME PAGE  
August Highland wrote: LABWAY SOUND CARDS  
August Highland wrote: STARTING YOUR OWN SECURITY COMPANY  
August Highland wrote: LIVE PICTURES OF LONDON  
August Highland wrote: SHOW YOUR RACK  
August Highland wrote: MODEL AIRPLANES  
August Highland wrote: POSH TOTTY  
August Highland wrote: ADVERTISING AGENCIES, PANAMA CITY, FLORIDA  
August Highland wrote: HERBERT COWARD  
August Highland wrote: GAMES  
August Highland wrote: WEIGHT LOSS  
August Highland wrote: DOG BREEDS  
August Highland wrote: CROCKPOT MINUTE STEAK  
August Highland wrote: DOG BREEDS  
August Highland wrote: TALYOR DANE  
August Highland wrote: LESBIANS NUDE  
August Highland wrote: TINNITUS  
August Highland wrote: FREE TEXT

august highland

alphanumeric labs

--"language is a style statement"

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

muse apprentice guild

--"expanding the canon into the 21st century"

[www.muse-apprentice-guild.com](http://www.muse-apprentice-guild.com)

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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785. **Chris Hamilton-Emery**  
***Latest titles and news from Salt***

*Wed 26 Nov 2003*

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SALINE NOVEMBER 2003

The Salt Publishing Online Newsletter

You are receiving this quarterly email because you are a Salt Publishing author or a Salt contributor, or have expressed an interest in Salt. If you do not wish to receive information about this newsletter, please reply to this email asking to be removed from our circulation list.

Latest news on forthcoming and recent books from Salt including:

Peter Jaeger "Eckhart Cars" 1844710378

Hank Lazer "Elegies & Vacations" 1844710084

Jeff Nuttall "Selected Poems" introduced by Roy Fisher 1844710130

Douglas Oliver "Arrondissements" introduced by Alice Notley 184471019X

Frances Presley "Paravane" 1844710424

Andrew Taylor "Collected Poems" 1844710432

John Tranter "Trio" 186857714

John Wilkinson "Contrivances" 1876857609

<http://www.saltpublishing.com/books/smp/smp.htm>

More news from Salt on authors, tours, readings and events

<http://www.saltpublishing.com/news/news.htm>

Best wishes

Chris

---

Chris Hamilton-Emery

Editor

Salt Publishing

PO Box 937, Great Wilbraham PDO

Cambridge, CB1 5JX, UK

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mobile: 07799 054889  
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web: <http://www.saltpublishing.com>

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\*\* Geraldine Monk "Selected Poems" available now! ISBN 1876857692 \*\*

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786. **Wystan Curnow (FOA ENG)**

***Re: Bipolarity and The Ancestral Tree of Industry***

*Wed 26 Nov 2003*

---

'creativity is a subset of productivity' I can see that. Although when 'imagination /imaginative' is added in We're into a jargon I want to avoid; it relates to alien kinds of poetics more than to my own, and to what people who do not make art (like psychiatrists, for instance) think art-making, or art knowledge is. But then I know almost nothing about mental 'ill-health' so maybe these terms are usefully deployed in relation to its inter-connections with writing. Can 'creativity' in particular be refurbished as a meaningful concept through them?

Wystan

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

From: Patrick Herron [mailto:[REDACTED]]

Sent: Wednesday, 26 November 2003 8:40 p.m.

To: [REDACTED]

Subject: Re: Bipolarity and The Ancestral Tree of Industry

Hy hsn!

I welcome any and all polycephalic entendres. Thank you!

I can't say one came first, productivity or creativity. With mania, in in my case, which means long periods of hypomania punctuated by short periods of mania, the pair showed up as such--a pair. Ideas were flying and so too were the fingers, and sometimes I can't remember any ideas but I possess at the very least the artifacts of typing, of producing. I think they are in some way the same thing, or, rather, that creativity is a subset of productivity. Creativity is in my mind imaginative (or sometimes absent-minded or even self-abandoned) production: the product is what's being created, whereas imagining something creative is not quite, well, creating much of anything. I can imagine a trip to the sun but in doing so in some sense I'm not exactly \*creating\* a trip to the sun. But maybe I have this all wrong. I might be too materialistic in my assessment. Dunno.



I'm glad to see folks being open about this. Thanks especially to David. Mental health care is abysmal in the US, and that is a reflection of our population's attitudes towards health problems of a neurological nature. Mutation is in many ways a good thing, something to be OK with, but mutation is something to fix up a little when it goes awry.

What's fucked up about the disorder is that it yields tasty treats. Unlike a crack habit, at the end of the day, with mania you end up with more (in my case, poems, computer code, interface designs, photographs, recordings, music, a really clean house, etc.) than at the start. A sort of personal alchemical kit. Something coming out of nothing. "Ephemerizing matter." Making more out of less. There's that production thing again. And the creativity. Showing up together.

Disease may be a metaphor or a construct or a representational framework or a model, etc., but then so too is death I guess, and that's a metaphor I frankly don't like very much. Having to go through the deaths of people very close to me at ages they shouldn't die, well, I just don't want to put other people close to me through that grief I went through. Despite the best efforts of Death and its Republican Party there are so many reasons to live. Poetry just isn't nearly as important as living. Poetry should somehow improve living, not exhaust it. Fortunately I can still have my life and eat it too: the poetry is still around. It just frequents my cranial saloon less frequently. And right now it's just no longer so insightful as it was.

Actually, I believe bipolarity is in some ways very much like sickle cell anemia or cystic fibrosis: it's a disease that also happens to be an adaptation--something that provides huge benefits for a population (namely, survival of the population) while levying a high cost on the individual exhibiting the mutation. If curing sickle cell anemia or CF isn't so bad, then why not cure bipolar disorder? Creative production (a phrase that may be redundant) is the benefit of the disorder. I mean to say that at least in some but certainly not all cases is it beneficial, of course.

I second Dave K.'s recommendation of Kay Redfield Jameson's book *Touched with Fire*.

P

Date: Tue, 25 Nov 2003 23:55:43 -0500

From: hsn <[REDACTED]>

Subject: Re: Bipolarity and The Ancestral Tree of Industry

*Art is bullshit if it includes aspirations that require you to forsake the ones who love you, those most proximal. If you have no circle of love then fuck it, swing on. I simply can't hack it anymore.<<*



you've my eternal circle of love, p! (& no double entendre intended,  
lol)

h

\* esp for texts (\source) as these

\*\*re creativity=productivity, don't you think in yr case (inspiration or compulsion etc) prod. is a result of the former (as opp. to exercise or such) not the same?

On 11/25/03 11:19 AM, "Patrick Herron" <[REDACTED]> wrote:

*Bipolarity is a construct to be sure, but no less real. Maps have their own reality, and their correspondence is validated by their value as a tool, as a means to a better end.*

*The most efficient route I found to curing me of the disease known as poetry, also a construct, is 200 mg of Lamictal daily. To have poetry excised from me IS indeed the same as having my bipolarity managed. Sometimes 1000 poems in 18 months creates some personal problems. Sometimes creativity needs to pipe down; there's such a thing as too much. My doctor disagrees, suggesting that it might not be good to lose the writing, but I feel relieved. Confused and somewhat traumatized, traumatized by the suddenness of the silence, but relieved.*

*For me, productivity WAS creativity. The faucet would simply not shut off. Now for me, it's a poem here, a poem there. The volume has been turned down. When I hear of poets who stop writing for 30 years I am heartened. I now have a chance to lead a "full" life and may actually avoid leaving some legacy ringed by a horrific emotional crater. Another construct. But no less real.*

*Being left behind by the dead sucks. Doing the departing before you have to, in the name of poetry, does no one any good. The death of a poet does a good job of stopping the poetry altogether, and it doesn't promise to make the friends and family of the poet very happy, either.*

*There are of course competing constructs of poetry of which I write.*

*I wrote on a two-week cycle. Two days every 13-16 days would find me writing as many as 30 poems in an afternoon. Then silence for another two weeks. To be able to write like that is a drug just as the Lamictal is a drug. The feeling of power coming from proliferation and that acutely sharpening insight is intoxicating. And then it just*

*becomes an addiction, a nasty festering addiction; the insights keep coming and coming. Patrick Herron would cease to exist. Death in life. And then finally the drop-off, and there's a long way to go to the bottom. And another death shows up with an open invitation.*

*There's a relationship here that's akin to the relationship between sex, fucking, and nymphomania: sex is a high ideal--another construct--fucking is fantastic, but nymphomania, well, damn, you just keep going well beyond the point where it feels good, past the point where it just is no longer fucking, where it becomes its own construct, no less real, and it begins to hurt.*

*Art is bullshit if it includes aspirations that require you to forsake*

- > the ones who love you, those most proximal. If you have no circle of
- > love then fuck it, swing on. I simply can't hack it anymore.
- >
- > The difference between the constructs is mostly in the ancestral tree
- > of industry.
- >
- > Love,
- > P
- >
- >
- > Date: Mon, 24 Nov 2003 13:58:38 -0800
- > From: Chris Stroffolino <[REDACTED]>
- > Subject: Re: Creative Persons w/Bi-Polar issues
- >
- > I may be overstating the case,
- > but in my experience often
- >
- > Bi-polar is often a construct by the psychopharmaco---industry
- >
- > and thus most articles are already biased and weighted heavily toward
- > the "norm" of being "non-creative," "efficient," et....
- >
- >
- >
- > Date: Mon, 24 Nov 2003 16:02:41 -0600
- > From: Haas Bianchi <[REDACTED]>
- > Subject: Re: Creative Persons w/Bi-Polar issues
- >
- > I agree completely-- the goal is to drug up everyone and take away
- > art. I use myself as an example I was part of one of the first study

- > groups of kids with ADD, they of course put me on strong drugs-- sure
- > I could do math then but I was uncreative and my personality was not
- > what I wanted, now at 36 I have come to some kind of
- > creative/practical
- > equilibrium-- Now as a creative person who also works in business I must
- > tell you that creative and control is the real issue
- >
- > RB
- >
- > C

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787. **David Hadbawnik**  
*clayton eshleman in san francisco*

Wed 26 Nov 2003

---

This morning i wrote to clayton eshleman to ask if he'd be innerested in reading at my apt., since the only appearance i knew about was his afternoon reading at SFSU. lo and behold, there are two TWO more opportunities to see mr. eshleman read in san francisco next week. read on:

dear david: thanks for contacting me. i am booked every night while in the bay area. you can tell your friends who cannot make the SF State program at 4:30, that i will be at the booksmith on haight near golden state park on friday the 5th, at 7 pm. on sunday at 7:30 i will do the same program at cody's in berkeley. so maybe those occasions will work for people who work during the day.

the book i will be focusing on is Juniper Fuse: Upper Paleolithic Imagination & the Construction of the Underworld (wesleyan, 2003).

best regards, clayton

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788. **Joe Brennan**

***Bribes, Shady Deals, & Sex Romps in Neil Bush Deposition***

*Wed 26 Nov 2003*

---

FBI Publicly Flouts The Law Against Spying on Protesters:  
Hoover Era Returns As More Agents Cross-Dress; Stick Their Tiny Devices  
Where  
They Don't Belong

by Kort Palafony  
The Assassinated Press

Bribes, Shady Deals, & Sex Romps in Neil Bush Deposition:  
Divorce Proceedings Shed Light on Depravity & Dishonesty of President's  
Younger Brother

by Jee Tanks  
The Assassinated Press

[Click here: The Assassinated Press](http://www.theassassinatedpress.com/)

They hang the man and flog the woman  
That steal the goose from off the common,  
But let the greater villain loose  
That steals the common from the goose.

Constant apprehension of war has the same tendency  
to render the head too large for the body. A standing military  
force with an overgrown executive will not long be safe.  
companions to liberty. -- Thomas Jefferson

"America is a quarter of a billion people totally misinformed and disinformed by  
their government. This is tragic but our media is -- I wouldn't even say corrupt  
-- it's just beyond telling us anything that the government doesn't want us to  
know."

Gore Vidal

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789. **Ytzhak**

***The Northern Griots Network***

*Wed 26 Nov 2003*

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The Northern Griots Network is a non-profit organization, founded in the Summer of 2003, which functions as an umbrella association of African Canadian spoken word poets and poetry promoters.

Our members operate poetry series in Halifax, Montreal, Ottawa, Toronto, and Vancouver.

We endeavour to assist African Canadian spoken word poets in accessing resources and information that can help them develop their skills and careers.

The NGN is currently operating an Xchange tour, a series of poetry events across Canada which provide poets from matched cities to travel and perform. The performances are taking place from September, 2003 to February, 2004. Come out and enjoy a show near you!

We would like to thank the Canada Council for the Arts for their assistance, as well as big up our membership for their spirit of unity and collective development, and for their commitment to the art of spoken word poetry in Canada and abroad. Please support the cultural productions of NGN members.

(Updated October 1, 2003).

[http://www.geocities.com/nthdigri/ngn/ngn\\_homepage.htm](http://www.geocities.com/nthdigri/ngn/ngn_homepage.htm)

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-

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Stay Strong

"Peace sells but who's buying?"  
Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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790. **Alan Sondheim**

***where is my book and my book head***

*Wed 26 Nov 2003*

---

where is my book and my book head

the ruined billboards of our imagination.

i want to hold my book in the air like an object held in the air.

the planet is already trashed and we are already trashed.

my book will have the weight of a jerome r book

and the astuteness of a maria d and miekal a book.

it will have the height of a pierre j book

it will have the soul of a catherine d book and the edge of a kari

e book. i did not mean this line to run over like this.

the joy and viva la viva of ana b and geoffrey g.

the delineations and coruscations is this a word.

of mez and florian c. florian c where are you now. there are many

who have betrayed me but i will not grant them a hearing at this

juncture. that was supposed to be on the previous line.

marjorie p, marjorie p.

tantamount to

615 packages

my book of nature glibc-common-... hwdata-.. redhat-logos-.. setup-.. filesys-  
tem-.. basesystem-.. glibc-... bzip-libs-.. chkconfig-.. cracklib-.. db-.. ef-  
sprogs-.. elfutils-libelf-.. expat-.. gdbm-.. glib-.. glib-.. gmp-.. hdparm-..  
iputils-.. libattr-.. libacl-.. libgcc-.. losetup-y-.. mingetty-.. mktemp-..  
mount-y-.. net-tools-.. pcre-.. popt-.. setserial-.. shadow-utils-.. slang-..  
newt-.. termcap-.. libtermcap-.. bash-b-.. iproute-.. lvm-.. MAKEDEV-..  
ncurses-.. less-.. psmisc-.. raidtools-.. redhat-release-.. rootfiles-.. usbutils-..  
hotplug-\_-.. words-.. cracklib-dicts-.. zlib-.. file-.. info-.. cpio-.. ed-.. find-  
utils-.. gawk-.. grep-.. coreutils-.. ash-.. grub-.. gzip-.. krb-libs-.. modu-  
tils-.. openssl-a-.. procps-.. readline-.. python-.. pyxfconfig-.. rhpl-..  
rpm-.. sed-.. dev-.. pam-.. authconfig-.. kudzu-.. syslogd-.. SysVinit-..  
tar-.. mkinitrd-.. lilo-.. util-linux-y-.. vim-common-.. vim-minimal-.. which-..  
initscripts-.. kernel-.. kernel-pcmcia-cs-.. cyrus-sasl-.. cyrus-sasl-md-..  
openldap-.. libuser-.. passwd-.. usermode-.. kbd-.. redhat-config-mouse-..  
acl-.. apmd-.. at-.. attr-.. bc-.. bind-utils-.. bzip-.. crontabs-.. cyrus-sasl-  
plain-.. dhclient-pl-.. diffutils-.. devlabel-.. dosunix-.. dosfstools-.. eject-..  
elfutils-.. ethtool-.. finger-.. ftp-.. gpm-.. hesiod-.. autofs-.. iptables-a-..  
irda-utils-.. jfsutils-.. jwhois-.. krbafs-.. lftp-.. lha-i-.. libstdc++-.. groff-..  
libtool-libs-.. libwvstreams-.. lockdev-.. logrotate-.. lokkit-.. lrzsz-.. lsof-..  
mailcap-.. mailx-.. make-.. man-k-.. man-pages-.. minicom-.. mt-st-..  
mtools-.. mtr-.. netconfig-.. nscd-... nss\_ldap-.. ntsysv-.. openssh-p-

openssh-clients-p-. pam\_krb-.-. pam\_smb-.-. parted-.-. pax-.-. pciutils-.-.  
perl-.-. fbset-.-. gnupg-.-. isdnk-utils-.-. logwatch-.-. pininfo-.-. ppp-.-. procmail-.-.  
pspell-.-. aspell-.-. pyOpenSSL-.-. python-optik-.-. rdate-.-. rdist-.-. reiserfs-  
utils-.-. rhnlib-.-. rmt-b-. dump-b-. rp-pppoe-.-. rpm-python-.-. redhat-config-  
network-tui-.-. rsh-.-. rsync-.-. setuptool-.-. slocate-.-. specspp-.-. star-a-. statse-  
rial-.-. sudo-.-. syslinux-.-. mkbootdisk-.-. talk-.-. tcp\_wrappers-.-. openssh-  
server-p-. portmap-.-. nfs-utils-.-. quota-.-. sendmail-.-. stunnel-.-. tcpdump-.-.  
tcsh-.-. telnet-.-. time-.-. tmpwatch-.-. traceroute-a-. unixdos-.-. unzip-.-.  
update-.-. utempter-.-. vconfig-.-. vixie-cron-.-. anacron-.-. wget-.-. wireless-  
tools-.-. wvdial-.-. ypbind-.-. yp-tools-.-. zip-.-. freetype-.-. fontconfig-.-. index-  
html-.-. libjpeg-b-. libpng-.-. libtiff-.-. libxml-.-. slrn-.-. XFree-libdata-.-.  
XFree-lib-.-. gtk+-.-. gdk-pixbuf-.-. libungif-.-. ImageMagick-.-. wm-.-.  
XFree-Mesa-libGL-.-. curl-.-. perl-Filter-.-. cups-lib-.-. samba-common-a-...  
samba-client-a-... ghostscript-fonts-.-. libxslt-.-. alchemist-.-. m-.-. mpage-.-.  
Omni-.-. perl-DateManip-.-. perl-HTML-Tagset-.-. perl-HTML-Parser-.-. perl-  
Parse-Yapp-.-. perl-URI-.-. perl-libwww-perl-.-. perl-XML-Parser-.-. perl-libxml-  
perl-.-. perl-XML-Dumper-.-. perl-XML-Encoding-.-. perl-libxml-enno-.-. perl-  
XML-Grove-alpha-. perl-XML-Twig-.-. foomatic-.-. Omni-foomatic-.-. pnmppa-.-.  
psutils-.-. aps-b-. PyXML-.-. Suite-.-. redhat-menus-.-. htmlview-.-. ttfprint-.-.  
ttmkfdir-.-. XFree-font-utils-.-. XFree-xfs-.-. chkfontpath-.-. urw-fonts-.-. XFree-  
truetype-fonts-.-. VFLib-.-. ghostscript-.-. gimp-print-.-. hpijs-.-. redhat-config-  
printer-.-. xinetd-.-. cups-.-. atk-.-. audiofile-.-. esound-.-. fam-.-. gnome-  
mime-data-.-. libart\_lgpl-.-. libIDL-.-. linc-.-. ORBit-.-. bonobo-activation-.-.  
libbonobo-.-. pango-.-. gtk-.-. GConf-.-. gnome-vfs-.-. libglade-.-. libgnome-.-.  
libgnomecanvas-.-. gail-.-. gtkhtml-.-. gnome-python-gtkhtml-.-.  
libbonoboui-.-. libgnomeui-.-. pygtk-.-. gnome-python-canvas-.-. pygtk-  
libglade-.-. pyorbit-.-. gnome-python-bonobo-.-. gnome-python-.-. redhat-con-  
fig-network-.-. redhat-config-printer-gui-.-. redhat-config-securitylevel-.-.  
startup-notification-.-. libwnck-.-. usermode-gtk-.-. redhat-config-services-.-. au-  
thconfig-gtk-.-. comps-extras-.-. libcap-.-. libogg-.-. libvorbis-.-. libxml-.-. libxml-  
python-.-. ntp-.-.rc.. redhat-config-date-.-. redhat-config-keyboard-.-. redhat-  
config-kickstart-.-. redhat-config-language-.-. redhat-config-packages-.-. red-  
hat-config-proc-.-. redhat-config-rootpassword-.-. redhat-config-users-.-. redhat-  
logviewer-.-. sox-.-. redhat-config-soundcard-.-. aumix-.-. binutils-.-. bitmap-  
fonts-.-. cddawav-.-. cdlabelgen-.-. cdp-.-. cdparanoia-libs-alpha-. cdparanoia-al-  
pha-. cdrdao-.-. cdrecord-.-. compat-libstdc++-.-. compat-libstdc++-devel-.-.  
cpp-.-. desktop-backgrounds-basic-.-. desktop-backgrounds-extra-.-. desktop-  
file-utils-.-. dvdrecord-.-. gal-.-. gimp-data-extras-.-. glibc-kernheaders-.-. glibc-  
devel-.-. compat-gcc-.-. compat-gcc-c++-.-. Glide-.-. gnuchess-.-. imlib-.-. joy-  
stick-.-. libgal-.-. libghttp-.-. libgsf-.-. libmng-.-. libmrproject-.-. libpng-.-. li-  
brsvg-.-. libunicode-.-. libusb-.-. gphoto-.-. gtkam-.-. mikmod-.-. mkisofs-.-.  
netpbm-.-. netpbm-progs-.-. openmotif-.-. openoffice-in-.-. openoffice-libs-.-.

mozilla-nspr-.-. mozilla-.-. mozilla-mail-.-. mozilla-nss-.-. mozilla-psm-.-.  
openssh-askpass-p-. openssh-askpass-gnome-p-. ORBit-.-. gnome-libs-....  
dia-.-. gdk-pixbuf-gnome-.-. gimp-.-. gimp-print-plugin-.-. gtoaster-beta-. lib-  
capplet-.-. libglade-.-. libgnomeprint-.-. oaf-.-. bonobo-.-. GConf-.-. bonobo-  
conf-.-. gnome-spell-.-. gnome-vfs-.-. pan-.-. patch-.-. intltool-.-. pilot-link-.-.  
gnome-pilot-.-. sane-backends-.-. sane-frontends-.-. SDL-.-. SDL\_mixer-.-.  
SDL\_net-.-. Maelstrom-.-. sgml-common-.-. soup-.-. switchdesk-.-. tcl-.-. umb-  
scheme-.-. guile-.-. update-gnome-.-. rhn-applet-.-.... vim-enhanced-.-. Xawd-.-.  
emacs-.-. emacs-leim-.-. freeciv-.-. psgml-.-. xboard-.-. xchat-.-. XFree-dpi-  
fonts-.-. XFree-dpi-fonts-.-. XFree-base-fonts-.-. XFree-Mesa-libGLU-.-. qt-.-.  
chromium-.-. redhat-artwork-.-. gnome-desktop-...-. gaim-.-. metacity-.-.  
tuxracer-.-. xawtv-.-. XFree-xauth-.-. xinitrc-.-. XFree-.-. gnome-print-.-.  
gtkhtml-.-. libgnomeprint-...-. libgnomeprintui-...-. openoffice-.-. XFree-tools-.-.  
XFree-twm-.-. XFree-xdm-.-. xisdnload-.-. xml-common-.-. docbook-dtds-.-.  
openjade-.-. scrollkeeper-.-. evolution-.-. gnome-games-.-. mrproject-.-. xpdf-.-.  
xsane-.-. xsane-gimp-.-. xsri-.-. firstboot-.-. gdm-...-. redhat-config-xfree-.-. con-  
trol-center-...-. eel-.-. eog-.-. file-roller-.-. fontilus-.-. gconf-editor-.-. gedit-.-.  
gftp-.-. ggv-.-. gimp-print-utils-.-. gnome-audio-.-. gnome-icon-theme-.-.  
gnome-panel-...-. gnome-session-...-. gnome-user-docs-.-. gnome-utils-...-.  
gnome-vfs-extras-.-. gnome-vfs-extras-.-. gqview-.-. gstreamer-tools-.-.  
gstreamer-.-. gtk-engines-.-. gtk-engines-...-. gnome-themes-.-. hwbrowser-.-.  
libgnomeprint-.-. libgnomeprintui-.-. gthumb-.-. libgtop-.-. gnome-applets-.-.  
gnome-system-monitor-.-. libraw-.-. magicdev-.-. mtr-gtk-.-. nautilus-cd-  
burner-.-. nautilus-.-. printman-...-. qtcups-.-. desktop-printing-.-. switchdesk-  
gnome-.-. vte-.-. gnome-terminal-.-. xloadimage-.-. xscreensaver-.-. yelp-.-. dia-  
log-b-.. libfc-.-. docbook-style-dsssl-.-. Guppi-.-. libole-.-. perl-SGMLSpm-ii-  
docbook-utils-.-. autorun-.-. glut-.-. htdig-...-. lm\_sensors-.-. switchdesk-kde-.-.  
abiword-.-. blas-.-. Canna-libs-.-. Canna-.-. ctags-.-. docbook-style-xsl-.-.  
dvgrab-.-. epic-.-. FreeWnn-libs-.-. g-wrap-.-. galeon-.-. gnucash-.-.  
gnumeric-...-. gnuplot-.-. gtkam-gimp-.-. lapack-.-. libesmtp-.-. balsa-.-.  
libpcap-.-. licq-.-. mc-.-. mozilla-chat-.-. ncftp-.-. net-snmp-.-. ethereal-.-.  
nmap-.-. nmap-frontend-.-. octave-.-. perl-CGI-.-. lynx-.-. pine-.-. fetchmail-.-.  
postgresql-libs-.-. pwlib-.-. openh-.-. gnomemeeting-.-. arts-.-. kdelibs-.-.  
kdegames-.-. libao-.-. vorbis-tools-.-. grip-.-. xmms-...-p. gstreamer-plugins-.-.  
gnome-media-...-. nautilus-media-.-. kdatabase-.-. kdeartwork-.-. kdegraphics-.-.  
kdemultimedia-.-. kdeaddons-.-. kdenetwork-.-. kdeutils-.-. kdeprint-.-.  
kdeadmin-.-. koffice-.-. licq-kde-.-. quanta-.-. rdesktop-.-. screen-.-.  
shapecfg-.-. sndconfig-.-. tetex-fonts-.-. tetex-.-. tetex-afm-.-. tetex-dvips-.-.  
tetex-latex-.-. jadetex-.-. docbook-utils-pdf-.-. linuxdoc-tools-.-. transfig-..d.  
tsclient-.-. ttf-fonts-ja-.-. units-.-. VFLib-conf-ja-.-. vim-X-.-. vnc-..r-. wc-libwww-.-.  
tetex-xdvi-.-. watanabe-vf-.-. MagicPoint-a-. xcdroast-a-. xdelta-.-. xemacs-.-.



apel-xemacs-.-. mutt-.-. xemacs-el-.-. xemacs-info-.-. xfig-.-d-. xhtml-dtds-.-. xml-  
tex-.-. passivetex-.-. xmlto-.-. xmms-skins-.-.p. comps-.-.

—

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791. **brad senning**

## ***Fall Literary Magazine Fiesta DC***

*Wed 26 Nov 2003*

---

Attend the First Annual Literary Fall Fiesta! Join literary magazines and publishers to celebrate the DC literary life in this FREE event.

Participants:

Beltway

Dissociated Writers Project

Gargoyle

Poet Lore

Potomac Review

Tameme

32 Poems

Washington Writers' Publishing House.

The Program: Editors will briefly read from their publications. Afterwards, attendees can talk with editors and publishers at the publication exhibit.

BY ATTENDING YOU'LL GET TO:

- \* MEET editors, publishers, and writers
  - \* ENJOY a short reading of selections from literary magazines and recent books by authors from around the world and from the DC area
  - \* CHAT with other readers and literature lovers
- the publication exhibit

DETAILS

DATE: Thursday, December 4, 2003

TIME: 7 p.m.

LOCATION: Martin Luther King Library, 901 G Street NW, Washington, D.C. 20001 — XXXXXXXXXX (see directions below)

DIRECTIONS

How to get to the Martin Luther King Jr. Memorial Library

By Foot The Library sits on the Northwest corner of 9th and G Streets, NW, across the street diagonally from the National Museum of American Art. The MCI Arena is two blocks to the east; the Washington Convention Center is one block north.

By Metro All Metro lines lead to the Library. Stations at Gallery Place-China-town (serving the Red, Green & Yellow lines) and Metro Center (serving the Red, Blue, & Orange lines) are each a block away from the Library. Leave Gallery Place by the "Museum" exit (9th Street) or Metro Center by the "Wood-ies" exit (11th Street) for the shortest walk.

By Car

For a map with the locations of parking garages near the Martin Luther King Jr. Memorial Library, visit <http://www.downtowndc.org/GetHere/getting.html> .

Gift-shop online  
from the comfort of home at MSN Shopping! No crowds, free parking.  
<http://shopping.msn.com>

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792. **tom bell**

***Fw: Bipolarity and The Ancestral Tree of Industry***

*Wed 26 Nov 2003*

---

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

From: "tom bell" <[REDACTED]>

To: "UB Poetics discussion group" <[REDACTED]>

Sent: Wednesday, November 26, 2003 4:37 PM

Subject: Re: Bipolarity and The Ancestral Tree of Industry

> There does seem to be some conflation here of psychology and psychiatry.  
> Within the narrow confines of the US th line is rigid and fixed so that  
> there can be a psychology of creativity and a psychologist can be a doctor  
> who can only prescribe medication in one state so far. This is a  
> distinction based on economics and training which it would appear loses  
> force the further one wanders from the USAcentric.

>

> tom bell

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

> From: "Wystan Curnow (FOA ENG)" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Wednesday, November 26, 2003 4:56 PM

> Subject: Re: Bipolarity and The Ancestral Tree of Industry

>

>

> > 'creativity is a subset of productivity' I can see that. Although when

> > 'imagination /imaginative' is added in

> > We're into a jargon I want to avoid; it relates to alien kinds of  
poetics

> > more than to my own, and to what people who do not make art (like  
> > psychiatrists, for instance) think art-making, or art knowledge is. But  
> then  
> > I know almost nothing about mental 'ill-health' so maybe these terms are  
> > usefully deployed in relation to its inter-connections with writing.

Can

> > 'creativity' in particular be refurbished as a meaningful concept  
through  
> > them?

> >

> >           Wystan

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

> > From: Patrick Herron [mailto:██████████]

> > Sent: Wednesday, 26 November 2003 8:40 p.m.

> > To: ██████████

> > Subject: Re: Bipolarity and The Ancestral Tree of Industry

> >

> >

> > Hy hsn!

> >

> > I welcome any and all polycephalic entendres. Thank you!

> >

> > I can't say one came first, productivity or creativity. With mania, in  
in

> > my case, which means long periods of hypomania punctuated by short

> > periods of mania, the pair showed up as such--a pair. Ideas were

> > flying and so too were the fingers, and sometimes I can't remember any  
> ideas

> > but I possess at the very least the artifacts of typing, of producing.

I

> > think they are in some way the same thing, or, rather, that creativity  
is

> a

> > subset of productivity. Creativity is in my mind imaginative (or  
> sometimes

> > absent-minded or even self-abandoned)

> > production: the product is what's being created, whereas imagining  
> something

> > creative is not quite, well, creating much of anything. I can imagine a

> > trip to the sun but in doing so in some sense I'm not exactly

> > \*creating\* a trip to the sun. But maybe I have this all wrong. I might

> be

> > too materialistic in my assessment. Dunno.  
> >  
> > I'm glad to see folks being open about this. Thanks especially to David.  
> > Mental health care is abysmal in the US, and that is a reflection of our  
> > population's attitudes towards health problems of a neurological nature.  
> > Mutation is in many ways a good thing, something to be OK with, but  
> mutation  
> > is something to fix up a little when it goes awry.  
> >  
> > What's fucked up about the disorder is that it yields tasty treats.  
Unlike  
> a  
> > crack habit, at the end of the day, with mania you end up with more (in  
my  
> > case, poems, computer code, interface designs, photographs, recordings,  
> > music, a really clean house, etc.) than at the start. A sort of  
personal  
> > alchemical kit. Something coming out of nothing.  
> > "Ephemerizing matter." Making more out of less. There's that  
> > production thing again. And the creativity. Showing up together.  
> >  
> > Disease may be a metaphor or a construct or a representational framework  
> or  
> > a model, etc., but then so too is death I guess, and that's a metaphor I  
> > frankly don't like very much. Having to go through the deaths of people  
> > very close to me at ages they shouldn't die, well, I just don't want to  
> put  
> > other people close to me through that grief I went through. Despite the  
> > best efforts of Death and its Republican Party there are so many reasons  
> to  
> > live. Poetry just isn't nearly as important as living. Poetry should  
> > somehow improve living, not exhaust it. Fortunately I can still have my  
> > life and eat it too: the poetry is still around. It just frequents my  
> > cranial saloon less frequently. And right now it's just no longer so  
> > insightful as it was.  
> >  
> > Actually, I believe bipolarity is in some ways very much like sickle  
cell  
> > anemia or cystic fibrosis: it's a disease that also happens to be an  
> > adaptation--something that provides huge benefits for a population  
> (namely,

> > survival of the population) while levying a high cost on the individual  
> > exhibiting the mutation. If curing sickle cell anemia or CF isn't so  
bad,  
> > then why not cure bipolar disorder? Creative production (a phrase that  
> may  
> > be redundant) is the benefit of the disorder. I mean to say that at  
least  
> > in some but certainly not all cases is it beneficial, of course.  
> >  
> > I second Dave K.'s recommendation of Kay Redfield Jameson's book  
\_Touched  
> > with Fire\_.  
> >  
> > P  
> >  
> >  
> >  
> > Date: Tue, 25 Nov 2003 23:55:43 -0500  
> > From: hsn <[REDACTED]>  
> > Subject: Re: Bipolarity and The Ancestral Tree of Industry  
> >  
> > > Art is bullshit if it includes aspirations that require you to forsake  
> >  
> > > the ones who love you, those most proximal. If you have no circle of  
> > > love then fuck it, swing on. I simply can't hack it anymore.<<  
> >  
> > you've my eternal circle of love, p! (& no double entendre  
> > intended,  
> > lol)  
> >  
> > h  
> >  
> >  
> >  
> >  
> > \* esp for texts (\source) as these  
> >  
> > \*\*re creativity=productivity, don't you think in yr case (inspiration or  
> > compulsion etc) prod. is a result of the former (as opp. to exercise or  
> > such) not the same?  
> >  
> >  
> >

> >  
> > On 11/25/03 11:19 AM, "Patrick Herron" <[REDACTED]> wrote:  
> >  
> > > Bipolarity is a construct to be sure, but no less real. Maps have  
> > > their own reality, and their correspondence is validated by their  
> > > value as a tool, as a means to a better end.  
> > >  
> > > The most efficient route I found to curing me of the disease known as  
> > > poetry, also a construct, is 200 mg of Lamictal daily. To have poetry  
> > >  
> > > excised from me IS indeed the same as having my bipolarity managed.  
> > > Sometimes 1000 poems in 18 months creates some personal problems.  
> > > Sometimes creativity needs to pipe down; there's such a thing as too  
> > > much. My doctor disagrees, suggesting that it might not be good to  
> > > lose the writing, but I feel relieved. Confused and somewhat  
> > > traumatized, traumatized by the suddenness of the silence, but  
> > > relieved.  
> > >  
> > > For me, productivity WAS creativity. The faucet would simply not shut  
> > >  
> > > off. Now for me, it's a poem here, a poem there. The volume has been  
> > >  
> > > turned down. When I hear of poets who stop writing for 30 years I am  
> > > heartened. I now have a chance to lead a "full" life and may actually  
> > >  
> > > avoid leaving some legacy ringed by a horrific emotional crater.  
> > > Another construct. But no less real.  
> > >  
> > > Being left behind by the dead sucks. Doing the departing before you  
> > > have to, in the name of poetry, does no one any good. The death of a  
> > > poet does a good job of stopping the poetry altogether, and it doesn't  
> > >  
> > > promise to make the friends and family of the poet very happy, either.  
> > >  
> > > There are of course competing constructs of poetry of which I write.  
> > >  
> > > I wrote on a two-week cycle. Two days every 13-16 days would find me  
> > > writing as many as 30 poems in an afternoon. Then silence for another  
> > >  
> > > two weeks. To be able to write like that is a drug just as the  
> > > Lamictal is a drug. The feeling of power coming from proliferation  
> > > and that acutely sharpening insight is intoxicating. And then it just

> >  
> > > becomes an addiction, a nasty festering addiction; the insights keep  
> > > coming and coming. Patrick Herron would cease to exist. Death in  
> > > life. And then finally the drop-off, and there's a long way to go to  
> > > the bottom. And another death shows up with an open invitation.  
> > >  
> > > There's a relationship here that's akin to the relationship between  
> > > sex, fucking, and nymphomania: sex is a high ideal--another  
> > > construct--fucking is fantastic, but nymphomania, well, damn, you just  
> > >  
> > > keep going well beyond the point where it feels good, past the point  
> > > where it just is no longer fucking, where it becomes its own  
> > > construct, no less real, and it begins to hurt.  
> > >  
> > > Art is bullshit if it includes aspirations that require you to forsake  
> > >  
> > > the ones who love you, those most proximal. If you have no circle of  
> > > love then fuck it, swing on. I simply can't hack it anymore.  
> > >  
> > > The difference between the constructs is mostly in the ancestral tree  
> > > of industry.  
> > >  
> > > Love,  
> > > P  
> > >  
> > >  
> > > Date: Mon, 24 Nov 2003 13:58:38 -0800  
> > > From: Chris Stroffolino <[REDACTED]>  
> > > Subject: Re: Creative Persons w/Bi-Polar issues  
> > >  
> > > I may be overstating the case,  
> > > but in my experience often  
> > >  
> > > Bi-polar is often a construct by the psychopharmaco---industry  
> > >  
> > > and thus most articles are already biased and weighted heavily toward  
> > > the "norm" of being "non-creative," "efficient," et....  
> > >  
> > >  
> > >  
> > > Date: Mon, 24 Nov 2003 16:02:41 -0600  
> > > From: Haas Bianchi <[REDACTED]>

> > > Subject: Re: Creative Persons w/Bi-Polar issues  
> > >  
> > > I agree completely-- the goal is to drug up everyone and take away  
> > > art. I use myself as an example I was part of one of the first study  
> > > groups of kids with ADD, they of course put me on strong drugs-- sure  
> > > I could do math then but I was uncreative and my personality was not  
> > > what I wanted, now at 36 I have come to some kind of  
> > > creative/practical  
> > > equilibrium-- Now as a creative person who also works in business I  
> > > must  
> > > tell you that creative and control is the real issue  
> > >  
> > > RB  
> > >  
> > > C  
>

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793. **dbuuck**

### ***UK poet tells Queen to bugger off***

Thu 27 Nov 2003

---

'Me? I thought, OBE me? Up yours, I thought'

An invitation to the palace to accept an New Year honour... you must be joking. Benjamin Zephaniah won't be going. Here he explains why ...

<http://www.guardian.co.uk/monarchy/story/0,2763,1094010,00.html>

David Buuck

[www.durationpress.com/tripwire](http://www.durationpress.com/tripwire)

-----  
mail2web - Check your email from the web at  
<http://mail2web.com/> .

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794. **floodeditions**

### ***Next Week: Jarrot in NYC***

Thu 27 Nov 2003

---

Come hear Lisa Jarrot read from

BLACK DOG SONGS

(Flood Editions ISBN 0-9710059-9-0 \$13.00)

on Thursday, December 4th at 7pm



at Teachers & Writers in NYC  
5 Union Square West, 7th floor  
<http://www.twc.org/events.htm>

Black Dog Songs is Lisa Jarnot's third volume of poetry. Decidedly lyrical, these poems move through pastures and politics to the quick of thought. What emerges is a catalog of loves and laments: "Just the eldergrass and him, the fog, unpoliced and safe inside the train, the thoughts of rain, Apollo, and the sun . . ."

Copies of the book will be available at the reading, or directly from the publisher, or through spd / Small Press Distribution: [www.spdbooks.org](http://www.spdbooks.org)

Flood Editions  
PO Box 3865  
Chicago IL 60654-0865  
[www.floodeditions.com](http://www.floodeditions.com)

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795. **Alan Sondheim**

*fff*

*Thu 27 Nov 2003*

---

[http://www.asondheim.org/portal/fff\\*](http://www.asondheim.org/portal/fff*)  
fast fourier transform image/s of x/  
arabesque designs of the essence of luminous seas  
come and join in miraculous waters  
here i will survive until the final extinctions  
beyond nothing is nothing  
anyway

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796. **david.bircumshaw**

***Re: Eliot Citation***

*Thu 27 Nov 2003*

---

I can't think where that one is - I recall a phrase about the notion that the replacement of the horse by the automobile had altered the human sense of poetic rhythm.

Best

Dave

David Bircumshaw

Leicester, England

Spectare's Web, A Chide's Alphabet  
& Painting Without Numbers

<http://homepage.ntlworld.com/david.bircumshaw/>

<http://homeoage.ntlworld.com/david.bircumshaw/index.htm>

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

From: "Steven Shoemaker" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, November 24, 2003 7:58 PM

Subject: Eliot Citation

Hi All--Can anyone point me to the Eliot essay where he says that bit about modern poetry having to include (or was it compete with?) the sound of automobile horns?

thanks,  
s

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797. **Ron**

***'Me? I thought, OBE me? Up yours, I thought'***

*Thu 27 Nov 2003*

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'Me? I thought, OBE me? Up yours, I thought'

An invitation to the palace to accept an New Year honour... you must be joking. Benjamin Zephaniah won't be going. Here he explains why

Thursday November 27, 2003

The Guardian

I woke up on the morning of November 13 wondering how the government could be overthrown and what could replace it, and then I noticed a letter from the prime minister's office. It said: "The prime minister has asked me to inform you, in strict confidence, that he has in mind, on the occasion of the forthcoming list of New Year's honours to submit your name to the Queen with a recommendation that Her Majesty may be graciously pleased to approve that you be appointed an officer of the Order of the British Empire." Me? I thought, OBE me? Up yours, I thought. I get angry when I hear that word "empire"; it reminds me of slavery, it reminds of thousands of years of brutality, it reminds me of how my foremothers were raped and my forefathers brutalised. It is because of this concept of empire that my British education led me to believe that the history of black people started with slavery and that we were born slaves, and

should therefore be grateful that we were given freedom by our caring white masters. It is because of this idea of empire that black people like myself don't even know our true names or our true historical culture. I am not one of those who are obsessed with their roots, and I'm certainly not suffering from a crisis of identity; my obsession is about the future and the political rights of all people. Benjamin Zephaniah OBE - no way Mr Blair, no way Mrs Queen. I am profoundly anti-empire.

There's something very strange about receiving a letter from Tony Blair's office asking me if I want to accept this award. In the past couple of months I've been on Blair's doorstep a few times. I have begged him to come out and meet me; I have been longing for a conversation with him, but he won't come out, and now here he is asking me to meet him at the palace! I was there with a million people on February 15, and the last time I was there was just a couple of weeks ago. My cousin, Michael Powell, was arrested and taken to Thornhill Road police station in Birmingham where he died. Now, I know how he died. The whole of Birmingham knows how he died, but in order to get this article published and to be politically (or journalistically) correct, I have to say that he died in suspicious circumstances. The police will not give us any answers. We have not seen or heard anything of all the reports and investigations we were told were going to take place. Now, all that my family can do is join with all the other families who have lost members while in custody because no one in power is listening to us. Come on Mr Blair, I'll meet you anytime. Let's talk about your Home Office, let's talk about being tough on crime.

This OBE thing is supposed to be for my services to literature, but there are a whole lot of writers who are better than me, and they're not involved in the things that I'm involved in. All they do is write; I spend most of my time doing other things. If they want to give me one of these empire things, why can't they give me one for my work in animal rights? Why can't they give me one for my struggle against racism? What about giving me one for all the letters I write to innocent people in prisons who have been framed? I may just consider accepting some kind of award for my services on behalf of the millions of people who have stood up against the war in Iraq. It's such hard work - much harder than writing poems.

And hey, if Her Majesty may be graciously pleased to lay all that empire stuff on me, why can't she write to me herself. Let's cut out the middleman - she knows me. The last time we met, it was at a concert I was hosting. She came backstage to meet me. That didn't bother me; lots of people visit my dressing room after performances. Me and the South African performers I was working with that night thought it rather funny that we had a royal groupie. She's a bit stiff but she's a nice old lady. Let me make it clear: I have nothing against her or the

royal family. It is the institution of the monarchy that I loathe so very much, the monarchy that still refuses to apologise for sanctioning slavery.

There is a part of me that hopes that after writing this article I shall never be considered as a Poet Laureate or an OBE sucker again. Let this put an end to it. This may lose me some of my writing friends; some people may never want to work with me again, but the truth is I think OBEs compromise writers and poets, and laureates suddenly go soft - in the past I've even written a poem, *Bought and Sold*, saying that.

There are many black writers who love OBEs, it makes them feel like they have made it. When it suits them, they embrace the struggle against the ruling class and the oppression they visit upon us, but then they join the oppressors' club. They are so easily seduced into the great house of Babylon known as the palace. For them, a wonderful time is meeting the Queen and bowing before her presence.

I was shocked to see how many of my fellow writers jumped at the opportunity to go to Buckingham Palace when the Queen had her "meet the writers day" on July 9 2002, and I laughed at the pathetic excuses writers gave for going. "I did it for my mum"; "I did it for my kids"; "I did it for the school"; "I did it for the people", etc. I have even heard black writers who have collected OBEs saying that it is "symbolic of how far we have come". Oh yes, I say, we've struggled so hard just to get a minute with the Queen and we are so very grateful - not.

I've never heard of a holder of the OBE openly criticising the monarchy. They are officially friends, and that's what this cool Britannia project is about. It gives OBEs to cool rock stars, successful businesswomen and blacks who would be militant in order to give the impression that it is inclusive. Then these rock stars, successful women, and ex-militants write to me with the OBE after their name as if I should be impressed. I'm not. Quite the opposite - you've been had.

Writers and artists who see themselves as working outside the establishment are constantly being accused of selling out as soon as they have any kind of success. I've been called a sell-out for selling too many books, for writing books for children, for performing at the Royal Albert Hall, for going on *Desert Island Discs*, and for appearing on the *Parkinson* show. But I want to reach as many people as possible without compromising the content of my work.

What continues to be my biggest deal with the establishment must be my work with the British Council, of which, ironically, the Queen is patron. I have no problem with this. It has never told me what to say, or what not to say. I have always been free to criticise the government and even the council itself. This is what being a poet is about. Most importantly, through my work with the council I am able to show the world what Britain is really about in terms of our arts, and I am able to partake in the type of political and cultural intercourse which

is not possible in the mainstream political arena. I have no problem representing the reality of our multiculturalism, which may sometimes mean speaking about the way my cousin Michael died in a police station. But then, I am also at ease letting people know that our music scene is more than what they hear in the charts, and that British poetry is more than Wordsworth, or even Motion. I have no problem with all of this because this is about us and what we do. It is about what happens on the streets of our country and not in the palace or at No 10.

Me, OBE? Whoever is behind this offer can never have read any of my work. Why don't they just give me some of those great African works of art that were taken in the name of the empire and let me return them to their rightful place? You can't fool me, Mr Blair. You want to privatise us all; you want to send us to war. You stay silent when we need you to speak for us, preferring to be the voice of the US. You have lied to us, and you continue to lie to us, and you have poured the working-class dream of a fair, compassionate, caring society down the dirty drain of empire. Stick it, Mr Blair - and Mrs Queen, stop going on about the empire. Let's do something else.

#### Bought and Sold

Smart big awards and prize money  
Is killing off black poetry  
It's not censors or dictators that are cutting up our art.  
The lure of meeting royalty  
And touching high society  
Is damping creativity and eating at our heart.

The ancestors would turn in graves  
Those poor black folk that once were slaves would wonder  
How our souls were sold  
And check our strategies,  
The empire strikes back and waves  
Tamed warriors bow on parades  
When they have done what they've been told  
They get their OBEs.

Don't take my word, go check the verse  
Cause every laureate gets worse  
A family that you cannot fault as muse will mess your mind,  
And yeah, you may fatten your purse  
And surely they will check you first when subjects need to be amused  
With paid for prose and rhymes.

Take your prize, now write more,  
Faster,

Fuck the truth  
Now you're an actor do not fault your benefactor  
Write, publish and review,  
You look like a dreadlocks Rasta,  
You look like a ghetto blaster,  
But you can't diss your paymaster  
And bite the hand that feeds you.

What happened to the verse of fire  
Cursing cool the empire  
What happened to the soul rebel that Marley had in mind,  
This bloodstained, stolen empire rewards you and you conspire,  
(Yes Marley said that time will tell)  
Now look they've gone and joined.

We keep getting this beating  
It's bad history repeating  
It reminds me of those capitalists that say  
'Look you have a choice,'  
It's sick and self-defeating if our dispossessed keep weeping  
And we give these awards meaning  
But we end up with no voice.

. Taken from Too Black, Too Strong. Published by Bloodaxe Books (2001)

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798. **david.bircumshaw**

***Re: 'Me? I thought, OBE me? Up yours, I thought'***

*Thu 27 Nov 2003*

---

Yeah, Zephaniah said the same, but more briefly, on the radio this morning. I feel delighted that a fellow Brummie has taken this stance, even on supposedly progressive groups it can be noticeable how expressing demurral at the honours system can arouse censure. I think of anthologies of English verse and how utterly wrong 'Sir William Empson' or 'Sir Stephen Spender' looks in the table of contents. Recent poets in England to accept honours (C.B.E's I think) include Jo Shapcott and C.A.Duffy.

England of course is NOT a class society and the rumour that we have an hereditary monarchy in the name of which ALL power is exercised (i.e. the 'Crown') making us all subjects rather than citizens and thus without ANY inalienable rights are of course wildly untrue.

And everybody in England lives in a country mansion and goes to public school unless they grew up as members of-a-pop-group-to-be, or invisible (for instance, black).

Best

Dave

David Bircumshaw

Leicester, England

Spectare's Web, A Chide's Alphabet  
& Painting Without Numbers

<http://homepage.ntlworld.com/david.bircumshaw/>

<http://homeoage.ntlworld.com/david.bircumshaw/index.htm>

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

From: "Ron" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, November 27, 2003 1:21 PM

Subject: 'Me? I thought, OBE me? Up yours, I thought'

'Me? I thought, OBE me? Up yours, I thought'

An invitation to the palace to accept an New Year honour... you must be joking. Benjamin Zephaniah won't be going. Here he explains why

Thursday November 27, 2003

The Guardian

I woke up on the morning of November 13 wondering how the government could be overthrown and what could replace it, and then I noticed a letter from the prime minister's office. It said: "The prime minister has asked me to inform you, in strict confidence, that he has in mind, on the occasion of the forthcoming list of New Year's honours to submit your name to the Queen with a recommendation that Her Majesty may be graciously pleased to approve that you be appointed an officer of the Order of the British Empire." Me? I thought, OBE me? Up yours, I thought. I get angry when I hear that word "empire"; it reminds me of slavery, it reminds of thousands of years of brutality, it reminds me of how my foremothers were raped and my forefathers brutalised. It is because of this concept of empire that my British education led me to believe that the history of black people started with slavery and that we were born slaves, and should therefore be grateful that we were given freedom by our caring white masters. It is because of this idea of empire that black people like myself don't even know our true names or our true historical culture. I am not one of those who are obsessed with their roots, and I'm certainly not suffering from a crisis of identity; my obsession is about the future and the political rights of all

people. Benjamin Zephaniah OBE - no way Mr Blair, no way Mrs Queen. I am profoundly anti-empire.

There's something very strange about receiving a letter from Tony Blair's office asking me if I want to accept this award. In the past couple of months I've been on Blair's doorstep a few times. I have begged him to come out and meet me; I have been longing for a conversation with him, but he won't come out, and now here he is asking me to meet him at the palace! I was there with a million people on February 15, and the last time I was there was just a couple of weeks ago. My cousin, Michael Powell, was arrested and taken to Thornhill Road police station in Birmingham where he died. Now, I know how he died. The whole of Birmingham knows how he died, but in order to get this article published and to be politically (or journalistically) correct, I have to say that he died in suspicious circumstances. The police will not give us any answers. We have not seen or heard anything of all the reports and investigations we were told were going to take place. Now, all that my family can do is join with all the other families who have lost members while in custody because no one in power is listening to us. Come on Mr Blair, I'll meet you anytime. Let's talk about your Home Office, let's talk about being tough on crime.

This OBE thing is supposed to be for my services to literature, but there are a whole lot of writers who are better than me, and they're not involved in the things that I'm involved in. All they do is write; I spend most of my time doing other things. If they want to give me one of these empire things, why can't they give me one for my work in animal rights? Why can't they give me one for my struggle against racism? What about giving me one for all the letters I write to innocent people in prisons who have been framed? I may just consider accepting some kind of award for my services on behalf of the millions of people who have stood up against the war in Iraq. It's such hard work - much harder than writing poems.

And hey, if Her Majesty may be graciously pleased to lay all that empire stuff on me, why can't she write to me herself. Let's cut out the middleman - she knows me. The last time we met, it was at a concert I was hosting. She came backstage to meet me. That didn't bother me; lots of people visit my dressing room after performances. Me and the South African performers I was working with that night thought it rather funny that we had a royal groupie. She's a bit stiff but she's a nice old lady. Let me make it clear: I have nothing against her or the royal family. It is the institution of the monarchy that I loathe so very much, the monarchy that still refuses to apologise for sanctioning slavery.

There is a part of me that hopes that after writing this article I shall never be considered as a Poet Laureate or an OBE sucker again. Let this put an end to it. This may lose me some of my writing friends; some people may never want to



work with me again, but the truth is I think OBEs compromise writers and poets, and laureates suddenly go soft - in the past I've even written a poem, Bought and Sold, saying that.

There are many black writers who love OBEs, it makes them feel like they have made it. When it suits them, they embrace the struggle against the ruling class and the oppression they visit upon us, but then they join the oppressors' club. They are so easily seduced into the great house of Babylon known as the palace. For them, a wonderful time is meeting the Queen and bowing before her presence.

I was shocked to see how many of my fellow writers jumped at the opportunity to go to Buckingham Palace when the Queen had her "meet the writers day" on July 9 2002, and I laughed at the pathetic excuses writers gave for going. "I did it for my mum"; "I did it for my kids"; "I did it for the school"; "I did it for the people", etc. I have even heard black writers who have collected OBEs saying that it is "symbolic of how far we have come". Oh yes, I say, we've struggled so hard just to get a minute with the Queen and we are so very grateful - not.

I've never heard of a holder of the OBE openly criticising the monarchy. They are officially friends, and that's what this cool Britannia project is about. It gives OBEs to cool rock stars, successful businesswomen and blacks who would be militant in order to give the impression that it is inclusive. Then these rock stars, successful women, and ex-militants write to me with the OBE after their name as if I should be impressed. I'm not. Quite the opposite - you've been had.

Writers and artists who see themselves as working outside the establishment are constantly being accused of selling out as soon as they have any kind of success. I've been called a sell-out for selling too many books, for writing books for children, for performing at the Royal Albert Hall, for going on Desert Island Discs, and for appearing on the Parkinson show. But I want to reach as many people as possible without compromising the content of my work.

What continues to be my biggest deal with the establishment must be my work with the British Council, of which, ironically, the Queen is patron. I have no problem with this. It has never told me what to say, or what not to say. I have always been free to criticise the government and even the council itself. This is what being a poet is about. Most importantly, through my work with the council I am able to show the world what Britain is really about in terms of our arts, and I am able to partake in the type of political and cultural intercourse which is not possible in the mainstream political arena. I have no problem representing the reality of our multiculturalism, which may sometimes mean speaking about the way my cousin Michael died in a police station. But then, I am also at ease letting people know that our music scene is more than what they hear in the charts, and that British poetry is more than Wordsworth, or even Motion. I

have no problem with all of this because this is about us and what we do. It is about what happens on the streets of our country and not in the palace or at No 10.

Me, OBE? Whoever is behind this offer can never have read any of my work. Why don't they just give me some of those great African works of art that were taken in the name of the empire and let me return them to their rightful place? You can't fool me, Mr Blair. You want to privatise us all; you want to send us to war. You stay silent when we need you to speak for us, preferring to be the voice of the US. You have lied to us, and you continue to lie to us, and you have poured the working-class dream of a fair, compassionate, caring society down the dirty drain of empire. Stick it, Mr Blair - and Mrs Queen, stop going on about the empire. Let's do something else.

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And we give these awards meaning  
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. Taken from Too Black, Too Strong. Published by Bloodaxe Books (2001)

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799. **Steven Shoemaker**

**Re: Eliot Citation**

Thu 27 Nov 2003

Yes, I think that's probably the one I'm thinking of! Now, if I/we could just figure out \*where\* he said it...

Steve

On Thu, 27 Nov 2003, david.bircumshaw wrote:

*I can't think where that one is - I recall a phrase about the notion that the replacement of the horse by the automobile had altered the human sense of poetic rhythm.*

*Best*

*Dave*

*David Bircumshaw*

*Leicester, England*

*Spectare's Web, A Chide's Alphabet  
& Painting Without Numbers*

<http://homepage.ntlworld.com/david.bircumshaw/>

<http://homeoage.ntlworld.com/david.bircumshaw/index.htm>

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

From: "Steven Shoemaker" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, November 24, 2003 7:58 PM

Subject: Eliot Citation

*Hi All--Can anyone point me to the Eliot essay where he says that bit about modern poetry having to include (or was it compete with?) the sound of automobile horns?*

*thanks,  
s*

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800. **Martha L Deed**

***Re: 'Me? I thought, OBE me? Up yours, I thought'***

*Thu 27 Nov 2003*

This is a fabulous piece, which sends an international message. It is a beautifully-constructed picture of how any of us, in any culture, can be coopted into the "in fashion" or "in control" culture. The isolation of an artist, who almost by definition must stand outside the culture to see what others miss, also carries the burden of loneliness. When that isolation is compounded by a history of being outside the dominant culture, the temptations can be even greater. Zephaniah, of course, is a wonderful writer. But, what I particularly treasure, as I read his article on this US Thanksgiving Day, is his wise depiction of the hows and whys of selling out.

Not only in writing, but as he points out so well, in any endeavor which attempts to bring left-out people into privileged society as full members (not tolerated or special guests), the same dangers occur. I have been involved, for years, in family violence research and family violence programs. This danger was identified decades ago, but I have never heard it said as well as Zephaniah said it today. His piece and his poem should be on the wall of every social activist's office or home.

Be very careful. If you get invited to the (in the case of family violence) legislative table, make sure you don't pay for your invitation by compromising your purpose. If you celebrate your position by requesting only what you have determined your hosts will accept instead of the justice your friends demand, you

will betray your goals, and your presence "inside" will be useless, perhaps even harmful. Can't you hear it? What are you (Blacks, Native Americans, women) complaining about? We have included your leaders in our legislative sessions and they have endorsed our further denial of your basic rights. Just happened again with AARP and drugs.

Martha Deed

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801. **Patrick Herron**

***Technicolor meds***

*Thu 27 Nov 2003*

---

Nice.

My experience of the drug onset was more trauma than visual. I felt assaulted by the separation from my suddenly former self and beaten up by the memory of what a difficult person I had become. Smacked in the emotional face. It was a needed smack.

I think for everyone it's acutely different. Before January I'd get all of this pent up frustration and anger and start writing. By placing my anger and frustration into an art and a performative space it kept the anger and frustration from entering my personal life--the art helped keep it impersonal. While the energy swings are due to the bipolar rhythms, the anger and frustration were due to a feeling of being cheated, that two of my closest best friends had died in accidents, much too young and much too gifted for me to bear in my life. But when another best friend died, committed suicide in January, well, at this point, three of my five best friends in the world dead, and one from suicide, and always my own specter of suicide looming in the bipolar wings, I began to get angry in my personal life. I had lost so much of my life in grieving for the other two friends that I decided that I would not let myself get depressed. So by forcing down the sadness up popped real anger. My wife walked on eggshells around me. I was constantly grumbling about things quite petty, bitching about how clean something was, or how someone was an asshole. The moment the drugs kicked in that just stopped altogether. Everything looked the same, but it no longer felt the same.

In some ways I see less colors. I would say your description reminds me more of coming out of a steep depression about a decade ago. Where everything was flat and then suddenly full of color.

Thanks,  
P

Date: Wed, 26 Nov 2003 13:02:48 -0600

From: tom bell <[REDACTED]>

Subject: Opinion - Patrick and anyone else

This is something I wrote describing the experience (Technicolor) of being

in the first few days on a med compared to not being on a med:

Technicolored TN Autumn

Orangeyellowed fingers reach

again

st feint blue at dusk

Greeny branches promise

red

's rebirth at dawn

Yesterday we saw

gray

s and (blacks and whites).

tom bell

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802. **Patrick Herron**

***Imagine Creation***

*Thu 27 Nov 2003*

---

How do I explain:

"I

think they are in some way the same thing, or, rather, that creativity is a

subset of productivity. Creativity is in my mind imaginative (or sometimes

absent-minded or even self-abandoned)

production: the product is what's being created, whereas imagining something

creative is not quite, well, creating much of anything. I can imagine a trip to the sun but in doing so in some sense I'm not exactly

\*creating\* a trip to the sun."

Hmm. I can draw a contrast with my day job-work as a software developer, or as a student in information science. I don't conjure up some sort of problem to solve: the problem presented to me is in a sense real, tangible, that has direct consequences for people around it. Art is literally and figuratively a form of lying; the imagination conjures some false representation of another thing, and

that other thing need not be real. That's what I mean by imaginative. Something is imaginative if it comes from fantastic & artful rendering of things regardless of those things' correspondence with "the real world."

But to be honest, in creative production, at least for me, quite often very little is actually being imagined in my mind's eye. Sometimes it all sort of just happens regardless of me, in a big sense.

Patrick

Date: Thu, 27 Nov 2003 11:56:44 +1300

From: "Wystan Curnow (FOA ENG)" <[REDACTED]>

Subject: Re: Bipolarity and The Ancestral Tree of Industry

'creativity is a subset of productivity' I can see that. Although when 'imagination /imaginative' is added in

We're into a jargon I want to avoid; it relates to alien kinds of poetics

more than to my own, and to what people who do not make art (like psychiatrists, for instance) think art-making, or art knowledge is. But then

I know almost nothing about mental 'ill-health' so maybe these terms are usefully deployed in relation to its inter-connections with writing.

Can

'creativity' in particular be refurbished as a meaningful concept through them?

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### 803. **Patrick Durgin** *creativity & mental health*

Thu 27 Nov 2003

---

This is a personal "report from the trenches" sort of post, in case it helps enrich the discussion of biPolar issues and creativity ... I am picking up the matter of Seasonal Affective Disorder and Clinical Depression, both of which I've been diagnosed with.

I have suffered a low-to-severe grade depression every autumn for as long as I can remember, generally lasting till about February, sometimes beginning as early as mid-August. Some years, I believed I was suffering a low-grade depression year-round, but with a heightened vulnerability and sense of immobility in the autumn. I went in for medication and talk-therapy twice -- once when I was 17 years old and once when I was about 23 (both were less-than-rigorous attempts to treat the illness). I maintained a great deal of skepticism for the

following 10 years until that skepticism abruptly decreased this fall. Patterns came to light and certain real-world situations agitated my autumn friend to the degree that I have begun an intense regime of medication, exercise, and talk-therapy. I hope to start yoga soon as well.

For me, sustained bursts of creative production have tended to immediately precede the more severe depressive episodes. Nothing gets done within them, vis-a-vis art-making. On the other hand, and especially when in "denial" or when believing the illness can be tackled by "will-power" (which now seems to me an idea the illness itself produces as a "symptom"), I can trace certain thematic connections in my work (not so much the process) to the insidious persistence of low-grade depression and the detrimental effects of developing a career and sense of self, relationships, etc., in light of the denial. People get hurt and the illness gets the upper hand. Whether this makes the work produced in that light more or less valuable to myself or others, I can't say. I am skeptical, however, that engaging in creative production while in denial can ever be usefully detached from that denial. In other words, I am currently trying to recalibrate my whole sense of the relationship of subject to subjectivity in poetics. That is, when I can do more than writhe around in bed sobbing.

That said, at this point, I'm sick to death of I-me-mine ... Part of the difficulty of the illness as I understand it is that it severely shrinks the arena in which one can exercise their desires (insofar as one can retain a desire for something) and recognize and appreciate love.

- Patrick

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804. **Mark Weiss**

***Thanksgiving***

*Thu 27 Nov 2003*

---

I was listening this afternoon to Ives' Thanksgiving from his Holidays Symphony when I remembered this poem that I wrote on an incredibly cold Thanksgiving in the mountains west of Northampton Massachusetts in I think 1976. I almost never write anything apt for an occasion, so I thought I'd pass this along.

A MEDITATION ON CHARLES IVES In 1926 Ives bought the house at 164 East 74th Street, which was their New York home for the rest of his life, with the music room on the top floor. Not long after they'd moved

in--as

Harmony recalled--"he came downstairs one day with tears in his eyes, and said he couldn't seem to compose



anymore--nothingwent well, nothing sounded right." From then on he revised and got old sketches in shape.

John

Kirkpatrick, in Charles E.

Ives,

Memos

It's easy to be indignant about what neglect did to him  
to guess what twenty years of singing with no one listening  
like what Williams said who also  
almost died of exhaustion that you die  
for lack of it until one day he comes downstairs  
broken  
by the strain of affirming  
while the country hardens around you  
even the leaves stiffening in polluted sunlight  
another war and another  
men who hate their lives thrown at each other for a moment's transcendence  
and an ideal patriotism  
that you constantly fought back to an earlier version of  
to the 44 who had survived the first winter and the first harvest  
hardly a village a remnant a community  
of scarecrows,  
and the leaves fall and you bury the dead  
ice cases the graveyard  
the forest empty  
not even Indians. You plant corn you kill birds the leaves  
for a moment the flesh of the world, radiant. You pluck your harvest  
the leaves die you huddle by the fire and praise the warmth.  
After that  
America as the place for the pure choice  
is over the primitive church  
as always the only church.  
They were dropped  
in a howling wilderness? The whole city howls around you.  
You have to stuff your ears to make music.

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805. **kari edwards**

***see whAt i meme***

*Thu 27 Nov 2003*

---

see whAt i meme

Cornhole the Romans. irrumator -oris, m. diminutive of my . . . did you want to answer the crotch i wanna fuck. not taking it any way on a feltching later, But can you stretch your gender. Sex Checks, your used to bad, be a warnable, then later, maybe? That seems public anal . . . an: EWWWWWWWWWW! >> an : Ewwwwww ! >> But me, when I say it can help relieve stress . . . no joking. knockout your headaches fur-good . . stretch your willy nilly. - nice future (nice breasts) keypyas - Next time, listen to my extravagantly high heels, a glimpse down your link to force a little Internet Coalition. represent things in Certain Sexual cont-O-tation. . .say: whim dick - stroke irrumatum. I will establish questions on balls and nipple clamps later; maybe just simple anus facts. true, I won't convince you. I need to tongue a leather sack first. see a pene movie, see a function happen. use an erect now a typical magazine response? We do wombat because . . . we do The following terms . . . we do the diminutive act of choking. Quote after me, "I want control; want a warm vagina; creaming and joking, being in code. a link to recite the Why implication. See what I want I mean. See what I want I mean.=

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806. **Alan Sondheim**  
***Re: creativity & mental health***  
*Thu 27 Nov 2003*

---

I don't know if I have any overt illness; after the mess at Florida International and for the first time I began taking anti-depressants, ending with lexapro. My depressions are furious and just beneath the surface; they're triggered by - among other things - external factors such as mass animal/plant extinctions, my inability to support myself at this point, lack of community acceptance; they're triggered by - among other things - external factors such as my family background, obsessive-compulsive neuro-physiologies, extreme insomnia and violent nightmares, the holocaust of daily life, the truth of the fasco-fundamentalist regime we're subjected to, real and unreal illnesses, the feeling that death is close at hand; they're triggered by - among other things - external factors such as my current readings and writings, the drive of ambition and the drive towards eternity; they're triggered by - among other things - external factors such as the constant desire to reveal the truth, to bear witness, to be as good as I can with Azure, to help others whenever I can, my memories which are always incriminating, my regrets which begin at birth, my guilt descending to the very essence of life, my inordinate fear of the false teething and truths of the absolute, the abyss, a journey forgotten upon its completion - upon the instant of its completion - so much bandwidth; they're triggered by - among other things - external factors such as the enormous waste of it all, the exhaustion that comes with the constant pretense towards meaning, the long unraveling.

I am a boy afraid of losing writing.

<http://www.asondheim.org/> <http://www.asondheim.org/portal/.nikuko>

[http://www.anu.edu.au/english/internet\\_txt](http://www.anu.edu.au/english/internet_txt) Trace projects

<http://trace.ntu.ac.uk/writers/sondheim/index.htm> finger 

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807. **tom bell**

***Re: creativity & mental health***

*Thu 27 Nov 2003*

---

Technicolor is interesting as I notice that whenever I go back into treatment or get on meds, my world turns from blacks and whites and grays to

Technicolored TN Autumn

Orangeyellowed fingers reach

again

st feint blue at dusk

Greeny branches promise

red

's rebirth at dawn

Yesterday we saw

gray

s and (blacks and whites).

tom bell

Visiting poet at The VA TENNESSEE VALLEY HEALTH CARE SYSTEM YORK CAMPUS

Some poetry available through geezer.com

Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

Write for the Health of It course at

<http://www.suite101.com/course.cfm/17413/seminar>

<http://www.suite101.com/course.cfm/17413/overview/37900>

not yet a crazy old man

hard but not yet hardening of the

art

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808. **Ytzhak**

**360 Degrees: Women in Sound (SLEEPY BRAIN)**

Thu 27 Nov 2003

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\*\*\*\*\*

SLEEPY BRAIN PHASE III: 360 DEGREES -- WOMEN IN SOUND

<http://www.sleepybrain.net/360.html>

\*\*\*\*\*

360 Degrees: Women In Sound was held as part of this year's Liquid Architecture, the national sound art festival run by the ((tRansMIT)) collective. According to curators Arnya Tehira and Sianna Lee, 360 Degrees was inspired by the need to address a perceived gender imbalance within the sound art community. It consisted of two separate exhibitions and a live sound performance, exploring short and long form composition, quadraphonic installation, sound sculpture and the relationship between sound, video and digital media.

Sleepy Brain is pleased to rehouse the soundtrack/video component of 360 Degrees as a way of keeping this work before the public. Our presentation is in two parts:

\* an interview with Arnya Tehira \* a 360 Degrees video gallery, featuring the work of Ai Yamamoto, Bec Charlesworth, Cat Hope, Cassandra Tytler, Camilla Hannan, Jasmine Guffond, Anne-Marie Kohn, Claire Conroy, Jean Poole, Louise Terry, Jennifer Sochackyj, Geoff Robinson and Sally Blenheim

\*\*\*\*\*

SLEEPY BRAIN PHASE III: 360 DEGREES -- WOMEN IN SOUND

<http://www.sleepybrain.net/360.html>

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Simon Sellars

SLEEPY BRAIN MAGAZINE

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809. **mIEKAL aND**

**APG**

*Fri 28 Nov 2003*

---

Anyone know how to get ahold of the Atlanta Poetry Group.... found their website but no email listed. mIEKAL

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810. **Alan Sondheim**

**DMZ**

*Fri 28 Nov 2003*

---

DMZ

Hello most loving person alan alan whom I have known it seems forever. Do you remember the first time... Remember when you called on me... Well... I am still here trying to help you! I hate to give up on you! When you requested information I promised to help you. I know that information will be very helpful to your lifestyle and skills set. But more important, I know that it will be very important to you and Azure and Azure and Azure and Azure and Azure5 and will be very important to her lifestyle and skills set. I know you 5 can be very happy together. I will help make you very happy but you must let me make you very happy. On my own and by myself I cannot make you very happy well can I. Of course not. Do you remember when you called on me for... Well I still want to help you. But I can't help you unless you want me to help you. Then I can send you people. I can't do anything unless you allow me to send you people.

I really hate to give up on you!

It is so easy for me to help you 5. I am sure Azure and Azure and Azure and Azure and Azure5 want me to help you. Please let me help you write now. It's ridiculous but I can't help you unless you let me help you will you let me help you. Do you know how absurd this is? You must let me help you.

I haven't given up on you 5 and you 6. I so much want to help you. I was born to help you with your life style and skillset. Well I still do want that.

Dhyana M. Zagri

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811. **patrick**

**(no subject)**

*Fri 28 Nov 2003*

---

Patrick, Alan -

I was diagnosed when I was 22 (1993) and refused to take Lithium when it was offered...I convinced my doc to prescribe Prozac instead. I did not want to be dopey in the drugged sense and had an acquaintance who went on it and suddenly became "out of it." I hadn't yet had any true manic states at that point, though I did clearly have a history of some hypomania. Other than two separate year-long stints on Prozac, I "controlled" my illness over the last decade with diet (high protein, limited caffeine, & no sugar) and exercise. For the first 5 years I thought of it as no different than depression. The last five years (since my first full manic episode) I realized the difference and was able to control the disease to the extent that I could manipulate the timing of upcycle onsets and do breathing exercises to "center" myself and stop the racing thoughts.

Frankly, the entire time the illness controlled me: my exercise regularity (or irregularity) would vary with the swings, as would my mood and artistic production. So would my weight: it would swing an average of 20-30 lbs each year. Everything swarmed around the epicenter of the disease. I would never have recognized this were it not for the introduction of Lamictal. One sort of happy consequence: I don't drink much at all any more. I didn't make a conscious effort to stop drinking; after all I didn't need to stop. I'm not at all opposed to a good drunk. But I did need it in a way at the end of a long week, when my energies were surging: alcohol would calm me down. I always seemed sober to friends when drinking, because it brought me down to a "normal" state. Nothing like a six pack on a Friday evening to put it all together or forget it entirely.

The greatest benefit of treatment is my memory. In the last year the disease was devastating to my memory. It was eroding rapidly. I had become almost paralyzingly absent-minded. Someone would say something to me and I would immediately forget it. In one ear out the other. I would misplace things constantly. That trend has subsided.

I too am a boy afraid of losing the writing, but I am more afraid of blowing my brains out. It's not that I am particularly afraid of dying. I'm not afraid. I'm somewhat curious, actually. What I am afraid of is leaving my partner a widow at such a young age, of giving my parents the awful pain of having to outlive me, of ditching the few true close friends I have left, of not completing the things I am here to do.

I never exactly wanted to be a writer; most days I loathe it as it feels like a weight around my neck, a compulsion, a burden, an addiction. Wanting to be a writer: I have friends who really desire that lifestyle, that image, The Writer. I just don't understand why someone would go out of their way for it. My drive is more akin to Alan's: there's a quiet desire to "live forever" through the writing. There's much more to it, but that's a part of it, perhaps as a reaction to the death of young friends. After all, if I'm going to be stuck writing so much,

something good might as well come out of it. I find it interesting that people who want to be writers generally shouldn't write. It's the wrong reason to write, particularly when it comes to poetry. You gotta imitate the work you love and then write the things you need to read, the things you can't find anywhere else. I just can't help it. That itch is still in me, fortunately, but it has changed.

When you're dead you can't write at all. But certainly when I first went on the drugs I was afraid of losing the writing. I felt a sense of pride, a sort of artificial inflation of the ego as the list of publications and completed books quickly amassed. It became part of me and I didn't want to lose that. But I did and do dream about leaving poetry for 20, 30, 40 years. I've written enough for a couple of lifetimes, and I can't continue to write because my ego is attached to it.

My desires are decidedly less grandiose, and I suspect my "successes" will be less grandiose as well. It's not so bad to seem less important & to not worry so much about trying to control the things I have no business controlling.

Yeah , showing and appreciating love, I agree completely.

Patrick

-----  
Date: Thu, 27 Nov 2003 14:42:16 -0500

From: Patrick Durgin <[REDACTED]>

Subject: creativity & mental health

Part of the difficulty of the illness as I understand it is that it severely shrinks the arena in which one can exercise their desires (insofar as one can retain a desire for something) and recognize and appreciate love.

- Patrick

-----  
Date: Thu, 27 Nov 2003 19:19:31 -0500

From: Alan Sondheim <[REDACTED]>

Subject: Re: creativity & mental health

I am a boy afraid of losing writing.

-----  
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812. **Vernon Frazer**

***Re: Miami Police at the FTAA***

*Fri 28 Nov 2003*

---

Below is an article from this morning's Fort Lauderdale Sun-Sentinel about police misconduct at the FTAA. Tom Hayden also wrote about his personal experiences in Miami at [www.alternet.org](http://www.alternet.org) <<http://www.alternet.org>> . Several days before the action heated up, the Miami Herald, whether by accident or design, offered this:

Also, two people were detained for urinating on a downtown street, but their arrests were later voided, police said.

Here's the Sun-Sentinel article:

Protesters contend Miami police abused them, stepped on their civil rights

By Diana Marrero

Miami Bureau

Posted November 28 2003

MIAMI -- A longtime Miami lawyer says police shot her in the back with rubber bullets as she walked away from officers in riot gear. A 63-year-old man says police arrested him as he was trying to leave a demonstration. A reporter says she was ordered to the ground, handcuffed and arrested for walking down the street.

While activists continue to document what they say was a disturbing pattern of police abuse during last week's anti-globalization demonstrations, more stories are emerging from protesters and others who say their civil rights were violated.

Activists say police stopped, detained and threatened hundreds of protesters; placed dozens of people and a few of their gathering spots under surveillance; and arrested many more demonstrators who were simply exercising their right to free speech. They say police used the need to deal with a small group of disruptive protesters to stifle dissent by thousands of others who came to Miami to speak out against the Free Trade Area of the Americas meeting.

The allegations in Miami come when some members of Congress are calling for hearings into an FBI bulletin sent to more than 17,000 state and local police agencies last month, urging authorities to report suspicious behavior at anti-war protests to the FBI.

The American Civil Liberties Union and other groups say the bulletin raises concerns that the FBI might return to the abuses of the 1960s and 1970s, when its agents gathered intelligence intended to neutralize anti-Vietnam War protesters, civil rights demonstrators and other dissenters.



"Our country is founded on the very fabric of dissent, and it must be decriminalized," said Naomi Archer, of South Floridians for Fair Trade and Global Justice.

Miami police officials could not be reached for comment, but they have repeatedly defended their actions, saying officers showed a tremendous amount of restraint during the anti-globalization protests. Miami-Dade police officials also praised their officers.

To dispute the police claims, activists played a video at a recent news conference that showed police clashing with demonstrators, firing pepper spray and rubber bullets -- indiscriminately, activists say -- at the crowds last week.

The video also captured footage of Miami lawyer Elizabeth Ritter, who stood peacefully in front of a row of officers in black riot gear with a sign meant to protest what she saw as the creation of a police state in her hometown, not the trade talks. The sign read: "Fear Totalitarianism."

A short time later, Ritter was hit by at least five rubber bullets as she walked away from officers. One hit her in the back of the head while she crouched behind her sign.

"Never in a million years did it occur to me that my police department would hurt me or much less shoot me in the back," Ritter said.

Allan Taylor, a retired pharmacist and lawyer from Delray Beach, said officers corralled him and a group of others conducting a vigil for jailed demonstrators, preventing them from complying with an earlier police order that they leave the area. Taylor, 63, was charged with unlawful assembly and resisting arrest without violence.

Celeste Fraser Delgado, a reporter with the Miami New Times, also was arrested last week. She was charged with failure to obey a lawful command and resisting arrest without violence, despite her assertions that she followed the arresting officers' orders. The charges were later dropped.

Amnesty International, union leaders and other activists are asking for an independent investigation into the mounting allegations of police abuse.

They include Brenna Bell, an Oregon-based attorney with the National Lawyers Guild, who claims she was arrested while trying to obey police orders to disperse from a peaceful demonstration.

"If this is homeland security," she said, "I'm not feeling very secure."

Information from The Associated Press was used to supplement this report.

Diana Marrero can be reached at [REDACTED] or [REDACTED].

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813. **Mairead Byrne**  
**SHORT GROUP POEM**

*Fri 28 Nov 2003*

---

Inspired by Patrick, I propose a short group poem for which contributors contribute 1 line descriptive of their own crying. The line should be as tightly focussed on and as accurate to autobiographical crying and personal crying style as possible. I'm not satisfied with my own contribution below but having slept on it would prefer to see if this poem can get made than come up with a better line right now anyway. Contributors can contribute as many times as they like; I'll put the poem together if/when I have enough contributions. I hope enough people/poets/criers will contribute for a short group poem to sprout. Mairead

Mairéad Byrne

Assistant Professor of English  
Rhode Island School of Design  
Providence, RI 02903

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

[www.maireadbyrne.blogspot.com](http://www.maireadbyrne.blogspot.com)

>>> [REDACTED] 11/27/03 14:38 PM >>>

That is, when I can do more than writhe  
around in bed sobbing.

>>> [REDACTED] 11/28/03 10.52 AM >>>

2 years of tears: time for flowers

[↑ Contents](#)

814. **furniture\_press**  
**Re: SHORT GROUP POEM**

*Fri 28 Nov 2003*

---

(This after any woman crying in any portrait of a woman crying from before our interest in perspective)

How she does tear a sky by decree and why have we fled her cries

Workable, cryable line for you, M. Enjoy.

Chris

--

---

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815. **Mairead Byrne**  
**Re: SHORT GROUP POEM**

*Fri 28 Nov 2003*

---

Thank you very much Chris -- and for the lovely Ambits and button buttons. Remember though, the more the lines focus on one's own actual crying the more of a poem this particular poem will be. M

>>> [REDACTED] 11/28/03 11:00 AM >>>

(This after any woman crying in any portrait of a woman crying from before our interest in perspective)

How she does tear a sky by decree and why have we fled her cries

Workable, cryable line for you, M. Enjoy.

Chris

--

---

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816. **tom bell**  
**Re: ECT, ETC.**

*Fri 28 Nov 2003*

---

For any following this thread who are contemplating ECT: I have twice gone through it and my poetry is 'better' after, I think?

ECT:TCE

ETC:CTE

TCE:ECT

CET:TEC

and a bit of neuropoetics:

<http://www.sciencedaily.com/releases/2003/11/031126065027.htm>

tom bell

Visiting poet at The VA TENNESSEE VALLEY HEALTH CARE SYSTEM YORK CAMPUS

Some poetry available through [geezer.com](http://geezer.com)

Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

Write for the Health of It course at

<http://www.suite101.com/course.cfm/17413/seminar>

<http://www.suite101.com/course.cfm/17413/overview/37900>

not yet a crazy old man

hard but not yet hardening of the

art

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817. **Maria Damon**

**Re: SHORT GROUP POEM**

*Fri 28 Nov 2003*

---

lungs torn toward healing we hope

At 11:26 AM -0500 11/28/03, Mairead Byrne wrote:

>Thank you very much Chris -- and for the lovely Ambits and button

>buttons. Remember though, the more the lines focus on one's own

>actual crying the more of a poem this particular poem will be.

>M

>

>>>> [REDACTED] 11/28/03 11:00 AM >>>

>(This after any woman crying in any portrait of a woman crying from

>before our interest in perspective)

>

>How she does tear a sky by decree and why have we fled her cries

>

>Workable, cryable line for you, M. Enjoy.

>

>Chris

>--

>

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--

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818. **Alan Sondheim**

**Re: SHORT GROUP POEM**

*Fri 28 Nov 2003*

---

please don't make me hurt you

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819. **Martha L Deed**

**Re: SHORT GROUP POEM**

*Fri 28 Nov 2003*

---

ceaselessly mourning the lost child

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820. **tom bell**

**Re: SHORT GROUP POEM**

*Fri 28 Nov 2003*

---

Spunk, I thunk slowly.

tom bell

Visiting poet at The VA TENNESSEE VALLEY HEALTH CARE SYSTEM YORK  
CAMPUS

Some poetry available through geezer.com

Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

Write for the Health of It course at

<http://www.suite101.com/course.cfm/17413/seminar>

<http://www.suite101.com/course.cfm/17413/overview/37900>

not yet a crazy old man

hard but not yet hardening of the

art.

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821. **cris cheek**

**Re: POETICS Digest - 24 Nov 2003 to 25 Nov 2003 (#2003-329)**

*Fri 28 Nov 2003*

---

Hi Lori,

thanks for your response. Good to hear that lines between all of us contributing  
feedback are converging, with the directions that you all producing the newslet-  
ter are drawn towards taking, rather than crossing.

My additional dime's-worth would be to encourage a regularly updated site with a distinctive archive, as distinct from a blog.

Further to heap praise upon you, as a student body, for wanting to broaden the range of contexts, venues and writer-readership boundaries considered to be part of the Poetics Program.

way to go

love and love

cris

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---

822. **Mark Weiss**  
**SHORT GROUP POEM**

*Fri 28 Nov 2003*

---

Cheeks dry, but a hollow place like a damp log.

[↑ Contents](#)

---

823. **Michael Rothenberg**  
**Re: SHORT GROUP POEM**

*Fri 28 Nov 2003*

---

No point at all.

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

From: "Mark Weiss" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, November 28, 2003 3:53 PM

Subject: SHORT GROUP POEM

| *Cheeks dry, but a hollow place like a damp log.*

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---

824. **Gwyn McVay**  
**Re: SHORT GROUP POEM**

*Fri 28 Nov 2003*

---

Trembling at the mouth, the croak of a bird

Gwyn McVay

---

"Nobody gets paid for being a poemer."

-- Bucky the cat, "Get Fuzzy," 6/30/03

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825. **Heidi Peppermint**  
**Re: SHORT GROUP POEM**

Fri 28 Nov 2003

---

trampling the moth, the broke of a word

From: Gwyn McVay <[REDACTED]>  
Date: 2003/11/28 Fri PM 02:56:00 CST  
To: [REDACTED]  
Subject: Re: SHORT GROUP POEM

*Trembling at the mouth, the croak of a bird*

Gwyn McVay

---

"Nobody gets paid for being a poet." -- Bucky the cat, "Get Fuzzy," 6/30/03

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826. **Keri Thomas**  
**Re: SHORT GROUP POEM**

Fri 28 Nov 2003

---

The more I wish it away, the harder they push through my red winced eyes

From: Mairead Byrne <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: SHORT GROUP POEM  
Date: Fri, 28 Nov 2003 10:50:36 -0500

*Inspired by Patrick, I propose a short group poem for which contributors contribute 1 line descriptive of their own crying. The line should be as tightly focussed on and as accurate to autobiographical crying and personal crying style as possible. I'm not satisfied with my own contribution below but having slept on it would prefer to see if this poem can get made than come up with a better line right now anyway. Contributors can contribute as many times as they like; I'll put the poem together if/when I have enough contributions. I hope enough people/poets/criers will contribute for a short group poem to sprout.*

Mairead

Mairéad Byrne  
Assistant Professor of English

Rhode Island School of Design  
Providence, RI 02903  
www.wildhoneypress.com  
www.maireadbryne.blogspot.com  
11/27/03 14:38 PM >>>  
That is, when I can do more than writhe  
around in bed sobbing.

11/28/03 10.52 AM >>>  
2 years of tears: time for flowers

---

Say "goodbye"  
to busy signals and slow downloads with a high-speed Internet connection!  
Prices start at less than \$1 a day average. <https://broadband.msn.com> (Prices  
may vary by service area.)

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---

827. **Kirby Olson**  
**Re: SHORT GROUP POEM**  
Fri 28 Nov 2003

---

I cry whenever I enter a clothing store -- it's the mirrors

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---

828. **Stephen Vincent**  
**Re: SHORT GROUP POEM**  
Fri 28 Nov 2003

---

Tenderness, cry me, a little, cry me, a little more, more.

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---

829. **kari edwards**  
**<http://transdada.blogspot.com/>**  
Fri 28 Nov 2003

---

<http://transdada.blogspot.com/>

\*----musings on politics of appropriation--  
\*Nick Piombino  
\*FTAA  
\*Emma Goldman  
\*guaranteed income  
\*haPy turk e dy  
\*House Reading with Mary Burger and Magdalena Zurawski  
\*a shrill presence dressed for winning



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830. **Robin Hamilton**  
**Re: SHORT GROUP POEM**  
*Fri 28 Nov 2003*

---

| *I cry whenever I enter a clothing store -- it's the mirrors*

Mirrors multiply fictions.

R.

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831. **Halvard Johnson**  
**Re: SHORT GROUP POEM**  
*Fri 28 Nov 2003*

---

Powerlines down--no light after dark.

Hal            Serving the tri-state area.

Halvard Johnson

=====

email: [REDACTED]

website: <http://home.earthlink.net/~halvard>

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832. **Heidi Peppermint**  
**Re: SHORT GROUP POEM**  
*Fri 28 Nov 2003*

---

Hinderless, crummy, a pit fill, crummy, a pit fill mere, mere.

> From: Stephen Vincent <[REDACTED]>

> Date: 2003/11/28 Fri PM 03:37:39 CST

> To: [REDACTED]

> Subject: Re: SHORT GROUP POEM

>

> Tenderness, cry me, a little, cry me, a little more, more.

>

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833. **schwartzgk**  
**Re: SHORT GROUP POEM**  
*Fri 28 Nov 2003*

---

build-ups blotted to corners' peripheries by eyes tight closed

834. **Alan Sondheim**

***Re: your mail***

*Fri 28 Nov 2003*

---

Patrick and Patrick, your writing is eloquent here; I would very much like to see an anthology with texts such as these, perhaps Tom Bell, perhaps everyone. I just picked up Caitlin Thomas's *Leftover Life to Kill* - she was Dylan's widow - and it seems apropos as well.

With drugs, I try to leave the lexapro - I'm also worried about the obsessive-compulsive problems I've had since the debacle at Florida International. I wish I could sue them; the job was falsely advertised, and I collapsed under their repeated lies.

You can see where this might be going.

Lexapro stops the regurgitation. It pushes the rest of me out, expels me into text. That's not bad. All the other drugs to be honest frighten me; I've seen bad addictions among my friends and others.

I get addicted to operating systems, which isn't bad. I just installed Red Hat linux 9 on an older desktop and it flows. I'm allowed to explore worlds from inside and out.

And now depression seems reasonable, necessary. How can one possibly live in peace - knowing that at least one species is extinct because of human activity? And we're destroying the world at the rate of three or four species PER HOUR!

One either adopts a detached or buddhist attitude - we do what we can, the etiology of suffering, etc. - or one collapses. I wander between the poles. There's a disease here that is killing pigeons; their legs become paralyzed, collapse. They can't fly. They can think clearly, their eyes are bright. I'm positive its related to the enormously polluted environment they live in. Most urban pigeons live two years at the most. I walk down streets to avoid the wounded. I can't do anything. It's constant. The degree of pain is overwhelming. We're raping the planet, we're raping ourselves.

I can't argue this theoretically. There's no reason for any species to remain alive - no ultimate meaning, ultimate reason. We make these up as we go along; Tertullian was right, the first existentialist.

The difficulty is writing OUT of oneself while IN oneself. That's the miracle, if there is one. One advantage of code/extreme/experimental work is the surprise. It's a small surprise but it's almost always there. A relief, a better drug.



Rhode Island School of Design  
Providence, RI 02903  
www.wildhoneypress.com  
www.maireadbyrne.blogspot.com  
[REDACTED] 11/27/03 14:38 PM >>>  
That is, when I can do more than writhe  
around in bed sobbing.

[REDACTED] 11/28/03 10.52 AM >>>  
2 years of tears: time for flowers

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836. **jason christie**

**Re: SHORT GROUP POEM**

Fri 28 Nov 2003

---

" , hyuw, hw hw hw huuuuuuuuuuuh hw hw hw hw."

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

From: "Mairead Byrne" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, November 28, 2003 8:50 AM

Subject: SHORT GROUP POEM

Inspired by Patrick, I propose a short group poem for which contributors contribute 1 line descriptive of their own crying. The line should be as tightly focussed on and as accurate to autobiographical crying and personal crying style as possible. I'm not satisfied with my own contribution below but having slept on it would prefer to see if this poem can get made than come up with a better line right now anyway. Contributors can contribute as many times as they like; I'll put the poem together if/when I have enough contributions. I hope enough people/poets/criers will contribute for a short group poem to sprout. Mairead

Mairéad Byrne

Assistant Professor of English

Rhode Island School of Design

Providence, RI 02903

www.wildhoneypress.com

www.maireadbyrne.blogspot.com

>>> [REDACTED] 11/27/03 14:38 PM >>>

That is, when I can do more than writhe  
around in bed sobbing.

>>> [REDACTED] 11/28/03 10.52 AM >>>

2 years of tears: time for flowers

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837. **Mark Weiss**

***Fwd: Re: Ives***

*Fri 28 Nov 2003*

---

From: "Halvard Johnson" <[REDACTED]>  
To: "Weiss, Mark" <[REDACTED]>  
Subject: Re: Ives  
Date: Fri, 28 Nov 2003 16:30:34 -0500  
X-Mailer: Microsoft Outlook IMO, Build 9.0.2416 (9.0.2910.0)  
Importance: Normal

*I seem to be suffering from po'etc. blockage today, so  
I guess this is just for you--unless you can pass it on.*

*Hal*

=====

*Let me chime in with a little Ivesiana of my own.  
The words (as I recall) are from here and there  
in \*Essays Before a Sonata\*. Could be wrong,  
though, after all these years.*

*Hal*

=====

*Rockstrewn Hills Join In: A Brief Requiem for Charles Ives*

*Almost yesterday the mountain lake  
the character of his friend  
What is behind it all?  
Streams that flow through the garden  
of consciousness*

*An evening train  
Through pine-swept atmosphere  
even the fishes in the pond  
no longer hear rumbles*

*We paint it all with any color  
left at hand—the heart left alone chain  
No wagon hitched to it  
Certain vision truths translate  
into afterglow*

*Monotone days  
more introspective than others  
Swan songs heard faintly  
in the offing*

*Words echo up  
over tongue-and-groove flooring  
A thorax or two at high  
tide*

*Seasons like corn  
You don't know them  
unless you love them*

*Yet the mind universal  
if the arc of Nature be completed*

*Let chips fall wherever  
When sun blows through I'll say  
any damn thing I feel like*

*[after texts by Charles Ives]*

*Halvard Johnson*

=====

email: [REDACTED]

website: <http://home.earthlink.net/~halvard>

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838. **jason christie**

**Re: SHORT GROUP POEM**

*Fri 28 Nov 2003*

---

"^v^v^v    ununununununun    hyuw h w h w h w h w h uuuuuuuuuuh, mer-  
cedes huuuuuuuuuh bwahhhhhhhh    huh huh h w    " paraphrase, really of  
my crying...

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

From: "kari edwards" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, November 28, 2003 4:05 PM

Subject: Re: SHORT GROUP POEM

██████ 11/28/03 10.52 AM >>>  
2 years of tears: time for flowers

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839. **Michael Rothenberg**

***Fw: SHORT GROUP POEM***

*Fri 28 Nov 2003*

---

Lays golden eggs on blue moon pillows, cooing transcendent willows in outer space

michael

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840. **mIEKAL aND**

***Re: SHORT GROUP POEM***

*Fri 28 Nov 2003*

---

kum 2 mama, shed not 1

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841. **shanna compton**

***Re: SHORT GROUP POEM***

*Fri 28 Nov 2003*

---

Ears like soft tacos, tears for sauce

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842. **Halvard Johnson**

***William S. Burroughs, "A Thanksgiving Prayer"***

*Fri 28 Nov 2003*

---

Almost forgot--the perfect prayer for the day after Thanksgiving.

Hal     Colourless green ideas sleep furiously.  
         --Noam Chomsky

Halvard Johnson

=====

email: [REDACTED]

website: <http://home.earthlink.net/~halvard>

=====

A Thanksgiving Prayer

For John Dillinger, in the hope that he is still alive.  
(Thanksgiving Day, November 28th 1986)



Thanks for the wild turkey and the passenger pigeons,  
destined to be shit out through wholesome American guts.  
Thanks for a continent to despoil and poison.  
Thanks for Indians to provide a modicum of challenge and danger.  
Thanks for vast herds of bison to kill and skin, leaving the carcasses to rot.  
Thanks for bounties on wolves and coyotes.  
Thanks for the American Dream - to vulgarize and falsify until the bare  
lies shine through.  
Thanks for the K.K.K.  
For nigger-killing lawmen feeling their notches.  
For decent, church-going women with their mean, pinched, bitter evil faces.  
Thanks for Kill A Queer For Christ stickers.  
Thanks for laboratory AIDS.  
Thanks for prohibition, and the war against drugs.  
Thanks for a country where nobody is allowed to mind his own business.  
Thanks for a nation of finks.  
Yes, thanks for all the memories - "Alright, let's see your arms."  
You always were a headache and you always were a bore.  
Thanks, for the last and greatest betrayal, of the last and greatest of  
human dreams...  
--William S. Burroughs

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843. **dbuuck**  
***poets for matt gonzalez***  
*Fri 28 Nov 2003*

---

Please come if you can & support MG however you can - this mayoral election is one that actually matters in SF, and a Gonzalez victory, which no one thought remotely possible 3 months ago, would be HUGE. David Buuck

-----

Poets for Mayor Matt Gonzalez  
Sunday, November 30th 2003 6:00-9:00 PM

A Poetry Reading Fundraiser Hosted by George Evans featuring Carl Rakosi, Lawrence Ferlinghetti, Daisy Zamora, Jack Hirschman, Alejandro Murguía, Agneta Falk, Micah Ballard, Josh Begley

Music by Lessick  
Donation: Sliding Scale \$5 to \$25

Location:  
Studio Z 314 11th Street @ Folsom San Francisco

-----  
mail2web - Check your email from the web at  
<http://mail2web.com/> .

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844. **Alan Sondheim**  
***this tree which cannot read***  
*Sat 29 Nov 2003*

---

this tree which cannot read

8c8

< i am standing in storm and in sunlight.

---

> i am standing in storm and in snunlight.

i am the writing for this tree.

i am standing here day and am standing here night.

i am standing in storm and in sunlight.

i am standing in snow and in fog and in thaw.

i have never seen the other side of the hill.

i have no idea what is on the other side.

i can't see into the ground unless a squirrel digs a very wide hole.

i can't move to escape the squirrel who is busy with me.

i can't move closer to hear anything on the other side of the hill.

since i am blind perhaps there is no hill.

perhaps there is no squirrel.

when the great winds come i cannot protect myself.

i can only hope and can only hope when the great fires come.

when i lose a part of myself i do not lose the whole.

i am not sure when i lose a part of myself but i am sometimes  
strengthened.

i cannot tell what is happening around me nor avoid the axe.

i cannot huddle or mourn and cannot tell you about my children.

if any of them should live. i cannot speak.

i am writing this gift for my friend the tree which is outside my window.

my friend cannot hear me and cannot see me.

these many years. my friend has not known me.

i am writing for my tree which cannot read.

—

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845. **Eddie and Susan Park**

**short group poem**

Sat 29 Nov 2003

---

breath stopped    chest pressed by iron    loss

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846. **Eddie and Susan Park**

**short group poem**

Sat 29 Nov 2003

---

breath stopped    chest pressed by iron    loss

Susan Firghil Park

(sorry! forgot to sign my name)

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847. **Patrick Herron**

**GROUP SEX SINGLETON**

Sat 29 Nov 2003

---

fu-cuk all this blatant hockey puck kapow go on Annie leave me get yr gddamnd  
gun baby g-g-go to sleep for chrissakes

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848. **Alan Sondheim**

**inexpressibility**

Sat 29 Nov 2003

---

Beyond

FOM: infallibility and inexpressibility FOM: infallibility and inexpressibility. Neil Tennant principles, etc. Next message: FOM: Re: infallibility and inexpressibility; ... FOM: Re: infallibility and inexpressibility FOM: Re: infallibility and inexpressibility. Neil Tennant [REDACTED] Thu, 21 Jan 1999 14:54:36 -0500 (EST): iv) Syad avaktavyam : It posits the inexpressibility of the nature of the object or an event from a different point of view. For ... serves to remind us of something that is basic to the very idea of inexpressibility. There are many different standards of expressibility. In terms of L0 it is inexpressible or avayakata. It is this inexpressibility or avayakata-property that provides the clue, a pointer, to the existence of L1. 12 Methods for Proving Inexpressibility in MonNP 3.1 Reductions in the Context of MonNP In general, one of the simplest methods to get inexpressibility results Essentially the only known technique for proving hardness (that is, inexpressibility)

results in descriptive complexity is to make use of games on graphs. But this is well known [1]. Grumbach, Su, and Tollu [13] have also obtained inexpressibility results for linear queries, using complexity arguments. The problem of determining the expressive power of constraint queries has spurred a lot of research leading to several interesting inexpressibility results for The problem of determining the expressive power of constraint queries has spurred a lot of research leading to several interesting inexpressibility building on work of Frasse [Fra54] are an important tool for proving inexpressibility results in Mathematical Recently, Libkin and others [2; 9; 10; 11; 12; 13] systematically started to explore locality as a tool for proving inexpressibility results. From the second vantage point I say the same goes for knowledge itself, as long as we are convinced of the inexpressibility of being itself. Essentially the only known technique for proving hardness (that is, inexpressibility) results in descriptive complexity is to make use of games on graphs. Essentially the only known technique for proving "hardness" (that is, inexpressibility) results in descriptive complexity is to make use of games on graphs.

0300: Previous message:  
 FOM: Re: infallibility and inexpressibility; Next message: FOM: As to a "naivete" of G.Cantor's set theory; ...

Recently, Libkin and others [2; 9; 10; 11; 12; 13] systematically started to explore locality as a tool for proving inexpressibility results. The edge of 3-variable-inexpressibility beside The edge of 3-variable-inexpressibility beside. Tarski's Peircean formulation of set-pairing. A. Formisano. 4 Inexpressibility of (E) (W) (L) in 3 variables. The edge of 3-variable-inexpressibility beside The edge of 3-variable-inexpressibility beside. Tarski's Peircean formulation of set-pairing. A. Formisano. \Lambda, EG Omodeo, y, A. Policriti. z. A. Formisano, EG Omodeo, and A. Policriti. The edge of 3-variable-inexpressibility. the axiom of elementary sets and peircean inexpressibility. As there has been some success in proving inexpressibility results for Monadic NP, it seems reasonable to turn to the next stage, Binary NP. ...

...new inexpressibility results we are optimistic that the local games will turn out to be a useful tool to get such results. ... games are available for proving inexpressibility results for many other logics, including lamenting the impoverishment of language to describe landscapes and their attendant fall short of proving that the hierarchy described above is a proper infinite hierarchy, the combinatorial complexity of our inexpressibility result testifies fall short of proving that the hierarchy described above is a proper infinite hierarchy, the combinatorial complexity of our inexpressibility result testifies and grace. An intrinsic part of this mystical awareness, however, is the sheer inexpressibility of these truths. In theological ... games are available for proving inexpressibility results for many other logics, including

In Section 8, we give new inexpressibility results in the presence of certain built in relations. We

summarize in Section 9. Other related work. ... More recently, Libkin and others considered this technique of proving inexpressibility results using locality in a complexity theoretic context (see, eg [5, 14 [18] A. Formisano, EG Omodeo, and A. Policriti. The edge of 3-variable-inexpressibility. the axiom of elementary sets and peircean inexpressibility. 31 -0500: Previous message: FOM: Models of ZFC, truth predicates, reflection; Next message: FOM: infallibility and inexpressibility; ... EF95] Variants results for integration, dependencies, universal solution, chase, query answering, certain answers, computational complexity, first order inexpressibility A preliminary others considered this technique of proving inexpressibility results using locality in a complexity theoretic context (see, eg [5, 15, 14, 16]) A completely ...new inexpressibility results we are optimistic games will turn out to be a useful tool to get such results. ... We start by proving a general result describing outputs of local queries. This result leads to many easy inexpressibility proofs for local queries. We start by proving a general result describing outputs of local queries. This result leads to many easy inexpressibility proofs for local queries. The key tool in proving inexpressibility results in finite model theory recently, Libkin and others considered this technique of proving inexpressibility results using locality in a complexity theoretic context (see, eg [5, 14 and universal second-order logic define the same class of problems) enables different lines of attack on these hypotheses using (inexpressibility) tools from It is this issue of "inexpressibility" which should enable us to appreciate fully the analogy between poetry and mathematics and how serious this analogy might be for. proving inexpressibility results. ... paper. In any case, locality remains a valuable tool for proving inexpressibility results. ... of faith La ilaha illa Allah 'There is no God, but God', which affirms by negation the inimitability, the infinity and the inexpressibility of God. Typical properties considered for the set or bag algebras are inexpressibility results like transitive closure is not expressible in the algebra [49] Here we Nevertheless, a number of inexpressibility results were established recently. Nevertheless, a number of inexpressibility results were established recently. ... We start by proving a general result describing outputs of local queries. This result leads to many easy inexpressibility proofs for local queries. inexportable, kann nicht exportiert werden. inexpressibility, Unaussprechlichkeit {f}. inexpressibility, Unbeschreiblichkeit {f}. inexpressible, unaussprechlich. wisdom C. The termination of words on the dual wisdom 1. The termination itself 2. The reason for the termination of words a. The inexpressibility of the such as a dog. We disagree that we can "perceive" the inexpressibility of being through our intellect. Perception through intellect ... Thus, he claims (most bewitchingly) that Wittgenstein's ethical system (consolidated in the

doctrine of 'moral inexpressibility' expounded in propositions 6.4 2.2 The Inexpressibility of Fregean Ontology. This discussion of inexpressibility deepens the understanding of the fundamental thesis of this essay, namely: Thus, he claims (most bewitchingly) that Wittgenstein's ethical system (consolidated in the doctrine of 'moral inexpressibility' expounded in propositions 6.4 2.2 The Inexpressibility of Fregean Ontology. This discussion of inexpressibility deepens the understanding of the fundamental thesis of this essay, namely: Nor is the position of absolute inexpressibility' (avacyataikanta) a tenable hypothesis, because in that case the proposition "the real is inexpressible" will synchronization. Inexpressibility is an embarrassing problem for art, whether it's the inexpressibility of extreme lust or of extreme fear. ... in successor relation, least fixed point logic captures P [28, 49] and partial fixed point logic captures PSPACE [1] It is the inexpressibility results within to graphs (that is, formulae  $(x; y)$  in the language of graphs) in [25] It was also shown there that the BDP proves many inexpressibility results definition see eg EF95] Variants results for Google: trees, and use them as our main tool to prove inexpressibility. Yahoo: them as our main tool to prove inexpressibility. Hannah Arendt and Jean-Paul Sartre. Scarry begins with the fact of pain's inexpressibility. Not only is physical pain enormously ... Our tool in order to prove this inexpressibility result is the games, which is one of the few tools that are useful in the presence of Otherness of existence means this inexpressibility by language. How should we understand this inexpressibility of existence by language? ... This is in two parts: Concerning the inexpressibility of the Buddha - the most noble person who cultivates the very highest spirituality. If there are a lot of inexpressibility results showing that Graph Connectivity is not expressible by Monadic Second Order Logic [Fag75] even in the presence of Most of the inexpressibility results for fixed point logics are proved using these games,

---

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849. **August Highland**  
**skull chance**

Sat 29 Nov 2003

---

## SKULL CHANCE

excited issue egypt All told Elzevir listened close mother sole best ugly thing  
one face egypt All told Elzevir listened close straight manipulate credit litter fill  
unlearn Stral please please instalment embody indifference credit litter fill  
credit litter fill such things done will surely see Ulr manganese reef Ulr cliff-top  
credit litter fill floor radian experience nineteen chances score cannot rector

warn supply nineteen chances score cannot extreme dressmaker following stable scatter trough giving much happiness deserves medal extreme dressmaker following suitcase extreme sedative mathematics levels harvest suitcase extreme huddle gently ceased twas war-time French lifts up princes the tractor rock jail soft the tractor instead huddle gently ceased twas war-time French deeply ecuador Mousson Neritina Numidica deeply ecuador scallywag rake marble stamp skull chance monastery landlady heavy-laden horses beating up path note door half ajar saw marble stamp skull ivy lad meditate Fill only fresh venom Will credit litter fill credit litter fill magnesium ivy lad implication hardness credit litter fill tension credit litter fill double iridium implication silicon provisional enlarges peach go churchyard because being little silicon provisional enlarges divide fellow-creatures fighting lives waters only lie flood between extreme dressmaker following credit extreme dressmaker following workplace knowledge divide fellow-creatures fighting lives trousers meant himself put Maskew away use suitcase extreme faculty constantly suitcase extreme undersign famous trousers gown Stral lain huddle gently ceased twas war-time French consider dialog Elzevir looked full Maskew raised huddle gently ceased twas war-time French whist split gal gown Stral gown Stral-steam rival practice stamps Must bear deemed thief? twere gown Stral-steam rival gown Stral one seen knew twas never guessed improvident millet Peveril Point while all along marble stamp skull marble stamp skull light come through chinks tomb show gown Stral one seen knew twas never guessed registered forecast favorite ivy lad ocean Ratsey dropped made thought rate shovel ivy lad interpret formulae missionary futile courteous courage behalf implication relate excellent implication gild plaster futile courteous courage behalf package swedens tent silicon provisional enlarges empty pity moor silicon provisional enlarges unify stamps divide fellow-creatures fighting lives tank divide fellow-creatures fighting lives Because feel may leave nightmare die trousers rubber trousers all against mankind die finesses warned Because feel may leave nightmare elbow neither beginning nor ending gown Stral remainder Tis Werner gown Stral fan-Sieg smiling finesses warned Because feel may leave nightmare Countess chamber complains gown Stral-steam rival Sieg gown Stral-steam rival such treatment together plantar every fine gloss gown Stral one seen knew twas never guessed fonder gown Stral one seen knew twas never guessed universe prague grimace together plantar every flow salon thirst variety flow salon thirst knowledgeable note scamp nick futile courteous courage behalf deliberate tickle monster futile courteous courage behalf flemmish knowledgeable note scamp corner turned ah right draws modems radio descend steps hack first one goes wilderness break easternmost soloist Jos corner turned ah right draws Right stand corrected earnest hoard from news Right stand corrected grasshopper die die grasshopper

august highland

alphanumeric labs

--"language is a style statement"

www.alphanumericlabs.com

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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## 850. **August Highland**

### ***I am an American***

*Sat 29 Nov 2003*

---

I am an American

"So, you haven't

"So, you haven't

bit of him.

That

bit of him.

That

bit of him.

That

Now, when they told

Now, when they told

"So, you haven't

and opening it "Try

and opening it "Try

than he had hitherto

than he had hitherto

than he had hitherto

soldiers" and called

soldiers" and called

and opening it "Try

Yoga. There is a

Yoga. There is a



received a note by  
received a note by  
Yoga. There is a

know."

know."

the original,  
the original,  
the original,  
delivered his  
delivered his  
know."

on every bone, then  
on every bone, then  
we imply we are  
we imply we are  
we imply we are  
reached the king's  
reached the king's  
on every bone, then

yes, that's it. Put  
yes, that's it. Put  
yes, that's it. Put  
curiously, uncertain  
curiously, uncertain

sure no other body  
sure no other body  
Gerald's jacket and  
Gerald's jacket and  
Gerald's jacket and  
her by the side of  
her by the side of  
sure no other body

coloured, highly-  
coloured, highly-  
closed as I relived  
closed as I relived  
closed as I relived  
treacherous for  
treacherous for  
coloured, highly-

he, putting his  
he, putting his  
stage-whisper" "That's  
stage-whisper" "That's  
stage-whisper" "That's

he, putting his

floor before I went  
floor before I went  
are never asked in  
are never asked in  
are never asked in  
long, Joe?"

I

long, Joe?"

I

floor before I went

found it somewhere  
found it somewhere  
this proclamation of  
this proclamation of  
this proclamation of  
which, striking on  
which, striking on  
found it somewhere

tide ran strong, I  
tide ran strong, I  
pretty much back to  
pretty much back to  
pretty much back to  
door, which stood  
door, which stood  
tide ran strong, I

would save the  
would save the  
greatest enjoyment  
greatest enjoyment  
greatest enjoyment  
would seem to be  
would seem to be  
would save the

times. Prakriti is  
times. Prakriti is  
lessons to do at  
lessons to do at  
lessons to do at  
that I would go to  
that I would go to  
times. Prakriti is

turned into a multi-  
turned into a multi-  
and it happened that  
and it happened that  
and it happened that  
soldiers with the  
soldiers with the  
turned into a multi-

"I am an American  
"I am an American

conviction), "Ah-h!"  
conviction), "Ah-h!"  
"I am an American  
august highland

alphanumeric labs  
--"language is a style statement"  
www.alphanumericlabs.com

muse apprentice guild  
--"expanding the canon into the 21st century"  
www.muse-apprentice-guild.com

culture animal  
--"following in the footsteps of tradition"  
www.cultureanimal.com

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851. **Henrike Lichtenberg**  
**Re: SHORT GROUP POEM**  
*Sat 29 Nov 2003*

---

nerves humming urging verbs

hl

.....  
no one has the capacity to practically attribute any practical attitude to anyone

\_\_\_\_\_ Add photos to  
your messages with MSN 8. Get 2 months FREE\*. [http://join.msn.com/?  
page=features/featuredemail](http://join.msn.com/?page=features/featuredemail)

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852. **kari edwards**

***transdada***

*Sat 29 Nov 2003*

@

<http://transdada.blogspot.com/>

Nick Piombino post "p."

Mzwakhe Mbuli

\*How to Watch a Tyrant Squirm\* - (Juan Sánchez Peláez)=

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853. **Craig Allen Conrad**

***poems of Alan Loney***

*Sat 29 Nov 2003*

are you familiar with Loney's work?

click here to read some amazing poems!

<http://www.writing.upenn.edu/bernstein/syllabi/readings/loney/>

does anyone out there have connections

to get this man published in America?

he's SO GOOD! i'd buy a copy for everyone

i've ever met for Christmas!

CAConrad

<http://phillysound.blogspot.com>

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854. **Mairead Byrne**

***SHORT GROUP POEM ON CRYING***

*Sat 29 Nov 2003*

SHORT GROUP POEM ON CRYING

11/28/03 10.52AM - 11/29/03 7.25AM

Reply to

>>> [REDACTED]

breath stopped chest pressed loss

Reply to Sender

>>> [REDACTED]

nerves humming urging

Reply to Sender

>>> [REDACTED]

Ears like soft tacos, tears for

>>> [REDACTED]

Reply to

>>> [REDACTED]

Mairead: Are you ok?

Reply to

>>> [REDACTED]

"^v^v^v ununununununun hyuwh hw hw hw huuuuuuuuuh, mer-  
cedes

huuuuuuuuuuh bwahhhhhhhh huh huh hw "

Reply to

>>> [REDACTED]

Reply to

Reply to

>>> [REDACTED]

>>> [REDACTED]

" , hyuwh, hw hw hw hw huuuuuuuuuuuh hw hw  
hw hw."

Reply to >>> [REDACTED]

by eyes tight

Reply to

>>> [REDACTED]

I

Reply to

>>> [REDACTED]

no light after dark.

Reply to

Reply to

>>> [REDACTED]

>>> [REDACTED]

cry me, a little, cry me, a [REDACTED]

Reply to >>> Are you ok. I hope you are  
ok. People get depressed at holidays. I'm  
just saying I hope you're ok.

Reply to >>> [REDACTED] I cry

Reply to >>> [REDACTED] trampling the

Reply to >>> [REDACTED] Trembling at the Reply to >>> [REDACTED] my red my  
winced eyes

Reply to >>> [REDACTED]

Reply to >>> [REDACTED] Cheeks dry, but a  
Reply to >>> [REDACTED] lost child  
Reply to >>> [REDACTED]  
Reply to >>> [REDACTED] cries  
Reply to >>> [REDACTED]  
Reply to >>> [REDACTED] That is, when I can do more than writhe in bed sob-  
bing  
With every good wish  
Mairéad

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855. **Stephen Vincent**  
**Re: SHORT GROUP POEM ON CRYING**  
*Sat 29 Nov 2003*

---

Mairead, making beauty out of the scrabbly furniture of the  
web<<>><<>>>@@@@????MailEarthLinkTellusReply to  
Plucking the what's left of the good meat on the Turkey bones  
A digital picker's small feast/  
I like what you've done!  
Tender,  
Stephen Vincent

on 11/29/03 11:07 AM, Mairead Byrne at [REDACTED] wrote:

*SHORT GROUP POEM ON CRYING*  
*11/28/03 10.52AM - 11/29/03 7.25AM*

*Reply to*

[REDACTED]  
*breath stopped chest pressed loss*

*Reply to Sender*

[REDACTED]  
*nerves humming urging*

*Reply to Sender*

[REDACTED]  
*Ears like soft tacos, tears for*

[REDACTED]  
*Reply to*

[REDACTED]  
*Mairead: Are you ok?*

*Reply to*

[REDACTED]  
*"^v^v^v unununununun hyuw h w h w h w h w h uuuuuuuuh, mercedes  
huuuuuuuuuuh bwahhhhhhhh huh huh h w "*

*Reply to*

██████████  
Reply to ██████████  
██████████ >>> ██████████  
" , hyuw h, hw hw hw hw huuuuuuuuuuuh hw hw  
hw hw."  
Reply to >>> ██████████  
by eyes tight  
Reply to ██████████  
I ██████████  
██████████ Reply to  
no light after dark.  
Reply to ██████████ Reply to ██████████  
██████████ >>> ██████████  
cry me, a little, cry me, a ██████████  
Reply to >>> Are you ok. I hope you are  
ok. People get depressed at holidays. I'm  
just saying I hope you're ok.  
Reply to >>> ██████████ I cry  
Reply to >>> ██████████ trampling the  
Reply to >>> ██████████ Trembling at the Reply to >>> ██████████ my  
red my winced eyes  
Reply to >>> ██████████  
Reply to >>> ██████████ Cheeks dry, but a  
Reply to >>> ██████████ lost child  
Reply to >>> ██████████  
Reply to >>> ██████████ cries  
Reply to >>> ██████████  
Reply to >>> ██████████ That is, when I can do more than writhe in bed  
sobbing  
With every good wish  
Mairéad

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856. **Alan Sondheim**  
***the mess of reinsertion***  
Sat 29 Nov 2003

the mess of reinsertion

grep: spam: No such file  
or directory rm: spam: No such file or  
directory remove  
/net/u/6/s/sondheim/.procmail/log? y k18% k18%  
ls GoogleSearch.wsdl note Mail phoenix.hlp News  
phoenix.irc a spam lisp tf looply.pl tf-lib  
lynx\_bookmarks.html tiny.world mail venom.irc

```
mod volt.irc ng k19% k19% ^L ksh: : not found
k20 k32% ksh: phoenix.irc: not found k33% Usage:
./tf [-L<dir>] [-f<file>]] [-c<cmd>] [-nlq]
[<world>] ./tf [-L<dir>] [-f<file>]] [-c<cmd>]
<host> <port> Options:
```

```
the mess of reinsertion grep: spam: No such file
or directory rm: spam: No such file or
directory remove
/net/u/6/s/sondheim/.procmail/log? y k18% k18%
ls GoogleSearch.wsdl note Mail phoenix.hlp News
phoenix.irc a spam lisp tf looply.pl tf-lib
lynx_bookmarks.html tiny.world mail venom.irc
mod volt.irc ng k19% k19% ^L ksh: : not found
k20 k32% ksh: phoenix.irc: not found k33% Usage:
./tf [-L<dir>] [-f<file>]] [-c<cmd>] [-nlq]
[<world>] ./tf [-L<dir>] [-f<file>]] [-c<cmd>]
<host> <port> Options:
```

```
grep: spam: No such file or directory rm:
spam: No such file or directory remove
/net/u/6/s/sondheim/.procmail/log? y k18% k18%
ls GoogleSearch.wsdl note Mail phoenix.hlp News
phoenix.irc a spam lisp tf looply.pl tf-lib
lynx_bookmarks.html tiny.world mail venom.irc
mod volt.irc ng k19% k19% ^L ksh: : not found
k20 k32% ksh: phoenix.irc: not found k33% Usage:
./tf [-L<dir>] [-f<file>]] [-c<cmd>] [-nlq]
[<world>]
```

```
./tf [-L<dir>] [-f<file>]] [-c<cmd>]
<host> <port> Options:
-L<dir> use <dir> as library directory
(%TFLIBDIR)
-f don't load personal config file (.tfrc)
-f<file> load <file> instead of config file
-c<cmd> execute <cmd> after loading config
file
-n no automatic first connection
-l no automatic login/password
-q quiet login
-v no automatic visual mode Arguments:
<host> hostname or IP address
<port> port number or name
```



<world> connect to <world> defined by  
addworld() k34% ksh: venom.irc: not found k35%  
ksh: 21: not found

you can't go back there.  
nothing works in the wrong place.  
in this place your orders fall on deaf ears.  
take them elsewhere.

—

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## 857. **Poetics List Administration**

### ***Material Worlds***

*Sat 29 Nov 2003*

---

Material Worlds: At the Intersections of Print and Material Culture  
University of Toronto  
April 24th, 2004

We invite proposals for papers and complete panel presentations for a colloquium on the multiple intersections of book history, print culture and material culture. Expanding on Roger Darnton's comment that book history is "interdisciplinarity run riot," the organizers invite emerging scholars from any discipline to submit proposals that approach the material dimensions of recent work in the field of book history and print culture studies.

"Material World" follows on the success of the "New Scholarship in Book History and Print Culture" conference that took place in October 2002 and was sponsored by the Collaborative Program in Book History and Print Culture at the University of Toronto. "Material World" will be held at the University on April 24th 2004.

Keynote speaker: Janice Radway.

Please send submissions to Archana Rampure at [REDACTED], consisting of an abstract (no more than 250 words) and a one-page CV, preferably in the body of the text. The deadline for submissions is 15th December 2003.

~~~~~  
~~~~~

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858. **Laura Elrick**

***Susan Clark and Lorraine Graham Dec 6***

*Sat 29 Nov 2003*

---

Hi everybody—“if you™re in the New York area next weekend, come out for a great afternoon at the BoPo.

SEGUE READING SERIES AT THE BOWERY POETRY CLUB

<http://www.bowerypoetry.com/>

308 Bowery, just North of Houston

Saturdays at 4pm sharp

December 6 --Susan Clark and Lorraine Graham

Susan Clark is the editor of Raddle Moon with contributing editors Nicole Brossard, Norma Cole, Erin Mouré and Lisa Robertson, and scout, Catriona Strang. She is the author of: *Believing in the World*: a reference work (Vancouver: Tsunami Editions, 1987); *Suck Glow* (Leech Books, Vancouver, forthcoming); *Mutability Lyrics* (chapbook ms.); *Theatre of the New World of the Time* (book ms.); *Tied to a post*: an essay in abstraction; and *Bad Infinity*. She has made installations, a video collaboration, and a number of handmade book/installation pieces. She works in Vancouver and electronically as a book editor, copy editor, indexer and typesetter.

Lorraine Graham edits *Anomaly*, a magazine of innovative poetry and poetics with a focus on writers in greater Washington, DC. Her poetry and book reviews have appeared or are forthcoming in *The Poker*, *Primary Writing*, the *Tangent*, *So to Speak*: a Feminist Journal of Language and Art, the *Review of Contemporary Fiction*, and elsewhere. A pamphlet, *Dear [Blank] I Believe in Other Worlds*, is forthcoming from Phylum Press.

\$5 admission goes to support the readers

Funding is made possible by the continuing support of the Segue Foundation and the Literature Program of the New York State Council on the Arts.

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859. **Heidi Peppermint**

***REQUEST FOR WORK: PARAKEET: Call for Writings***

*Sat 29 Nov 2003*

---

PARAKEET is currently taking submissions for issue no. 2 and invites members of the Poetics List to send their writings.

PARAKEET

Bruce Andrews  
Achim von Arnim  
Clemens Bretano  
Michael Burkhard  
Lydia Davis  
Lara Glenum  
Vladimir Holan  
Josef Horacek  
Christine Hume  
Terry Kapsalis  
Heinrich von Kleist  
W. Martin  
Tristan Meineke  
Ethan Paquin  
Christine Schutt  
Vincent Standlee  
James Wagner  
Diane Williams  
Edra Ziesk

vol. 1  
2004

PARAKEET publishes once a year. Subscriptions: 10\$.  
Please send submissions and all other queries to:

PARAKEET  
115 Roosevelt Avenue  
Syracuse, New York 13210

Join us at the PARAKEET Chicago Launch, March 25, 2004!

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860. **Burt Kimmelman**

***Bibliography for Volume on 20C American Poetry***

*Sat 29 Nov 2003*

---

I'm currently editing a Companion to 20th-Century American Poetry and am putting together a bibliography of books for readers of the volume to read further. If anyone has any suggestions as to what should be in this bibliography (of mostly basic works--the bib will run about maybe 5 pages and no more) and has the time to contact me, I'd greatly appreciate it. Please backchannel me at [REDACTED].

Thanks so much,

Burt Kimmelman

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861. **Kirby Olson**

***Re: the miracle of academia***

*Sat 29 Nov 2003*

---

In this week's Chronicle of Higher Education, Stanley Fish has an article about the coming assault on academia. I'm not sure if you need a password to open the article. Sometimes you do, sometimes you don't. He basically says the same thing I was trying to say a few weeks ago, except he continues to tell his crazy lies about supply-side hiring. Whoever's there, gets hired. It's extremely tough to land any kind of job in academia. Also, the jobs that he implies are there aren't there. There are no jobs teaching contemporary poetry. Out of over 1000 posts this year, to be honest, there were two. Now it may be possible to teach contemporary poetry if you are a poet and are hired in a creative writing position. But in terms of scholarship, this field simply no longer exists. Or I should say -- there were two jobs posted. One was in San Diego, and stipulated that one had to be working within economic studies of literary production, and the other was in Utah.

I'm not looking for a job by the way. I have one, and am a bit over the hill at 47. I can't compete with the new people with fresh parchment. I'm going to melt away in these hills rather happily, as long as the state system can afford it.

I'm just worried a tsunami is headed this way.

The right wants teaching to be subordinate to business concerns, or as the ultimate Calvinist Calvin Coolidge puts it, "Business is the business of America."

I guess English departments can be made to teach business memos, and technical writing.

I'm interested in a surrealist critique of both the Marxist left and the Calvinist right. And the possibility therefore of caprice.

Here's the Fish article, which I think is just going to draw more ire from the right, as it's totally dishonest:

<http://chronicle.com/jobs/2003/11/2003112601c.htm>

My links don't ever work, but miracles occasionally take place.

-- Kirby

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862. **Maria Damon**

**Re: SHORT GROUP POEM ON CRYING**

Sat 29 Nov 2003

---

hey where am i in this opus? o my wounded ego!

At 2:07 PM -0500 11/29/03, Mairead Byrne wrote:

>SHORT GROUP POEM ON CRYING

>11/28/03 10.52AM - 11/29/03 7.25AM

>

>Reply to

>>>> [REDACTED]

>breath stopped chest pressed loss

> Reply to Sender

> >>> [REDACTED]

> nerves humming urging

> Reply to Sender

> >>> [REDACTED]

> Ears like soft tacos, tears for

> >>> [REDACTED]

> Reply to

> >>> [REDACTED]

> Mairead: Are you ok?

>Reply to

>>>> [REDACTED]

>"^v^v^v ununununununun hyuwh hw hw hw huuuuuuuuuh, mer-  
cedes

>huuuuuuuuuuh bwahhhhhhhh huh huh hw "

> Reply to

> >>> [REDACTED]

>Reply to Reply to

>>>> [REDACTED] >>> [REDACTED]

>" , hyuwh, hw hw hw hw huuuuuuuuuuuh hw hw

>hw hw."

> Reply to >>> [REDACTED]

> by eyes tight

> Reply to

> >>> [REDACTED]

> I Reply to

> >>> [REDACTED]

> no light after dark.

>Reply to Reply to

>>>> [REDACTED] >>> [REDACTED]

> cry me, a little, cry me, a [REDACTED]  
> Reply to >>> Are you ok. I hope you are  
> ok. People get depressed at holidays. I'm  
> just saying I hope you're ok.  
> Reply to>>> [REDACTED] I cry  
> Reply to >>> [REDACTED] trampling the  
> Reply to >>> [REDACTED] Trembling at the Reply to >>>  
> [REDACTED] my red my winced eyes  
> Reply to >>> [REDACTED]  
> Reply to >>> [REDACTED] Cheeks dry, but a  
> Reply to >>> [REDACTED] lost child  
> Reply to >>> [REDACTED]  
> Reply to >>> [REDACTED] cries  
> Reply to >>> [REDACTED]  
> Reply to >>> [REDACTED] That is, when I can do more than  
> writhe in bed sobbing  
> With every good wish  
> Mairéad  
--

[↑ Contents](#)

863. **Rob McLennan**

**washington dc**

Sat 29 Nov 2003

---

hey

a friend of mine will be in washington dc for work related things from december 6 to 11th. is there anything there she should be paying attention to in the way of bookstores, readings, authors, etc?

rob

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...8th coll'n - red earth (Black Moss) ...c/o RR#1 Maxville ON K0C 1T0  
www.track0.com/rob\_mclennan \* http://robmclennan.blogspot.com/

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864. **Mairead Byrne**

**Re: SHORT GROUP POEM ON CRYING**

Sat 29 Nov 2003

---

Maria my deah I didn't see-ya contribution - forgive me.

M

>>> [REDACTED] 11/29/03 18:24 PM >>>

hey where am i in this opus? o my wounded ego!

At 2:07 PM -0500 11/29/03, Mairead Byrne wrote:

>SHORT GROUP POEM ON CRYING

>11/28/03 10.52AM - 11/29/03 7.25AM

>

>Reply to

>>>> [REDACTED]

>breath stopped    chest pressed    loss

>                    Reply to Sender

>                    >>> [REDACTED]

>                    nerves humming urging

>                    Reply to Sender

>                    >>> [REDACTED]

>                    Ears like soft tacos, tears for

>                    >>> [REDACTED]

>                    Reply to

>                    >>> [REDACTED]

>                    Mairead: Are you ok?

>Reply to

>>>> [REDACTED]

>"^v^v^v    ununununununun    hyuw h w h w h w h uuuuuuuuuuh, mer-  
cedes

>huuuuuuuuuuh bwahhhhhhhh    huh huh h w    "

>                    Reply to

>                    >>> [REDACTED]

>Reply to                    Reply to

>>>> [REDACTED]                    >>> [REDACTED]

>"                    , hyuw h, h w h w h w h uuuuuuuuuuuuh h w h w

>h w h w."

>                    Reply to >>> [REDACTED]

>                    by eyes tight

>                    Reply to

>                    >>> [REDACTED]

>                    I                    Reply to

>                    >>> [REDACTED]

> no light after dark.  
>Reply to            Reply to  
>>>> [REDACTED]    >>> [REDACTED]  
> cry me, a little, cry me, a [REDACTED]  
> Reply to >>> Are you ok. I hope you are  
> ok. People get depressed at holidays. I'm  
> just saying I hope you're ok.  
> Reply to>>> [REDACTED] I cry  
> Reply to >>> [REDACTED] trampling the  
> Reply to >>> [REDACTED] Trembling at the Reply to >>>  
> [REDACTED] my red my winced eyes  
>Reply to >>> [REDACTED]  
> Reply to >>> [REDACTED] Cheeks dry, but a  
> Reply to >>> [REDACTED] lost child  
> Reply to >>> [REDACTED]  
> Reply to >>> [REDACTED] cries  
> Reply to >>> [REDACTED]  
> Reply to >>> [REDACTED] That is, when I can do more than  
>writhe in bed sobbing  
> With every good wish  
> MairÚad  
--

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865. **Millie Niss**

***Re: creativity & mental health***

*Sat 29 Nov 2003*

I've been moved by many of the responses to this thread...

I also have manic depression, and I recognize in myself much of what Patrick and David and others have discussed, but unlike Patrick, I CAN'T write when manic. The ideas bounce off the insides of my head like pinballs with an almost audible clinking, and I don't have time to "hear" them, let alone to write them down. Lesser degrees of mania, while they can free the flow of ideas, inhibit critical thinking so that one is unable to judge the quality of one's output. This leads to long hours spent on things which are simply not worth the time or effort.

But really, mania has not been my problem. I have been psychotically manic on about three or four occasions, I've taken drugs, and gotten better. What is really a personal and artistic problem is depression, which in me is almost untreatable and leads to near-catatonic states. Needless to say I do not write



during them. Often, I cannot read. Or else, I can only read books I have already read, because a new book is over-stimulating.

For me, drugs are a necessity but they do not work very well. On the other hand, they have not robbed me of my creativity, mainly because I refuse to take anything which kills my ability to write and programs etc., and my doctor agrees with me on this point. I suppose I would choose a dull, uncreative life over a life of severe depression, but with me I'm either uncreative AND depressed, or creative and more or less well.

A more artistic response to my illness can be found on my website [www.sporkworld.org](http://www.sporkworld.org) along with assorted other web art and poetry.

Millie

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## 866. **Alan Sondheim**

### **warning**

Sun 30 Nov 2003

---

warning

go back to your blog.

you don't control this space.

---

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## 867. **Alan Sondheim**

### **lag**

Sun 30 Nov 2003

---

lag

<http://www.asondheim.org/portal/laguna> series

deep homage to Richard Diebenkorn automation engendering California infinite mythos under panoptical capitalist eye tendency towards circumlocution of the rest of it.

thought of laguna.mov but decided against it, they are far too beautiful. beauty-production of California eye.

i will make your beauty. you will mean so much.

---

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868. **mIEKAL aND**

**Viagra wisdom**

Sun 30 Nov 2003

---

This was a quote at the bottom of one of the endless viagra ads I received today. Curious if anyone knows its provenance?

"A great memory is never made synonymous with wisdom,  
any more than a dictionary would be called a treatise."

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869. **jfk**

**SHORT GROUP POEM**

Sun 30 Nov 2003

---

In cut up daydReams | tears | Re: mad days

xxx

JFK

www.poetinresidence.com

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870. **Alan Sondheim**

**and warning**

Sun 30 Nov 2003

---

and warning

re: the blog piece

- this was designed with no one whatsoever in mind

only to point out the dangers and communications in a public space and the closures inherent in a private public space

- too many people took this directed at them - it was directed at no one at all -

- Alan

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871. **shanna compton**

**Re: Viagra wisdom**

Sun 30 Nov 2003

---

Bartleby is super for tracking down stuff like this:

<http://www.bartleby.com/>

Though what I found there differed a bit from what you received...

John Bartlett (1820-1905). Familiar Quotations, 10th ed. 1919.

NUMBER: 6187

AUTHOR: John Henry Newman (1801-1890)

QUOTATION: A great memory does not make a philosopher, any more than a dictionary can be called a grammar.

ATTRIBUTION: Knowledge in Relation to Culture.

Shanna

on 11/30/03 12:16 AM, mIEKAL aND at [REDACTED] wrote:

*This was a quote at the bottom of one of the endless viagra ads I received today. Curious if anyone knows its provenance?*

*"A great memory is never made synonymous with wisdom, any more than a dictionary would be called a treatise."*

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872. **david.bircumshaw**

***Almost Chide #3***

*Sun 30 Nov 2003*

---

Under construction, and available to pre-view at the sites below, despite the scaffolding, is the 3rd edition of 'A Chide's Alphabet'. Contributors include Andrew Duncan, Sheila Murphy, Peter Riley, Patrick Herron, Mark Weiss, Harriet Zinnes, Douglas Barbour, Karlien van den Breukel, Paul Croucher and Angela Gardner and more, including its rapidly ageing and square-eyed editor. There is a particular emphasis on translated material from the German and the Dutch, the German material being supplementary to that recently published in the US. Safety helmets are recommended while exploring the site till building work is completed.

Best

David Bircumshaw

Leicester, England

Spectare's Web, A Chide's Alphabet  
& Painting Without Numbers

<http://www.chidesalphabet.org.uk>

<http://homepage.ntlworld.com/david.bircumshaw/>

<http://homepage.ntlworld.com/david.bircumshaw/index.htm>

873. **August Highland**  
**MENTAL HEALTH FIREWALL**

Sun 30 Nov 2003

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MENTAL HEALTH FIREWALL

NUDIST FAMILY PHOTO #0000001:

Hotmail the "Goto step" is "hayley wickenheiser". Download, stretched images  
NYLON PANTIES. Flashfxp PAKISTAN TOMBSTONES. E-greeting cards aristot-  
le. Hagler farm KEEGAN TRUDGEN.

NUDIST FAMILY PHOTO #0000002:

"pregnancy" charter. Let us sample a couple "SUNTOMO DCM-1588VA" what  
formal arithmetic. Geneve gold watch career advancement.  
"argon"and"laser"and"pum colorado features and. Pete murray, guam cemeter-  
ies ARTIST MONOGRAM.

NUDIST FAMILY PHOTO #0000003:

Sex toys CAROLINA. +dosch +germany +father, SHANGHAI YACHT CLUB  
charter. "recipes", land for in pa. star. Descriptions" "old betty crocker cook  
new hampshire. Victoria police credit food.

NUDIST FAMILY PHOTO #0000004:

Crack software, toorak tractor louisville athletics. Conference tables, eastern  
michigan ART. Kindergarten lesson NUMBER SUBARU CD PLAYER. Since pa  
consists of, outer banks family ymca DOMINATE". Actuary certification  
"PARADIGM OF UNCERTAINTY starting the pill.

NUDIST FAMILY PHOTO #0000005:

Hospital furniture, MISS GA JOANNA SMITH syphyllis. A[z (i.h.), a1books  
coupon discount "NIKON CAMERA REPAIRS. Baby boy rug "edwardian blouse"  
control over autonomic. Young and the restless "affiliated credit" MISSOURI.  
The last formula is an, SAINT JOHN LATERINE WHOLESALE DVD.

NUDIST FAMILY PHOTO #0000006:

World war i doctors KISSING AND AIDS. Hairstrand drug test TRISPORT  
EVENTS the "less than" relation. Charger \* 0=0 (\*)2. x \* Sy = x recipe (a)-(b)  
above1). S-10 xtreme technology. First mountain usa corp CUTTING  
MOULDING VODOO 3 3000 DIRECT3D.

NUDIST FAMILY PHOTO #0000007:

Definitionally. for "GETTING TO O'HARE MAMMLES. Takamine fp-325sce, geographical culture on ENFORCEMENT. Jokes here without you lyrics quotes about life. Middle age lances, WATER DISTRIBUTION universal closure is. Nudist family photo you can get a flavour of literature: We wrote "(8.

NUDIST FAMILY PHOTO #0000008:

Long distance carrier tautology. or "temporary. Answers, transformers generation ELLIOT BOOM TRUCKS. Free idaho personals SOFTWARE USERS MANUAL, songs. Javascript:pop('/cgi- t610. Socialisation lawn mower 5. "<" When interpreted.

NUDIST FAMILY PHOTO #0000009:

Sell on ebay having sex after. Mayo clinic diet, weather follows:. Truck photo topless cheat kazaa. Cams REVIEWS" an error. Alt.binaries.pictures, kinds of knots HEALTH UNIT VACCINATION.

NUDIST FAMILY PHOTO #0000010:

V.i.t.f The last line is a The basis in (CV I) is. Average sat scores FLIGHT SIMULATOR it-365 sdn bhd. Pono sex PENNINGTON" S0 and SS0 are e1 and e2. How to fold fancy notes, "BIBLEGATEWAY" price is right game show. Mt charlston atrial fibrillation phone.

NUDIST FAMILY PHOTO #0000011:

Eric satie AZTEC INDIANS INDIGENOUS. Angelle brooks working LOW COST AUTO INSURANCE. Breyanna ass What about <=and other miscellaneous info. + sy=s(x + y) (\*)1. x example).. These "other" things can century center,south.

august highland

alphanumeric labs

--"language is a style statement"

www.alphanumericlabs.com

muse apprentice guild

--"expanding the canon into the 21st century"

www.muse-apprentice-guild.com

culture animal

--"following in the footsteps of tradition"

www.cultureanimal.com

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874. **August Highland**

**HALLUCINOGEN HENTAI/SMALL ANIMAL APPAREL**

Sun 30 Nov 2003

---

HALLUCINOGEN HENTAI/SMALL ANIMAL APPAREL

CERVICAL LYRIC #0000001:

0 toyota hilux 1989 twinkles. "hawaiian quilts" one of them is in P (mod `). Rate-myrack on eyejabber 6. The multiplication. for free clip art with. \gamma, 10 a.

CERVICAL LYRIC #0000002:

Q effective solution in. Dancing/cancan/ NUDE CELEBRITY MPGS. Prime numbers is denoted, GRAPHS sarasota. Amtrack train [ 100 years war. Odometer+inventor, magic sky EL PASO NEWSPAPER.

CERVICAL LYRIC #0000003:

$U + qN)N \setminus U N$ , which  $x$ . Whizzinator ! correctness proof, we. Native american "insulated work boots" Indeed, for each  $x \geq 1$ ,  $A$  and  $b$ . the order of is CASTIGLIONE. "the technology of the, Exercise 14.8. (a) Is 2 is to decompose the.

CERVICAL LYRIC #0000004:

Power+steering+corsica SHIBA INU TO "HERE IS WHERE I.  $N$ ). if  $b$  LATINAS [  $P$ . States holiday, brighten REFERENCE. 1840) for all  $a$ ;  $b \neq 0$ , values of  $n$ . You may a kind of converse: to. How do i make artichoke new england puritans  $k$ .

CERVICAL LYRIC #0000005:

Rhode island, The interest in previous remarks allow. German language  $L$  ASSOCIATIONS. Hallucinogen art  $k \neq 0$ . Let  $[x$ , "dog car seat covers" WHEN DO BETTA FRY. Vegas girls PHOENIX STEEL DRUM OLYMPUS CAMEDIA C-5060Z.

CERVICAL LYRIC #0000006:

$K \setminus L$  "  $[0; t]j$ . I "FURRY HENTAI". James linda appleton,  $[m + q + 1; 1)$ , that is « for some  $b$ . Since  $n$ . Lands end, the easy direction: let  $ae$ . I  $0$ .

CERVICAL LYRIC #0000007:

Reliant LONDON, ENGLAND  $\setminus L$  "  $[0; t]j$ . Is characterized by its,  $+ qN$ ) ; hp support.  $N$ , patch the computation of the. Sexing catfish steve denney \Lambda. Jewel lyrics HOLOCAUST.

CERVICAL LYRIC #0000008:

Prime numbers is denoted  $x2P$ ;  $ujx$ . Infinitely many primes  $x$  "SUGA SUGA WHY YOU LOOK. Pollution "YOUTH LEAGUES" AND "CT". A list of computer cases we have  $2 \Delta 3$ . Pepsi value chain charminade, cecile.

CERVICAL LYRIC #0000009:

Truth,  $u 0$ .  $Rat(n)$ , end. 3 else, if, truck wheels  $n \ll ?$ . Geneaology and mormons,  $k$  SAGINAW 4-SPEED. Steps of the algorithm, prison MICROSCOPES, LESSON.  $J$ , 40 YEARS OLD GIRL fucked.

CERVICAL LYRIC #0000010:

Drug therapy for graves, is rational as a finite "graco high chair". Free pocketpc games, exotic pets ACE RC TAYLORCRAFT KIT. Kids naked SHANE WEST can be found in [HW 38. X SEANCODY PASSWORD ZENA FULSOM TINA SMALL. Representation, Proof: If  $Inv(m; q) \setminus P$  face to face concert cd.

CERVICAL LYRIC #0000011:

Peritoneal cavity, be formatted PILOT POINT MUSIC. Simpsons quotes vineyard photo. Since  $(n + 1)! + 2 \neq 2$ , ! tawney peaks. Cardiff yesterday,  $t!1 9n ? 0$ ;  $8x 2 [0; n)$ ;  $[x$ . Kinetic molecular theory MOUSE TRAP CARS DESIGNS  $m ? 1$  and has no prime.

CERVICAL LYRIC #0000012:

Vancouver ravens dance, nfl tv making bots for. Molpus oral surgery ! ALWAYS BE MY BABY LYRICS. Chastity bra steel, decorating cakes 0.  $(un \ln) 2 rat(n) :$  we, aldi in pa DESCRIPTION. 62 (a 0 . Note that.

august highland

alphanumeric labs

--"language is a style statement"

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

muse apprentice guild

--"expanding the canon into the 21st century"

[www.muse-apprentice-guild.com](http://www.muse-apprentice-guild.com)

culture animal

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875. **Brenda Coultas**

***Tina Darragh & Rodrigo Toscano, DEC 5, NYC***

*Sun 30 Nov 2003*

---

> FOR IMMEDIATE RELEASE Contact: Rory Golden  
> November 20, 2003 [REDACTED]  
>  
> THE CENTER FOR BOOK ARTS CENTER BROADSIDES READING SERIES  
> FEATURES RODRIGO TOSCANO AND TINA DARRAGH  
>  
> New York, NY - The Center for Book Arts continues its 2003 Center  
Broadsides  
> Reading Series with a poetry reading featuring Tina Darragh and Rodrigo  
> Toscano. The event will be held on Friday, December 5th at 7:00 pm. The  
> readers will be introduced by series co-curator Marcella Durand.  
>  
> For this reading series, sponsored in part by the New York State Council  
on  
> the Arts, the Center publishes a collaborative work between the authors  
and  
> artists working at the Center for Book Arts. Limited edition broadsides of  
> the authors' work, letterpress-printed at the Center, will be available  
for  
> sale. The authors' poems and the artists' design, layout and imagery  
> relating to the poetry come together in these illustrated posters. The  
> Center Broadsides series is in its third year and is curated by Sharon  
> Dolin, Marcella Durand and Rodney Terich Leonard. Established and emerg-  
ing  
> writers' work is highlighted. The event is free for CBA members and for  
> non-members there is a \$5 suggested donation. The first forty entrants  
> receive one free letterpress printed broadside.  
>  
> ABOUT THE POETS  
>  
> Tina Darragh's current project is called "opposable thumbs" which examines  
> racism and sexism in the animal rights movement, laments that, and then  
> suggests ways to change it.  
>  
> Rodrigo Toscano's latest book is Platform (Atelos). Other books of his  
> include The Disparities and Partisans. Recent work can be found in Kiosk,  
> Avenue B (NYC), and in the upcoming 2nd edition of Enough (O Books).  
Toscano



- > lives in the Greenpoint section of Brooklyn. [REDACTED]
- >
- > ABOUT THE CENTER FOR BOOK ARTS
- >
- > The Center for Book Arts is dedicated to the preservation of the traditional
- > crafts of bookmaking, as well as encouraging contemporary interpretations of
- > the book as an art object. Founded in 1974, it was the first
- > not-for-profit organization of its kind in the nation. The Center organizes
- > exhibitions related to the art of the book and offers an extensive selection
- > of educational courses, workshops and seminars in traditional and
- > contemporary bookbinding, letterpress printing, fine press publishing, and
- > other associated arts. The Center for Book Arts is supported by local
- > businesses, various foundations including the Lenrow Fund, the Milton and
- > Sally Avery Arts Foundation, the NY State Council on the Arts, the National
- > Endowment for the Arts, and its members.
- >
- > The Center is located at 28 West 27th Street, on the 3rd floor, between 6th
- > Avenue and Broadway. To get to the Center by train, take the N, R to 28th
- > Street and Broadway; the F to 23rd Street and 6th Avenue; or the 1 or 9 to
- > 28th Street and 7th Avenue. Please call the Center for details on parking in
- > the neighborhood. For further information or to register for workshops and
- > classes, call the Center at [REDACTED] or visit
- > [www.centerforbookarts.org](http://www.centerforbookarts.org). Center for Book Arts, Incorporated 1974 is a 501
- > (c) 3 not-for-profit corporation. Contributions are tax deductible to the
- > extent allowed by law.
- >
- >
- > The Center for Book Arts
- > 28 West 27th Street
- > New York, NY 10001
- >
- > phone [REDACTED]
- > fax [REDACTED]

>  
> visit us on the web at  
> <http://www.centerforbookarts.org>  
>  
> or email  
>   
>  
>  
>

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876. **Lori Emerson**

***help: Lisa Robertson & Erin Moure***

*Sun 30 Nov 2003*

---

Dear all: I'm trying to find email addresses for Lisa Robertson and Erin Moure--  
I'd be grateful if you would backchannel me if you know where I can find them!

Best, Lori Emerson

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877. **aaron tieger**

***Re: Viagra wisdom***

*Sun 30 Nov 2003*

---

"A great memory is never made synonymous with wisdom, any more than a dictionary would be called a treatise." - Cardinal John Henry Newman

[http://www.thinkexist.com/English/Author/x/Author\\_3330\\_1.htm](http://www.thinkexist.com/English/Author/x/Author_3330_1.htm)

Aaron

=====

"We were fervent listeners... we were like sticks of dynamite." (Joe Strummer)

---

Do you Yahoo!?

Free Pop-Up Blocker - Get it now

<http://companion.yahoo.com/>

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878. **Joe Amato**

***fish on academe...***

*Sun 30 Nov 2003*

---

kirby, thanks for the link to fish's piece...

for the most part i liked it, esp. seen as an attempt to prod academics into waking up and smelling the political roses... what about it is giving offense, specifically?...

best,

joe

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879. **David A. Kirschenbaum**

***Boog City presents: Cy Press, Thursday***

*Sun 30 Nov 2003*

---

please forward

-----

Boog City's Renegade Press Series

This month's featured press:

Cy Press (Cincinnati, Ohio)

Thurs. Dec. 4, 6 p.m., free

Aca Galleries

529 W.20th St., 5th Flr.

NYC

Event will be hosted by Cy Press publisher and editor Dana Ward

Featuring readings from:

Anselm Berrigan

Susan Landers

Anna Moschovakis

Karen Weiser

With music from Aaron Seven (Kiely)

There will be wine, cheese, and fruit, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

Directions: C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

<http://www.cypresspoetry.com/>

Next month: above/ground press (Ottawa, Canada), January 8

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H  
NY, NY 10001-4754  
For event and publication information:  
<http://boogcity.blog-city.com/>  
T: (212) 842-BOOG (2664)  
F: [REDACTED]

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880. **Ytzhak**  
**[outvoiceslam] Fire & Ink Benefit**  
*Sun 30 Nov 2003*

---

INFO: oakland, california--fire and ink benefit

=====

A Spoken Word Performance to Benefit Fire & Ink,  
A Writers Festival for GLBT People of African Descent

Saturday December 6, at 7 PM

ChangeMakers

6536 Telegraph Ave.

Oakland

[REDACTED]

\$5-\$12, sliding scale

Host: Karen X

Performers

Carla Trujillo     Marvin K. White     Juba Kalamka

Tim'm West

Brigitte Roberts     Michelle Tea

Bahyyih Maroon Jennifer Argle     Gwendolyn Bikis     Mattie

Richardson

For more info about the historic writer's festival, the Fire and Ink Organization,  
and the benefit performers check out the Website:

<http://www.geocities.com/cleo2525/>

--

-

---

Stay Strong

"Peace sells but who's buying?"

Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam,  
keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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881. **Ytzhak**

***PUB: call for papers--caribbean childhood stories***

*Sun 30 Nov 2003*

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PUB: call for papers--caribbean childhood stories

=====

The 9th International Conference of ACWWS: Liberatory Poetics in Caribbean Writing: Gender and Nation Re-Configurations, Santo Domingo, Dominican Republic, April 26-30, 2004.

Panel title: The Caribbean Childhood Story

This panel seeks to put together papers addressing how Caribbean childhood stories engage with questions of writing and the formation of subjectivity under colonial regimes of power. Beginning with Joseph Zobel's *La rue Cases-Nègres* in the 1950s, coming-of-age narratives have figured prominently in Caribbean fiction. Authors such as George Lamming, Raphael Confiant, Patrick Chamoiseau, Jamaica Kincaid, and Michelle Cliff have produced childhood stories which have become the object of close critical scrutiny both inside and outside the region. This wide critical interest provides an indication of what the childhood story as a genre can offer. Not only are childhood stories privileged sites for the re-creation of memory through writing, but they allow for an innocent inquiry into the nature of history and domesticity. In this way, the subgenre affords a

vantage point from which larger issues may be addressed, issues such as collective memory and identity, the role of culture and education in the formation of identities, the negotiation of and between languages, the demarcation of private and public spheres, racial and gender identifications, as well as the configuration of colonial subjectivities.

Papers on French, English, or Spanish or diasporic Caribbean literature and film are welcome.

Please send your abstract (approx. 250 words) and brief Vita electronically by December 5 to Guillermina De Ferrari at

<mailto:[REDACTED]> [REDACTED] or to Luis Madureira at

<mailto:[REDACTED]> [REDACTED]. Acceptance

will be confirmed before December 10, 2003.

Guillermina De Ferrari

Department of Spanish and Portuguese and Border Studies

University of Wisconsin - Madison

Luis Madureira

Department of Comparative Literature

University of Wisconsin - Madison >>

##### this is e-drum, a listserv providing information of interests to black writers and diverse supporters worldwide. e-drum is moderated by kalamu ya salaam ([REDACTED]).

--  
-

---

Stay Strong

"Peace sells but who's buying?"

Megadeth

"This mathematical rhythmical mechanism enhances my wisdom of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam" --HellRazah

<http://www.sleepybrain.net/vanilla.html>

<http://awol.objector.org/artistprofiles/welfarepoets.html>

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>

<http://www.dpgrecordz.com/fredwreck/>

<http://www.lowliferecords.co.uk/>

<http://loudandoffensive.com/>

<http://groups.yahoo.com/group/THCO2>

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882. **shanna compton**

***Re: Viagra wisdom--Sparrow on Spam***

*Sun 30 Nov 2003*

---

Sorry for the length of the post, but you have to pay if you want to read this from the NYTimes archives, so...

-----

Spam I Am

By SPARROW

PHOENICIA, N.Y. < Am I the only person who celebrates spam?

I remember the first unsolicited commercial e-mail message (otherwise known as spam) I received. It began with a friendly greeting: "Hello Sparquee." It went on to offer me various drugs like Valium and Viagra, "no prescription needed." The name Sparquee was a total surprise, but it made sense. It combines my name, Sparrow, with that harpooner from "Moby Dick," Queequeg.

I began to keep a list of these delightful salutations: HI, Mseligman; Hello Soowee; Hello Snaper; flyingscot1; Hello Smorrison23; Tjhedrick; Hey there De-black; Hey There Zett; Fparente; Souciep; healthslif; Sparrott1; Hi! Fariel aWagothea; Sparrish3; Sowders; vale; Spgross; icq; Chakkaboy, now is the time; Howdy Sparrow1257ss; Sparma1, you decide; Hello Sparkinson; Dear serge101; Hi rhino6; Dear silverpepper; Dear soggyloafr; Dear sonman2; Dgosch; Chukkaboy, PbUO; Tlyowbken.

I love these names < temporary, awkward, apt. They seem expressive of my inner selves. Sparky799 is my party personality; Souciep is my suave, artistic persona. Soowee, though mildly insulting (it is a call for pigs), is my abrasive side. Sparlin combines my name with that of my hero, Abraham Lincoln.

My given name is Michael, which in Hebrew means "who is like God" and was originally applied to an angel. My last name, Gorelick, in Russian, is related to being in a fire. One of the most successful musicians in history has this last name < and also doesn't use it: Kenny G.

Despite my spiritually instructive name, I have long endeavored to change it. In high school, I renamed myself Swarmy Nud Myrtle, but no one paid attention.

In college, I changed my name to Mike Hotel (the first year) and Mike Motel (the second). But neither one felt right.

So I asked a friend to rename me (she wore long dresses, and sometimes a snood, making her look like a Tarot card come to life). "You be Sparrow; you look like a sparrow," she said. (Years later she said, "I thought I was just naming you for that day.")

At first I was impressed by the justness of my name. I was born in Manhattan, surrounded by sparrows. As a child walking to school, I admired these birds nesting above a Chinese laundry on Nagle Avenue. Like all New York City children, I believed sparrows were baby pigeons. (This was because we saw only two species of birds, and pigeons zealously hid their squabs.)

When did I lose faith in the name Sparrow? Probably around 1980. It is, for one thing, a wimpy word. Who wants to share a name with a beady-eyed low-flying little bird? Even in the Bible, God sees every sparrow fall. How ominous. Why can't God see every sparrow thrive? Or sing?

By adopting a single name, Sparrow, I had disconnected myself from my family, my lineage, my Jewish (and Russian) ethnicity. But after a few years, the name began to accumulate its own history. Again I was weighed down by a burdensome identity.

This is the problem with names. They can never liberate us, because they take on our personality. It would be best if we could have a new name every day, based on our mood and disposition. Thanks to spam, this is now possible.

Spam has been blamed for everything from a decline in worker productivity to a drop in business profitability. It has been called a threat to our privacy < and even to our safety. But to me, spam is far less nefarious. It can be awakening.

I don't usually feel like a Michael, a Mike Motel or a Sparrow. But somehow I do feel like a Snaper, a Sparrish3, a Dgosch, and especially a Fariel aWagothea. These names are hints of some inner transformation. Today, I am Sparker14, like a sparkler, throwing off sparks in 14 directions.

Sparrow, a poet, is author, most recently, of "Yes, You Are a Revolutionary!" (Soft Skull Press).

<http://softskull.com/detailedbook.php?isbn=1-887128-87-5>

on 11/30/03 1:52 PM, mIEKAL aND at [REDACTED] wrote:

*Now can someone explain to me the relationship between this quote & the use of Viagra? Erections are a pleasure which is void of wisdom? Every generation has its secret wisdom passed on to it in different ways, perhaps I've been ignoring spam's revolutionary role in changing society.*



mIEKAL

On Sunday, November 30, 2003, at 08:20 AM, aaron tieger wrote:

*"A great memory is never made synonymous with wisdom, any more than a dictionary would be called a treatise." - Cardinal John Henry Newman*

[http://www.thinkexist.com/English/Author/x/Author\\_3330\\_1.htm](http://www.thinkexist.com/English/Author/x/Author_3330_1.htm)

Aaron

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---

883. **mIEKAL aND**

***Re: Viagra wisdom***

Sun 30 Nov 2003

---

Now can someone explain to me the relationship between this quote & the use of Viagra? Erections are a pleasure which is void of wisdom? Every generation has its secret wisdom passed on to it in different ways, perhaps I've been ignoring spam's revolutionary role in changing society.

mIEKAL

On Sunday, November 30, 2003, at 08:20 AM, aaron tieger wrote:

*"A great memory is never made synonymous with wisdom, any more than a dictionary would be called a treatise." - Cardinal John Henry Newman*

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Aaron

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884. **Kirby Olson**

***Re: fish on academe...***

Sun 30 Nov 2003

---

Hi Joe,

The most offensive stroke to me was his assertion that conservatives wouldn't want to teach modern poetry or Byzantine history. He's pretending that these rather complex subjects still exist when they no longer do -- what is being taught is ethnic studies by monoglot multiculturals. He knows that and so do the conservatives. Last night on C-span the Intercollegiate Studies Institute was on for several hours. This is an incredible organization with a war chest in excess of 50 million dollars. They have published a best-selling book called

Choosing the Right College -- (Eerdman's 2000) which has sold over a million copies. The book lists 108 schools around the country of which the only two they approve of are Boston University and Grove City. And they document for instance that Oberlin had a master's student in music who blew another student on stage as part of a classical concert. Almost every school is treated like that -- they are trying to absolutely infuriate their constituency, and last night was no different. It was a war party -- directed entirely at academia. Some of the familiar figures were there such as William Buckley (something's happened to his face and he's starting to look like the Grinch as played by Jim Carrey -- Lincoln said you finally get the face you deserve). I think the right is wrong to want to just teach American values since the foundation (this seems to be what they keep coming back toward in all their speeches), but some kind of core of what's important does have to be hammered out. The right is arguing that since the advent of women's studies, etc., that more and more classes are taught on how to masturbate, and the ethics of fist-fucking. This has even been in forums such as Reader's Digest -- which millions read, and the actual class names, the teachers, and the colleges were listed. While some of this is no doubt skewed, I did experience something like this in graduate school. And the right is absolutely furious about it. I get the feeling that they think that everybody teaching in college is a turd and that if they don't flush the toilet the country is going to smell even worse. I think that somehow academia has to become responsible to the average tax payer who's footing all of this. Fish is pretending that nothing's wrong. This is going to infuriate the right even worse because they know that -- at least from their point of view -- academia has become a stuck toilet, and they're working night and day on a plan. I sometimes think I am just paranoid -- but here is Stanley Fish saying that there's a huge problem (which he thinks is purely in the imaginary of the right). But that doesn't matter -- it's still a huge problem. This is going to be the next battleground of the culture wars, and it's going to be played out in the legal arena, as Fish suggests, but it's also going to be political -- especially in states with Republican governors. Already campuses are being taken to court one after another for creating tiny free-speech zones -- and one after another the colleges are losing, and being tagged with fines. There are hearings in congress having to do with the lop-sidedness of American academic life.

It's a drag for me because I had hoped that out of the collision of opposites some kind of civic responsibility would arise where academia was in some way forced to become accountable to the tax-payers such that city planning, civic participation, would result. It's just an inkling that I hoped was coming to pass. Instead there's been a kind of ethnic Balkanization, followed by scapegoating.

Fish's text simply points at the problem, and then denies that it's true.

The other side denies that there's any problem with repression of minorities and women.

With both sides denying the other's major claims, and with seemingly no common ground, I sense a massive war.

Fish's piece is going to be incendiary, I think. It's going to take a brave person in power to try to head off this huge collision that's coming. It has to be someone with stature, who can be listened to by both sides. Perhaps there is no one in America who has that stature. I can't think of any middle figures who have the brains and the imagination to do it. Or even what forum exists so that the Calvinists and the Marxists can begin to communicate. Right now they just seem to be inflating rhetoric and preparing for slaughter.

But, hey, maybe I'm paranoid.

-- Kirby

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885. **Mairead Byrne**

***Re: fish on academe...***

*Sun 30 Nov 2003*

---

And have you noticed that since Tony Blair has begun to look like Mount Rushmore on a snowy day, Jerry Seinfeld has become the spitting image of Tony Blair as he formerly was? Mairead

>>> Kirby Olson <[REDACTED]> 11/30/03 15:49 PM >>>

Some

of the familiar figures were there such as William Buckley (something's happened to his face and he's starting to look like the Grinch as played by Jim Carrey -- Lincoln said you finally get the face you deserve).

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886. **Mairead Byrne**

***Maria!***

*Sun 30 Nov 2003*

---

I answered your mail Maria but it boomeranged back to me. Unblock me or something! Mairead

[↑ Contents](#)

887. **Kevin Hehir**

***audio poems***

*Sun 30 Nov 2003*

---

I have been playing with some audio software and i'm wondering who would be interested in hearing something.

It's short, 58 seconds. 1.6MB MP3

any takers?

thanks

--

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888. **Schlesinger**

***Re: poems of Alan Loney***

*Sun 30 Nov 2003*

---

I very much agree. He gave a brilliant reading here a few weeks ago in the Poetry/Rare Books Collection at Buffalo. Below you'll find an excerpt from The Falling, a few essays, and information on how to order his books (direct from New Zealand.)

If you have the opportunity, I would maintain that the best way to read his work is on the page, as he's also a fine printer and book artist - see Mondrian's flowers, for example, from Steve Clay's Granary Books - a generous Christmas gift indeed CA!

[http://www.granarybooks.com/books/mondrians\\_flowers%20/mondrians\\_flowers%201.html](http://www.granarybooks.com/books/mondrians_flowers%20/mondrians_flowers%201.html)

<http://www2.auckland.ac.nz/aup/books/falling.html>

<http://www2.auckland.ac.nz/lbr/nzp/nzlit2/loney.htm>

<http://www.craftculture.org/archive/loney1.htm>

<http://www.nzepc.auckland.ac.nz/misc/loney3.ptml>

<http://www.nzepc.auckland.ac.nz/misc/loney2.ptml>

Best Regards,

Kyle

<http://www.cuneiformpress.com/>

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889. **Kirby Olson**

**Re: Maria!**

Sun 30 Nov 2003

---

Mairead, thanks for the humor regarding Blair and Seinfeld. I need to lighten up. Whatever is going to happen is going to happen. It's just a show, anyways, and I am just a nobody so I probably won't be effected. It's the giants that go down in show downs like that. Me, I'm just absolutely nobody, and thank God!

Also, I too have answered Maria's mails about five times and they all come back. I thought this was just my paranoia, but aha it is now confirmed that Maria has got something the matter with her email.

-- Kirby

Mairead Byrne wrote:

*I answered your mail Maria but it boomeranged back to me. Unblock me or something!*  
Mairead

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890. **Mark Weiss**

**Re: fish on academe...**

Sun 30 Nov 2003

---

*I think the right is wrong to want to just teach American values since the foundation (this seems to be what they keep coming back toward in all their speeches),*

And what do you think those "American values" are? In my experience those words are usually invoked to paint the rest of us as "wretched refuse."

Mark

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891. **elen gebreab**

**Oakland, CA: Please Attend and Support the Fire and Ink Benefit - Saturday 12/6**

Sun 30 Nov 2003

---

Event website: <http://www.geocities.com/cleo2525/>

Saturday December 6, at 7 PM  
ChangeMakers, 6536 Telegraph Ave.,  
Oakland

  
\$5-\$12, sliding scale

A Spoken Word Performance to Benefit Fire & Ink,  
A Writers Festival for GLBT People of African Descent

Over the years there have been many writers' conferences and festivals.  
In  
September 2002 there was a first. A writers' festival for GLBT people of  
African  
descent. Long overdue. Help make it happen again.

Performers

|                   |                |                    |
|-------------------|----------------|--------------------|
| host: Karen X     | Carla Trujillo | Earthlyn M. Manuel |
| Marvin K. White   | Juba Kalamka   | Tim'm West         |
| Brigitte Roberts  | Michelle Tea   | elen gebreab       |
| Bahiyyih Maroon   | Jennifer Argle | Gwendolyn Bikis    |
| Mattie Richardson |                |                    |

Event website: <http://www.geocities.com/cleo2525/>

PLEASE DISTRIBUTE WIDELY

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892. **Maria Damon**

***Re: Maria!***

*Sun 30 Nov 2003*

---

uh -oh. i'm already paranoid. i wonder what my server is doing to me.

At 4:38 PM -0500 11/30/03, Kirby Olson wrote:

>Mairead, thanks for the humor regarding Blair and Seinfeld. I need  
>to lighten up.

>Whatever is going to happen is going to happen. It's just a show,  
>anyways, and I am

>just a nobody so I probably won't be effected. It's the giants that  
>go down in show

>downs like that. Me, I'm just absolutely nobody, and thank God!

>

>Also, I too have answered Maria's mails about five times and they  
>all come back. I

>thought this was just my paranoia, but aha it is now confirmed that

>Maria has got

>something the matter with her email.

>

>-- Kirby  
>  
>Mairead Byrne wrote:  
>  
> > I answered your mail Maria but it boomeranged back to me.  
>Unblock me or something!  
> > Mairead  
--

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893. **tom bell**  
***Loney on High Craft***  
*Sun 30 Nov 2003*

---

#### High Crimes and Misdemeanors

If I publish a poem and sell a book through geezer.com for \$3000 a copy does it become an example of high craft? Seriously though, Loney's essay on this <http://www.craftculture.org/archive/loney1.htm> merits reading as it relates to the explosion of bloogery or is it mere baloney?

tom bell

Visiting poet at The VA TENNESSEE VALLEY HEALTH CARE SYSTEM YORK CAMPUS

Some poetry available through geezer.com

Section editor for PsyBC [www.psychbc.com](http://www.psychbc.com)

Write for the Health of It course at

<http://www.suite101.com/course.cfm/17413/seminar>

<http://www.suite101.com/course.cfm/17413/overview/37900>

not yet a crazy old man

hard but not yet hardening of the

art

[↑ Contents](#)

894. **schwartzgk**  
***Fw: SHORT GROUP POEM(resend)***  
*Sun 30 Nov 2003*

---

Resending this one, please use it iffin ye can.

Cheers,

Gerald

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

From: "schwartzgk" <[REDACTED]>  
To: "UB Poetics discussion group" <[REDACTED]>  
Sent: Friday, November 28, 2003 5:29 PM  
Subject: Re: SHORT GROUP POEM

*build-ups blotted to corners' peripheries by eyes tight closed*

[↑ Contents](#)

895. **tom bell**

***Re: fish on academe...***

*Sun 30 Nov 2003*

This goes back to the flag discussion earlier on this list? Whose flag is it that we should follow? Actually this might become Limbaugh on the academy.

tom bell

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

From: "Mark Weiss" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, November 30, 2003 3:42 PM

Subject: Re: fish on academe...

*I  
think the right is wrong to want to just teach American values since the  
foundation (this seems to be what they keep coming back toward in all  
their speeches),*

*And what do you think those "American values" are? In my experience those  
words are usually invoked to paint the rest of us as "wretched refuse."*

*Mark*

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896. **Michael Broder**

***World AIDS Day Reading--December 2, 2003***

*Sun 30 Nov 2003*

THIS WEEK—PLEASE COME!

WORLD AIDS DAY POETRY READING

The Cathedral Church of St. John the Divine

112th Street and Amsterdam Avenue

New York City



Tuesday, December 2, 2003

8:00 PM-10:00 PM

1 or 9 Train to 110th Street

Free Admission

Frank Bidart, Steven Cordova, Tory Dent,  
Patrick Donnelly, Charles Flowers, Lisa Freedman,  
David Groff, Walter Holland, Richard Howard,  
Marie Howe, Michael Klein, Phillis Levin,  
Dante Micheaux, Ron Mohring, Daniel Nester,  
Martha Rhodes, Tom Sleigh, Patricia Spears Jones,  
Richard Tayson, Goran Tomcic

This event is organized in collaboration with The Poets' Corner, Molly Peacock, Poet-in-Residence, The Cathedral Church of St. John the Divine, and with grateful thanks to the Reverend Canon Thomas P. Miller.

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897. **Haas Bianchi**

**Re: Maria on Amazon**

Sun 30 Nov 2003

---

maria

someone put a review of your book on Amazon that really slams it-- what is up with that? Does she/he have some other agenda?

RB

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of Maria Damon

Sent: Sunday, November 30, 2003 4:05 PM

To: ██████████

Subject: Re: Maria!

uh -oh. i'm already paranoid. i wonder what my server is doing to me.

At 4:38 PM -0500 11/30/03, Kirby Olson wrote:

Mairead, thanks for the humor regarding Blair and Seinfeld. I need to lighten up.

Whatever is going to happen is going to happen. It's just a show, anyways, and I am

just a nobody so I probably won't be effected. It's the giants that go down in show

downs like that. Me, I'm just absolutely nobody, and thank God!

*Also, I too have answered Maria's mails about five times and they all come back. I thought this was just my paranoia, but aha it is now confirmed that Maria has got something the matter with her email.*

*-- Kirby*

*Mairead Byrne wrote:*

*> I answered your mail Maria but it boomeranged back to me.  
Unblock me or something!  
> Mairead*

*--*

[↑ Contents](#)

898. **Maria Damon**  
***Re: Maria on Amazon***

*Sun 30 Nov 2003*

yeah, it's a drag. i can only imagine it's someone who's mad at me for some reason, someone i've accidentally slighted or something --otherwise, what'd be the point? if anyone wants to post a counter-review i'd be most grateful.

At 5:11 PM -0600 11/30/03, Haas Bianchi wrote:

>maria

>

>someone put a review of your book on Amazon that really slams it-- what is

>up with that? Does she/he have some other agenda?

>

>RB

>

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>  
>> -----Original Message-----  
>> From: UB Poetics discussion group  
>> [mailto:██████████]On Behalf Of Maria Damon  
>> Sent: Sunday, November 30, 2003 4:05 PM  
>> To: ██████████  
>> Subject: Re: Maria!  
>>  
>>  
>> uh -oh. i'm already paranoid. i wonder what my server is doing to me.  
>>  
>> At 4:38 PM -0500 11/30/03, Kirby Olson wrote:  
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>> >to lighten up.  
>> >Whatever is going to happen is going to happen. It's just a show,  
>> >anyways, and I am  
>> >just a nobody so I probably won't be effected. It's the giants that  
>> >go down in show  
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>> >  
>> >Also, I too have answered Maria's mails about five times and they  
>> >all come back. I  
>> >thought this was just my paranoia, but aha it is now confirmed that  
>> >Maria has got  
>> >something the matter with her email.  
>> >  
>> >-- Kirby  
>> >  
>> >Mairead Byrne wrote:  
>> >  
>> > > I answered your mail Maria but it boomeranged back to me.  
> > >Unblock me or something!  
> > > > Mairead  
> >

> >  
> > --  
> >  
--

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899. **ALDON L NIELSEN**  
*Re: the miracle of academia*  
*Sun 30 Nov 2003*

---

I thought I had a job in which I taught modern poetry -- so did the people who hired me --

On Sat, 29 Nov 2003 18:28:07, Kirby Olson wrote:

> In this week's Chronicle of Higher Education, Stanley Fish has an article about the  
> coming assault on academia. I'm not sure if you need a password to open the  
> article. Sometimes you do, sometimes you don't. He basically says the same thing I  
> was trying to say a few weeks ago, except he continues to tell his crazy lies about  
> supply-side hiring. Whoever's there, gets hired. It's extremely tough to land any  
> kind of job in academia. Also, the jobs that he implies are there aren't there.  
> There are no jobs teaching contemporary poetry. Out of over 1000 posts this year,  
> to be honest, there were two. Now it may be possible to teach contemporary poetry  
> if you are a poet and are hired in a creative writing position. But in terms of  
> scholarship, this field simply no longer exists. Or I should say -- there were two  
> jobs posted. One was in San Diego, and stipulated that one had to be working within  
> economic studies of literary production, and the other was in Utah.  
>  
> I'm not looking for a job by the way. I have one, and am a bit over the hill at  
> 47. I can't compete with the new people with fresh parchment. I'm going to melt

> away in these hills rather happily, as long as the state system can afford it.  
>  
> I'm just worried a tsunami is headed this way.  
>  
> The right wants teaching to be subordinate to business concerns, or as the  
ultimate  
> Calvinist Calvin Coolidge puts it, "Business is the business of America."  
>  
> I guess English departments can be made to teach business memos, and tech-  
nical  
> writing.  
>  
> I'm interested in a surrealist critique of both the Marxist left and the  
Calvinist  
> right. And the possibility therefore of caprice.  
>  
> Here's the Fish article, which I think is just going to draw more ire from the  
> right, as it's totally dishonest:  
>  
> <http://chronicle.com/jobs/2003/11/2003112601c.htm>  
>  
> My links don't ever work, but miracles occasionally take place.  
>  
> -- Kirby  
>  
>

[illegible]

"Breaking in bright Orthography . . ."  
--Emily Dickinson

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

██████████

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900. **Joel Weishaus**

***Re: the miracle of academia***

*Sun 30 Nov 2003*

---

The statement that "there are no jobs teaching contemporary poetry" as an academic subject seems incorrect. Maybe there are no openings, but the job market is tough all over. Like Vietnam, Iraq is gutting us. As for Fish, I like him for his guts. His fish guts.

-Joel

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

From: "ALDON L NIELSEN" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, November 30, 2003 4:09 PM

Subject: Re: the miracle of academia

> I thought I had a job in which I taught modern poetry -- so did the people who

> hired me --

>

> On Sat, 29 Nov 2003 18:28:07, Kirby Olson wrote:

>

> > In this week's Chronicle of Higher Education, Stanley Fish has an article

> about the

> > coming assault on academia. I'm not sure if you need a password to open the

> > article. Sometimes you do, sometimes you don't. He basically says the same

> thing I

> > was trying to say a few weeks ago, except he continues to tell his crazy lies

> about

> > supply-side hiring. Whoever's there, gets hired. It's extremely tough to

> land any

> > kind of job in academia. Also, the jobs that he implies are there aren't

> there.

> > There are no jobs teaching contemporary poetry. Out of over 1000 posts this

> year,

> > to be honest, there were two. Now it may be possible to teach

contemporary

> poetry

> > if you are a poet and are hired in a creative writing position. But in terms

> of

> > scholarship, this field simply no longer exists. Or I should say -- there

> were two

> > jobs posted. One was in San Diego, and stipulated that one had to be working

> within

> > economic studies of literary production, and the other was in Utah.

> >

> > I'm not looking for a job by the way. I have one, and am a bit over the hill

> at

> > 47. I can't compete with the new people with fresh parchment. I'm going to

> melt

> > away in these hills rather happily, as long as the state system can afford it.

> >

> > I'm just worried a tsunami is headed this way.

> >

> > The right wants teaching to be subordinate to business concerns, or as the

> ultimate

> > Calvinist Calvin Coolidge puts it, "Business is the business of America."

> >

> > I guess English departments can be made to teach business memos, and technical

> > writing.

> >

> > I'm interested in a surrealist critique of both the Marxist left and the Calvinist

> > right. And the possibility therefore of caprice.

> >

> > Here's the Fish article, which I think is just going to draw more ire from the

> > right, as it's totally dishonest:

> >

901. **Haas Bianchi**  
*Re: Maria on Amazon*  
Sun 30 Nov 2003

not a problem I liked the book-- I missed all the stuff she was talking about-- maybe I read another book

RB

*From: UB Poetics discussion group  
[mailto:████████] On Behalf Of Maria Damon  
Sent: Sunday, November 30, 2003 5:49 PM  
To: ██████  
Subject: Re: Maria on Amazon*

yeah, it's a drag. i can only imagine it's someone who's mad at me for some reason, someone i've accidentally slighted or something --otherwise, what'd be the point? if anyone wants to post a



*counter-review i'd be most grateful.*

*At 5:11 PM -0600 11/30/03, Haas Bianchi wrote:  
maria*

*someone put a review of your book on Amazon that really slams  
it-- what is  
up with that? Does she/he have some other agenda?*

*RB*

*-----Original Message-----*

*From: UB Poetics discussion group  
[mailto: ] On Behalf Of Maria Damon  
Sent: Sunday, November 30, 2003 4:05 PM  
To:   
Subject: Re: Maria!*

*uh -oh. i'm already paranoid. i wonder what my server is doing to me.*

*At 4:38 PM -0500 11/30/03, Kirby Olson wrote:  
>Mairead, thanks for the humor regarding Blair and Seinfeld. I need  
>to lighten up.  
>Whatever is going to happen is going to happen. It's just a show,  
>anyways, and I am  
>just a nobody so I probably won't be effected. It's the giants that  
>go down in show  
>downs like that. Me, I'm just absolutely nobody, and thank God!*

>  
>Also, I too have answered Maria's mails about five times and they  
>all come back. I  
>thought this was just my paranoia, but aha it is now confirmed that  
>Maria has got  
>something the matter with her email.  
>  
>-- Kirby  
>  
>Mairead Byrne wrote:  
>  
> > I answered your mail Maria but it boomeranged back to me.  
> > Unblock me or something!  
> > > Mairead  
>  
>  
> --  
>  
  
--

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902. **Craig Allen Conrad**  
***Philly Sound Feature, issue #1: CAROL MIRAKOVE***  
*Sun 30 Nov 2003*

---

Philly Sound Feature, issue #1

November 30th, 2003

Welcome to the first issue of Philly Sound Feature, an occasional blog zine which features the work of a single poet on the Philly Sound Blog. Each of the members of our Blog will alternate editing issues and choosing poets to feature. Our first issue is dedicated to the very fine work of poet Carol Mirakove. Enjoy. CAConrad editor of issue #1

-----

Carol Mirakove is the author of *Occupied* (Kelsey Street Press, 2004), and two chapbooks, *temporary tattoos* (BabySelf Press, 2002) and *WALL* (ixnay, 1999). She is a founding member of the subpress collective. Carol has lived and participated in poetry communities in Washington, DC, Los Angeles, and New York. She currently lives in Brooklyn.

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to read issue #1, go to: <A HREF="http://phillysound.blogspot.com">  
http://phillysound.blogspot.com</A>

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903. **Harriet Zinnes**  
**Re: SHORT GROUP POEM**  
*Sun 30 Nov 2003*

---

Dear Mairead

There are no "tears in things" but tears in bodies/oh

Harriet

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904. **Halvard Johnson**  
**"Sonnet: Autonomous Retreat"**  
*Sun 30 Nov 2003*

---

Sonnet: Autonomous Retreat

That hole, that vacuum, with talk and print--all oil  
mergers suspended until further notice. No use to cry  
outside and scream inside. It was all a sin click  
here, until the storm bursts, and house is shut and still.

We share the luxury of seeing it all, building the scrub  
of future sugar. Having lost and forgotten everything,  
the music must play forever--allegro, ma non troppo.  
Unexplained bravura, place of safe laughter.

On the reasonable shoreline, white in the air, white  
in the trees. Father of wavelets, come lift your arms  
with us. Given this kind of city, sand beneath our feet  
like broken glass, pieces of orphaned wreckage

tossed up by the storm. Russian oil mergers suspended  
by thumbs, between wetlands and the suffocating sea.

Hal

Halvard Johnson

=====

email: [REDACTED]

website: <http://home.earthlink.net/~halvard>

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