

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence
September 2004

606 messages · Tue 31 Aug 2004 – Thu 30 Sep 2004

*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

September 2004 turned, without quite announcing it, on the art and the politics of leaving things out. Six hundred and six messages moved through the list, and its largest currents all ran on omission: a form built from erasing words, a war conducted in a vocabulary built to erase the dead, and the old question of which poets a canon keeps by erasing what they did. It was a month about the blank space — what a poem reveals by subtraction, and what power conceals by the same means.

The form came first, and the list loved it. A thread on the poetry of omission or erasure ran to better than thirty messages, poets trading the lineage of the technique — mIEKAL aND naming Tom Phillips's treated Victorian novel "*The mother of all erasure texts*", others reaching back to Ronald Johnson painting out Paradise Lost until a new poem surfaced through the gaps. Erasure, in their hands, was revelation: you took words away not to hide something but to uncover the poem that had been trapped inside another man's prose.

Then Stephen Vincent posted the week's dispatch from Fallujah, and the same operation showed its dark twin. The US military called its strikes on the city "*precision*"; the Guardian reported an ambulance torn apart and, in the plain words the euphemism was built to bury, that "*civilians were being killed and wounded*". Here was erasure as concealment — a single adjective doing the work of deleting the dead from the sentence, the exact inverse of the poets' art. One subtraction uncovered a truth; the other interred one.

Between the two lay the month's hardest omission, and Haas Bianchi walked straight into it. Assembling a lecture on the poets "*who compromised or actively were pro fascist*", alongside those who collaborated with Stalin and those who resisted, he asked the room to help him discern what made the difference. Under the research question sat the canon's permanent evasion: whether we keep a great poet's work by quietly erasing his crimes, and whether Pound's Cantos are read, still, only because the reader agrees to leave something out.

The faint counterweight came from Helen Vendler, whose defense of why we should study the arts circulated as the month's argument for what art keeps against forgetting — the case that the humanities exist precisely to refuse the convenient blank, to insist on the parts of the record everyone else would rather delete. It was a thin thread beside the others, drifting quickly into jokes, and that

thinness was itself the point: the room could mount a roaring debate about erasing words for beauty and barely raise its voice for the argument that some things must not be left out at all. I have set September down exactly as the archive delivered it — the erased novel made luminous, the erased civilians made to vanish, and the fascist poet we agree not to see whole — because it was the month the list held omission in both hands at once and learned that everything turns on the motive: whether you take the words away to find a truth hiding in them, or to make sure no one finds it.

— *K. M. F.*

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- 406. Karl-Erik Tallmo — Re: poetry of omission or erasure
- 407. Camille Martin — Re: poetry of omission or erasure
- 408. Steve Dalachinsky — zukofsky confwerence at columbia
- 409. Steve Dalachinsky — Re: poetry of omission or erasure
- 410. Chris Stroffolino — Re: poetry of omission or erasure
- 411. Alan Sondheim — juarez mud ruins and
- 412. Alan Sondheim — [syndicate] Rosalind is Born. (fwd)
- 413. Harry Nudel — autumn....
- 414. Gwyn McVay — Re: poetry of omission or erasure
- 415. cris cheek — Re: poetry of omission or erasure
- 416. Brian Clements — Re: Sentence 2 Now Available
- 417. Kevin Hehir — Re: poetry of omission or erasure
- 418. Brian Clements — Re: Sentence 2 Now Available
- 419. Kevin Hehir — Re: poetry of omission or erasure
- 420. T_Martin — Re: poetry of omission or erasure
- 421. Lawrence Upton — Re: poetry of omission or erasure
- 422. mIEKAL aND — Re: poetry of omission or erasure
- 423. furniture_press — Talking about poetry
- 424. Catherine Daly — FW: anthology seeks submissions: Condemned Madonnas
- 425. Hoerman, Michael A — MCC 2004 Artist Grants Reading Series
- 426. T_Martin — Re: Talking about poetry
- 427. david.bircumshaw — Re: poetry of omission or erasure
- 428. Mike Kelleher — JUST BUFFALO E-NEWSLETTER
- 429. Lucas Klein — Re: Talking about poetry
- 430. Joel Weishaus — Re: poetry of omission or erasure
- 431. Nick Piombino — Re: poetry of omission or erasure
- 432. cris cheek — Re: poetry of omission or erasure
- 433. Poetics List Administration — updated Welcome Message | please review
- 434. Stephen Vincent — Tomatsu, Japanese Photographer
- 435. Stephen Vincent — Baghdad Burning is back
- 436. Ishaq — Born Unna
- 437. Karl-Erik Tallmo — Re: poetry of omission or erasure
- 438. nobody in the tain — Re: poetry of omission or erasure
- 439. david.bircumshaw — Re: poetry of omission or erasure
- 440. Charlotte Mandel — Re poetry of omission or erasure
- 441. Mark Weiss — Re: poetry of omission or erasure

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- 442. david.bircumshaw — Re: poetry of omission or erasure
- 443. David A. Kirschenbaum — d.a. levy lives: celebrating the renegade press 2004-05 schedule
- 444. Alan Sondheim — Subject: Re: poetry of omission or erasure
- 445. Alan Sondheim — Suicidal Thoughts
- 446. Anny Ballardini — Re: Subject: Re: poetry of omission or erasure
- 447. Hugh Steinberg — Re: poetry of omission or erasure
- 448. Harry Nudel — autumn....
- 449. Philip Metres — erasure/striking out
- 450. Sarah Pearlstein — Test e-mail + a query.

- 451. Jesse Glass — Omissions, Erasures: RadiOs, Man's Wows
- 452. Dodie Bellamy — My events in LA area next weekend
- 453. Joel Weishaus — "The Healing Spirit of Haiku" Workshop-Portland
- 454. Kevin Magee — Logic of the Long Take 1
- 455. Mitchell Loe — Poetry sous rature/my first post
- 456. Barrett Watten — 1-year Plan / Zukofsky
- 457. Catherine Daly — Re: Poetry sous rature/my first post
- 458. jfk — Journal article on performance poetry
- 459. derekrogerson — Can't Even Give it Away
- 460. Kevin Killian — New Play by Kevin Killian and D-L Alvarez
- 461. Mona Baroudi — NEW WORKS / NEW VOICES: James D. Houston & Nami Mun at Intersection

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- 462. Alan Sondheim — (no subject)
- 463. Alan Sondheim — god speaks to me (small download)
- 464. Alan Sondheim — aintel
- 465. Kevin Magee — Logic of the Long Take 2
- 466. Harry Nudel — autumn....
- 467. Chris Stroffolino — Re: Poetry sous rature/my first post
- 468. Kevin Magee — Logic of the Long Take 3
- 469. Heidi Lynn Staples née Peppermint — Poetry Daily
- 470. William Slaughter — Notice: Mudlark
- 471. Joe Brennan — "Local Draft Boards Funded, Staffed, Ready," Rumsfeld Tells Border Patrols;

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- 472. Alan Sondheim — the storage
- 473. Jesse Glass — Poetry of Erasure, Etc. Alan Halsey's Abiezer Coppe
- 474. laura oliver — An Evening Of Poetry
- 475. Harry Nudel — mo' haliburton po'
- 476. Hoerman, Michael A — Reading at Whistler House in Lowell, Mass.; and Kerouac Fest 2004
- 477. Geoffrey Gatza — Buffalo Indie Lit Luau -- October 1-2
- 478. Bradley Redekop — Kaja Silverman I am not your Robocop.
- 479. Allen Bramhall — * Attn all Potes&Poets poets *
- 480. David A. Kirschenbaum — Re: Kaja Silverman I am not your Robocop.
- 481. Rob McLennan — All Watched Over By Machines of Loving Grace
- 482. Peter Quartermain — Rousseau's Boat & Good Egg Bad Seed
- 483. Rob McLennan — 8th Ave 15th St NW by Jason Christie
- 484. Alan Sondheim — Re: mo' haliburton po'
- 485. Barrett Watten — "A"-21 this weekend in San Francisco
- 486. John Lowther — Announcement: Michelle Reeves
- 487. Kevin Magee — Logic of the Long Take 4
- 488. Skip Fox — Re: Announcement: Michelle Reeves
- 489. Harrison Jeff — Weapon Droppings / Clown Leash / Weapon Droppings
- 490. cris cheek — Re: Announcement: Michelle Reeves
- 491. Skip Fox — Re: a city upon a hill
- 492. david.bircumshaw — Re: a city upon a hill
- 493. Lawrence Sawyer — Re: new issue/Prague Literary Review
- 494. Alan Sondheim — what happens in the spare time of human individual being objects
- 495. Geoffrey Gatza — Re: Announcement: Michelle Reeves
- 496. Michael Rothenberg — a city upon a hill
- 497. david.bircumshaw — Re: new issue/Prague Literary Review
- 498. Haas Bianchi — a little offensive about the poetry project
- 499. Harry Nudel — "slander"...'closed shop'
- 500. Michael Rothenberg — Re: a city upon a hill

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- 501. Steve Dalachinsky — Re: Weapon Droppings / Clown Leash / Weapon Droppings
- 502. Steve Dalachinsky — Re: a little offensive about the poetry project
- 503. Harry Nudel — autumn....
- 504. Camille Martin — Re: Weapon Droppings / Clown Leash / Weapon Droppings
- 505. Kevin Hehir — doing business in Iraq
- 506. Maria Damon — job openings; please spread the word
- 507. Ishaq — POV: black american in paris
- 508. Brian Clements — Writers in Residence Positions Open--Please Distribute
- 509. David A. Kirschenbaum — ** Boog City Needs Printed Matter Reviews ASAP **
- 510. Catherine Daly — Re: Poetry of Erasure, Etc. Alan Halsey's Abiezer Coppe
- 511. Joe Amato — self-promotion...
- 512. Haas Bianchi — Re: a little offensive about the poetry project
- 513. derekrogerson — (no subject)
- 514. charles alexander — Re: a little offensive about the poetry project
- 515. Anastasios Kozaitis — Re: a little offensive about the poetry project
- 516. furniture_press — Re: a little offensive about the poetry project
- 517. mIEKAL aND — Re: a little offensive about the poetry project
- 518. Aldon Nielsen — MacArthurs
- 519. Frank Sherlock — Re: a little offensive about the poetry project
- 520. Haas Bianchi — Re: a little offensive about the poetry project
- 521. Joe Amato — Re: a little offensive about the poetry project
- 522. Jerrold Shiroma [duration press] — Re: MacArthurs
- 523. MAXINE CHERNOFF — Re: MacArthurs
- 524. Rob McLennan — hey!
- 525. Catherine Daly — Re: a little offensive about the poetry project
- 526. David Larsen — Re: MacArthurs
- 527. Fulcrum Annual — FULCRUM 3 Amherst MA Launch Oct. 1
- 528. Fulcrum Annual — FULCRUM 3 Launch at MIT Oct. 3
- 529. Lawrence Sawyer — Re: Something Bad Has Begun/Yusuf Islam
- 530. Ishaq — Sketches of a Mystery White bwai
- 531. Halvard Johnson — Hamilton Stone Review, Issue 4, Fall 2004, Now Online
- 532. subrosa — *SuBtExT reading*
- 533. Jane Sprague — Xcp: Streetnotes: Fall 2004

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- 534. Alan Sondheim — some sort of phenomenology
- 535. Steve Dalachinsky — Re: Sketches of a Mystery White bwai
- 536. Steve Dalachinsky — Fw: Re: a little offensive about the poetry project
- 537. Harry Nudel — autumn
- 538. Alan Sondheim — the foundation of the world-class related to fundamental symmetries
- 539. Craig Allen Conrad — Re: a little offensive about the poetry project
- 540. Karl-Erik Tallmo — Re: Re poetry of omission or erasure
- 541. joel s lewis — Re: a little offensive about the poetry project
- 542. Maria Damon — Re: Something Bad Has Begun/Yusuf Islam
- 543. Harry Nudel — mo po
- 544. Ishaq — Re: Sketches of a Mystery White bwai
- 545. Ishaq — ~Omnipresent Record -- New Artist Showcase Additions ~ Hoppin n Groovin n Spoken
- 546. Joe Brennan — Check out The Assassinated Press
- 547. Herb Levy — Re: mo po
- 548. Joel Bettridge — Adrienne Rich at Yale University
- 549. Joe Amato — Lake Forest College readings...
- 550. charles alexander — Re: mo po
- 551. Anslem Berrigan — (no subject)
- 552. David A. Kirschenbaum — Re: a little offensive about the poetry project

- 553. Vernon Frazer — Re: Announcement: Michelle Reeves
- 554. Allen Bramhall — exciting blog opportunity!!!
- 555. charles alexander — new & recent books
- 556. Stephen Vincent — Public Funding
- 557. Aldon Nielsen — someone who has even more books of poetry than I do
- 558. REBECCA SEIFERLE — upcoming readings
- 559. cris cheek — (no subject)
- 560. furniture_press — Re: Public Funding
- 561. Hugh Steinberg — Re: a little offensive about the poetry project
- 562. Rob McLennan — Re: Public Funding
- 563. Jane Sprague — Re: Public Funding
- 564. Don Lee — Re: Public Funding
- 565. Karl-Erik Tallmo — Re: someone who has even more books of poetry than I do
- 566. mjk — Anselm, etc.
- 567. rachel loden — new email address & a question
- 568. Lawrence Sawyer — Re: a little offensive about the poetry project
- 569. Lawrence Upton — Re: a little offensive about the poetry project
- 570. Jerrold Shiroma [duration press] — Re: a little offensive about the poetry project
- 571. derekrogerson — Re: new email address & a question
- 572. Jerrold Shiroma [duration press] — Re: new email address & a question
- 573. Craig Allen Conrad — Re: a little offensive about the poetry project
- 574. Jonathan Penton — Re: new email address & a question
- 575. Jonathan Penton — (no subject)

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- 576. Harry Nudel — autumn....
- 577. Steve Dalachinsky — Re: Sketches of a Mystery White bwai
- 578. Alan Sondheim — Speaking through the Dead
- 579. Bob Marcacci — Submission Announcement: Wielyd
- 580. Steve Dalachinsky — Re: a little offensive about the poetry project
- 581. Alan Sondheim — OFFENSE NO WHAT HAPPENED
- 582. derekrogerson — Re: new email address & a question
- 583. Gloria Frym — (no subject)
- 584. Herb Levy — Re: mo po
- 585. Lawrence Upton — (no subject)
- 586. Kevin Magee — Lord Weary's Castle
- 587. Hoerman, Michael A — Red Hen Press in NYC this weekend
- 588. Gary Sullivan — CHARLES BERNSTEIN AND CAROLEE SCHNEEMANN THIS SATURDAY
- 589. Sina Queyras — RU non-credit creative writing classes
- 590. Halvard Johnson — Collateral reading: John Palattella, "Difficult Loves"
- 591. Roger Day — Big Po Bro Mo
- 592. REBECCA SEIFERLE — fw:prose/poetry chapbook
- 593. Michael Basinski — call for papers
- 594. David Hadbawnik — Re: a little offensive about the poetry project
- 595. Lori Emerson — upcoming International Sound Poetry Festival??
- 596. Hilton Obenzinger — Re: Academic Poetry Project
- 597. Ron — Silliman's Blog
- 598. Catherine Daly — Academic
- 599. Burt Kimmelman — di Prima and Taggart Eddresses
- 600. mIEKAL aND — Re: Academic
- 601. Mark Weiss — Re: Academic
- 602. Jonathan Penton — Re: Academic
- 603. Lawrence Upton — Re: Academic Poetry Project
- 604. Roger Day — Presidential Debate Bingo Card
- 605. David A. Kirschenbaum — Boog City presents Furniture Press, John Gioia and Eriz Zurbin, an...

606. ALDON L NIELSEN — Bush on loving women (with apologies to King David)

1. **Brenda Coultas**

poets for peace readings and march, Sept 1

Tue 31 Aug 2004

Wednesday Sept 1, 2004

5-7pm: POETS FOR PEACE reading:

Bowery Poetry Club, 308 Bowery (Between Blecker and Houston), NYC 10012

7pm: Poetry Superhero March to St. Mark's Church: "Keep the World Safe for Poetry!"

8pm: DEMO: A demonstration in words. A poetry reading on the RNC, President Bush and the crisis in Iraq.

St. Mark's Church, 131 E. 10th St. & 2nd Ave., NYC.

All events are free!

Poets for Peace Readers include: Bethany Spiers, Cat Tyc, Tomomi Sudo, Sano, P.A. Weisman, Mark Lamoureaux, Christina Strong, Chris Bullock, Christopher Stackhouse, Merry Fortune, Steve Dalachinsky, David Kirschenbaum, Erica Kaufman, Betsy Andrews, Regie Cabico, Corie Feiner, Brenda Iijima, Fred Arcoleo, Aaron Kiely, Sherry A. Brennan, Gina Myers, Eve B. Packer, Eliot Katz, Tom Savage, Raymond J. Arendt, Cynthia Kraman, Susan Brennan, Alicia Ostriker, Paul Johnson, E. Tracy Grinnell, Anne Waldman

Demo Readers include: Sonia Sanchez, Grace Paley, Carl Hancock Rux, Sapphire, Katha Pollitt, Mark Doty, Anne Waldman, Cornelius Eady, Vijay Seshadri, Hettie Jones, Hal Sirowitz, Bob Holman, Grace Schulman, Eileen Myles, Marie Ponsot, Robert Polito, John Yau, Rodrigo Toscano, Carol Mirakove, Greg Fuchs, Anselm Berrigan, Laura Elrick, Bruce Andrews, Kathy Engel, Zero Boy, John Colletti and Kristin Prevallet

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2. **Erica Kaufman**

Belladonna* this Friday @ the CUNY Graduate Center!!

Wed 1 Sep 2004

Enjoy

BELLADONNA*

with

Latasha N. Nevada Diggs & Joan Retallack

Friday, September 3, 7PM at SEGAL THEATER,
The Graduate Center, CUNY,

365 5th Avenue at 34th Street
A \$7-10 donation is suggested.

Join us to celebrate the first fabulous night of our 5th Anniversary season with two dynamic, super-expansive, multi-genre artists who challenge the dimensions of words at a NEW location: the beautiful SEGAL THEATER-CUNY GRAD CENTER (5th Ave/34th)—only blocks from most trains.

Writer and vocalist, Latasha N. Nevada Diggs explores sound through a myriad of macaronic verse, language and electronic vocal processing. She has worked and traveled with many creative beings and her literary and sound works have been published and recorded in projects ranging from Asian fetishes to Euro-House. A fellow of the Cave Canem Workshop for African American Poets, Latasha is a 2004 Caldera Artist in Residence, 2003 Zora Neale Hurston recipient from Naropa Institute, a 2002 Harvestworks Digital Media Arts Center artist in residence, as well as a 2003 New York Foundation for the Arts fellow. She is the author of two chap-books, *Ichi-Ban: from the files of negrita muñeca linda* and *Ni-ban: Villa Misería* and the producer and writer for the experimental audio project, *Television*. She is the lead electronic vocalist for the Zappa-esque jam band, *Yohimbe Brothers*, fronted by Vernon Reid and DJ Logic and *The Beat Kids*, fronted by Guillermo E. Brown. She lives in Harlem.

Joan Retallack's most recent books are *Memnoir* (Post-Apollo Press) and *The Poethical Wager*—a volume of essays (University of California Press). Other poetry by Retallack includes *Mongrelisme: A Difficult Manual for Desperate Times* (Paradigm Press), *How To Do Things With Words* (Sun & Moon Classics), *AFTERRIMAGES* (Wesleyan University Press), and *Errata Suite* (Edge Books) which won the Columbia award for poetry in 1994. She received the 1996 America Award in Belles-Lettres for *MUSICAGE: John Cage in Conversation with Joan Retallack* (Wesleyan University Press) and a Lannan Foundation Literary Grant in 1998-99. Her *WESTERN CIV CONT'D: an open book* was produced at Pyramid Atlantic Studios in 1995-96—with inadvertent funding from the National Endowment for the Arts—and is still in progress. She is currently finishing a volume on Gertrude Stein and starting a time-bracketed project with the working title "The Reinvention of Truth." Retallack teaches at Bard College.

*Belladonna** is a feminist/innovative reading and publication series that promotes the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, unpredictable, dangerous with language (to the death machinery). In its five year history, *Belladonna** has featured such writers as Leslie Scalapino, Alice Notley, Erica Hunt, Fanny Howe, Mei-mei Berssenbrugge, Cecilia Vicuña, Lisa Jarnot, Camille Roy, Nicole Brossard, Abigail Child, Norma Cole, Lynne Tillman and Carla Harryman among many other experimental and hybrid women writers. Beyond being a platform

for women writers, the curators promote work that is experimental in form, connects with other art forms, and is socially/politically active in content. Alongside the readings, Belladonna* supports its artists by publishing commemorative pamphlets of their work on the night of the event. Please contact us (Rachel Levitsky and Erica Kaufman) at [REDACTED] to receive a catalog and be placed on our list. <http://www.durationpress.com/belladonna>.

*deadly nightshade, a cardiac and respiratory stimulant, having purplish-red flowers and black berries

Belladonna* readings happen monthly between September and June

Express yourself instantly with MSN Messenger! Download today - it's FREE!
<http://messenger.msn.click-url.com/go/onm00200471ave/direct/01/>

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3. **Alan Sondheim** *philosophy of Schelling*

Wed 1 Sep 2004

philosophy of Schelling

<http://www.asondheim.org/archi35.jpg>

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4. **Alan Sondheim** *antipassion*

Wed 1 Sep 2004

antipassion

christ appears from somewhere.
he plays around with his disciples for three days.
nights he spends fucking with mary magdalene.
he develops a terrible disease.
disillusioned he climbs up a cross and stares at the sky.
his body is covered with leper's and syphilitic sores.
he worries about mary magdalene.
he's taken down from the cross.
wands are waved over his body lifting the sores away.
flails speed from the body whispering in the air.
soldiers stand around christ and help him up.
his body is shining and whole again.

he leaves the garden having fun with his disciples.
he eats dinner with them and they toast each other.
judas gives 30 pieces of silver for the terrific meal.
he walks hand in hand with mary magdalene and is on his way.
later that day he figures he might say something on the hill.

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5. **Steve Dalachinsky**

Re: coward's friend

Wed 1 Sep 2004

you tell em alan we christ killers have borne or was that born or bourn the
brunt for too long that guy lives far away anyhow they come here start
gaffaw trouble then depart and yell at us we're not americans anyway we're
new yorkers brooklyn boys un educated well not you slobs not snobs or blobs
or bon bons

i'm still reeling from the one someone sent me about my living among the man-
icured trees what planet's he on sometimes yer stuff irritates me but hey so
does mosquito bites or whatever happened to that west Nile virus anyway
that's a joke soon it'll be west bank virus or what am i saying i'm delirious saw
some greast music tonight wrote alot am reeling still wow didn't i already say
reeling once realyy but hey that was a bad reel this is a good reel as chuck
berry might of sung it so any way no need to defend yourself like i did when i
first joined this tsil recently why tainwanese/ remember that one folks like to
have dialogues or incite then they go on their reels like dance how do ya spell
that one...??? today as i took out the garbage i heard just said fk you to my wife
and it's already 3 in the morning oh so anyway as i was taking out the garbage
tonight i heard crickets i've been hearing them alot lately they tryin to make
me believe that i'm living in the country tho i know better even the air smells
different and the moon well you know the moon... reel to reel tapes went out
when t cassettes and 8 tracks came in 8 tracks just simply went out cds in-
vaded took over but never won lps were relegated to obscurity but really
never left and have become stronger than they've ever been these past 30ish
years i told my wife it was too late for her to bgin working we both do most of
our work on a small kitchen table and do what i'm doin now on an even smaller
one she writes and paints don't we all oh no not me i make collage don't we
alll

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6. **Steve Dalachinsky**

Re: coward's friend

Wed 1 Sep 2004

hey i talked to alot of cops during sunday's march and at the peace march nuttin wrong w/ that nuttin wrong w/confronted your so-called enemy peacefully tho they are not our enemies as we like to believe and no we sadly can't do w/out them and yes they are on edge and some are genuinely crazy like one i saw sunday and got away from quick....

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7. **Daniel Carter**

brought akin

Wed 1 Sep 2004

{ }

inspired by annex quantity of quality so t' speak sing or write all play today is night and some others like what is meant by the viewer's light rejection of history or handy portable missiles pulling triggers pushing buttons ringing bells hells inverse out of order group authorially no longer on this channel but maybe sometimes tunes anywave a lock sitting inside the bank just came out the other end t' begin within the middle fell a part of a part from fallen

--

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8. **noemata**

stratas of unconscious dog breath

Wed 1 Sep 2004

let's see
life? no
love? no
death? no
anything? no
something? maybe
what? nothing
whatever? no
nothing? no
something? maybe let's sky
what? this? lab?
what this? this? loupe? nye
this what? deadeye? no

old dog bastian died today antennas?
an overdose of anesthetics sentineled? movie
we cried some waite?
doesn't matter much
his eyes closes as ours
i'm sorry, life is shit semidi? mob
wouldn't mind dying withe? takao?
let's see toss? teas?
and they have a little girl token wit?
she'll be here until 2100 oldie dayak doodah time..
whatever an offertory of amygdaloids
the richness of something is.. www crt soma
what's it supposed to be? doesn't motorway
let's say a number with a thousand digits
or a fraction unending i'm skirr, Leif ictus Shiite
i want nothing to do with life it wouldn't monied dingo
anyone wanting life is an idiot let's shoe Mr Bingo (Såle-Mikkel)
this just continues lethal girl
kids are happy they don't want life undulations 2100
wanting life is death whitebeard
wanting tay rising
aha what's spigots buoy?
that's AHA!! woody away

--

stratas of unconscious dog breath

sf asfadsf gas g s af s afs af s afs f adsf sf sa f s af s af saf s af saf asf saf s fs fs fs
s fs gdr gh dfh d tg hesr h dhs hd h d fghds hd h d fghds hd h d fghds hd h dhs
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gas gasfd gdf gas gs f s f s gsad fsf

sf sa f a sgs agas gas g s fs gdr gh dfh d tg hesr h d tg hesr h dhs hd h d tg hesr
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file under

ore_awe_freshet/
wound_neatness/
windmilling_luffy_ideate/
teach_jugged_contemporary_art/
kedge_airway_don't_wendy_looby/
windowing_leeves/
wounding/
ah/
that's_not_aha/

--

lumber isbn 82-92428-05-4

9. **Ian VanHeusen**

Re: coward's friend

Wed 1 Sep 2004

Oddly enough I have been almost continuously harassed by soldiers & the police... for reading my poetry during these times I might get jumped by either those two groups of people & if I misstep on my faith the KKK might just lynch my Yankee ass... don't even ask. Peace, Ian VanHeusen

From: Alan Sondheim <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: coward's friend
Date: Tue, 31 Aug 2004 16:47:18 -0400

I don't need to justify myself to you. I have been working online and if you went last night to the dissensionconvention site you would have seen me. Where were you? - Alan

On Tue, 31 Aug 2004, Ian VanHeusen wrote:

*Never did never will
just take the pill you're given
& like Muslims standing on the block rocking the goafeys
We let loose & like cartoons start harm
To disarm with liquid swords
The hordes don't need the meditation
Don't even need the sedation
Complacent, Alan... you're the only one I have heard of
Holed up at home for no good reason
Its the season to get your ass in the streets
You walk through every single day
If you need to say hello to cop for me
When we storming like armies with weapons
If they keep their's in hand that's when the war began.
Peace*

On the road to retirement? Check out MSN Life Events for advice on how to get there! <http://lifeevents.msn.com/category.aspx?cid=Retirement>

*recent <http://www.asondheim.org/>
WVU 2004 projects <http://www.as.wvu.edu/clcold/sondheim/files/>
recent related to WVU <http://www.as.wvu.edu:8000/clc/Members/sondheim>*

Trace projects <http://trace.ntu.ac.uk/writers/sondheim/index.htm>
partial mirror at http://www.anu.edu.au/english/internet_txt

Don't just search. Find. Check out the new MSN Search!
<http://search.msn.click-url.com/go/onm00200636ave/direct/01/>

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10. **noemata**
dog breath minor

Wed 1 Sep 2004

dog breath minor

there's nothing here

ICE) INSTANTLY AND YOU'RE W'T I DIDN'T

nothing, nothing, nothing horray

NATIONSETE IIEG NUDENESS NOTING N DHF

(a lot of nothing a ludi oboe nothing)

E IEG NOTHING NOTHINOTUNT TDSZSDZNNOT

still more stale more

MOG HIT I GYN OOGHG A LUDR ININAT EZIS

nothing nothing nothing nothing nothing nothing nothing noth

IOI I HORRI O GSGTD, TLTEOSHNHEGH NOTH

ing nothing nothing nothing nothing nothing nudeness nudeness nothingize

nothingizes needing nutmeg

nothingizes nothZ NI A NENI EGOOIO STRN OOI ENUNNH EH

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I T EREH N(HGN TTST T EEEDEHGLO,GNIH

nudeness noting nattiness notions nothingize nuttiness nothingness notions net-
ting nudeness nations

nutting nutting ONNDOON WH REU GNIOITS)GNIHTGOETNGNR

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nattiness nattiness nadia

OCNICN GNIHTON GNI HE TT! T(UIHIIHTON

these are very structured nothings

CINETOEN GNIOOIN EETTON SSENITTUN EZIG

isn't i didn't like mean thatthat

SEZIGNIHE H N YREV ERA ESEHT AIDAN SST

and, not writing thisthis

HGUAL A TON S'TAHT AHAHA

it fauxes at onceonce (over the lazy dog, twice)

LIKE ME AN TH SNTTING NUDENESS

instantly

EG DNNS NEEDING NUTMEG NANIAT IO

and you're left with, ah, THIS!

HING NOTHINGTTTG W GNNDII STALE

ahahahaha

INNTN NG, NOTHIEN NENANH AAHST

that's not a laugh

ANO T IS T, ONNST TRNT HEIYGBNH

DSNNNNMHN 'EG ETN SOTEO, HTDESE

neat writhen taeg tie

TOANI UNIIS T IRRNNUZTNLN FO TOL

I WVTGN GNHTON GNIHTON TNHS AIS

SSENEDUN SS NNTI A RHTNETOEN

NIHTTNGA NCSN SESIGNIHTON

A OECNO TA SEXUAF TI SIHTSIHH

that's not a laugh

neat writhen taeg tie mute dumb taut taus daus daunt tam domitus domini
canes minor

—

lumber isbn 82-92428-05-4

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11. **Mark Wallace**

Submodern Fiction #2 now available

Wed 1 Sep 2004

Submodern Fiction #2 is now available. This issue features fiction and innovative prose by kari edwards, Eric Basso, Alan Sondheim, Bill Marsh, Vernon Frazier, and Elizabeth Burns, and includes an essay by Stephen-Paul Martin on "Submodern Death: Preventing the Death of Submodernism."

Submodern Fiction is published once a year. Subscriptions are \$6 for one issue and \$10 for two. Make checks payable to Mark Wallace and send them to Mark Wallace, Submodern Fiction, 10402 Ewell Ave., Kensington, MD 20895. Submissions of short innovative fiction and prose, or short critical articles about them, are encouraged; please contact me at this e-mail address for details. The goal of the magazine is to encourage conversation about alternative fiction, so I look forward to hearing from you.

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12. **Ishaq**

Two Native Youth Movement Warriors Arrested in California

Wed 1 Sep 2004

<http://victoria.indymedia.org/news/2004/09/29841.php>

Two Native Youth Movement Warriors Arrested in California

<mailto: [REDACTED]>

Security Apparatus Fairmont Hotel (in Santa Barbara, California) security (assaulted) a 14 year old NYM warrior during a peaceful info rally which (led) to the arrest of two NYM Warriors.

Two Native Youth Movement Warriors Arrested in California

Security Apparatus Fairmont Hotel (in Santa Barbara, California) security (assaulted) a 14 year old NYM warrior during a peaceful info rally which (led) to the arrest of two NYM Warriors.

TWO NATIVE YOUTH MOVEMENT WARRIORS ARRESTED DURING ANTI-FAIRMONT HOTEL RALLY

ONE WARRIOR STILL BEHIND ENEMY LINES - RANSOM SET FOR \$50,000

(Sunday, August 29th, 2004, Fairmont Miramar Hotel Santa Monica, California)

Fairmont Hotel security (assaulted) a 14 year old NYM warrior during a peaceful info rally which (led) to the arrest of two NYM Warriors. 14 year old Alma Barba was handing out flyers condemning Fairmont Hotel's participation in the forcible removal of Secwepemc from their homeland: GENOCIDE, when a Fairmont security shoved her to the grass then kicked her to her back and held her there with his foot grinding into her chest.

Fairmont Hotel called Santa Monica Police Department and two arrests were made, including the arrest of WAR CLUB NYM Ryakin Rip who is in the Los Angeles area completing a music and speaking tour. He is being accused of issuing terrorist threats while defending 14 year old Alma Barba from further attack. Ryakin is being held for \$50,000 ransom.

The Santa Monica Fairmont rally was coordinated with a rally held today against the expansion of Sun Peaks Resort in the interior of British Columbia, Canada.

Fairmont Hotels has invested \$40 million in Sun Peaks Resort to build the Delta

Hotel Sun Peaks, drawing mass (tourism) to sensitive mountain areas still depended

on by Secwepemc, the Indigenous Peoples of the land.

Contact info:

Native Youth Movement

<mailto: >

web link: <http://www.infoshop.org/inews/stories.php?story=04/08/30/6326508>

<http://resist.ca/story/2004/8/31/135932/438>

<http://www.infoshop.org/inews/stories.php?story=04/08/30/6326508>

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Stay Strong\

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"Be a friend to the oppressed and an enemy to the oppressor" \

--Imam Ali Ibn Abu Talib (as)\

\

"This mathematical rhythmatcal mechanism enhances my wisdom\

of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam"\

--HellRazah\

\

"It's not too good to stay in a white man's country too long"\

--Mutabartuka\

\

"Everyday is Ashura and every land is Kerbala"\

-Imam Ja'far Sadiq\

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<http://resist.ca/story/2004/7/27/202911/746>\

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

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

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

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13. **Ishaq**
[razapress] prison project

Wed 1 Sep 2004

(este mensaje se repite en español)

To all activists and fighters for social change, please help us by disseminating the information below:

The Chicano Mexicano Prison Project, a member of the Raza Rights Coalition, will be holding a fund raiser on Sept. 3, 2004, from 5 PM to 8 PM at Pizzeria de Ortega's, on 3445 Midway Drive, San Diego. Call [REDACTED] for directions. A donation of \$12 includes food, entertainment, and a progressive environment.

Proceeds from the fund raiser goes to our Literature For Prisons Program, raising consciousness in our community (through forums, barrio leafleting, protests, etc.) to the conditions of Raza prisoners, and exposing the Prison Industrial Complex as an institution making tremendous profits over the suffering of Raza prisoners, their families, and whole Mexicano-Raza communities.

Join us in the struggle for justice, self-determination, and real peace.

For more information you can call [REDACTED] or e-mail:

<[REDACTED]>

Venceremos

Chicano Mexicano Prison Project

A todo activista y luchador social, favor de diseminar esta información:

El Proyecto de Presos Chicano Mexicano, proyecto de la Coalición

Pro-Derechos de la Raza tendrán un levanta fondos el viernes 3 de septiembre de 5pm a 8pm en la Pizzería de Ortega's ubicado en el 3445 Midway Drive, San Diego; llame al [REDACTED] para instrucciones en como llegar. Se pide una

donación de \$12 dólares que incluye comida, entretenimiento y un ambiente progresista.

La recaudación de fondos van para el programa de literatura para Presos, y también la concientización en nuestras comunidades (por medio de foros, diseminación de información protestas, etc.) sobre las condiciones de nuestra comunidad que se encuentra detrás de la rejas y desenmascarando el sistema de la industria penitenciaria y como se hace dinero del sufrimiento de nuestra Raza presa, sus familias y todo la comunidad Mexicana.

Vengan a disfrutar una buena cena y al mismo tiempo luchar por la justicia, la auto-determinación y una paz verdadera. Para mas informes llame al (619)

██████ o escriba a <██████>

Venceremos

Proyecto de Presos Chicano Mexicano

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Stay Strong\

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"Be a friend to the oppressed and an enemy to the oppressor" \

--Imam Ali Ibn Abu Talib (as)\

\

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

--HellRazah\

\

"It's not too good to stay in a white man's country too long"

--Mutabartuka\

\

"Everyday is Ashura and every land is Kerbala"

-Imam Ja'far Sadiq\

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<http://resist.ca/story/2004/7/27/202911/746>\

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

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

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

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14. **Nick Piombino**

Nick Piombino's ::fait accompli::

Wed 1 Sep 2004

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This week on ::fait accompli::
<http://nickpiombino.blogspot.com>

*Haiku for Poets of Paranoia

**Posters from Sunday's
March against the Bush/
Cheney agenda

***on the scene report
from Toni Simon on Friday's
bicycle rider protest
and arrests

****one year ago
on ::fait accompli::

*****Cesare Pavese,
Marcus Aurelius,
Jean Vengua and
the phases of the moon

*****Info on today's
Bowery Poetry Club and
Poetry Project protest
reading and demo and

*****Joan Retallack
reading at Belladonna

Info & links

On the Sidebar:

*2 poems from my
book *Poems* translated
into Spanish by
Ernesto Priego

**the poets of
Score 19 edited by
Crag Hill

***August 9th

::fait accompli::
crushlist (new
links)
and more...
over 50,000
visits since
5/03...
please visit!
*new email for
Nick Piombino & ::fait accompli::
[REDACTED]
**

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15. **kari edwards**

Fwd: Festival Update - The Line

Wed 1 Sep 2004

Begin forwarded message:

*From: Laurence Paverd <[REDACTED]>
Date: Wed Sep 1, 2004 7:09:21 AM US/Pacific
To: [REDACTED]
Cc: Kage Consulting <[REDACTED]>, Sherally Munshi
<[REDACTED]>
Subject: Festival Update - The Line*

Hi all.

*Just finished marshaling The Line which was a stunning success.
Imagine Festival together with "People for the American Way" produced
a street performance that is making AP headlines. Early this morning
New Yorkers formed a line from Wall Street to Madison Square Garden
holding above their heads "Pink Slips" in protest of the rising
unemployment rate. Keep your eyes open for images & articles - let me
know what you hear!*

*Laurence Paverd
Assistant Festival Producer*

*The Imagine Festival of Arts, Issues & Ideas
[REDACTED]
www.imagine04.org
[REDACTED]*

Peaceful protest over unemployment; total convention arrests top 1,500
9/1/2004, 9:06 a.m. ET
By SARA KUGLER
The Associated Press

NEW YORK (AP) — Thousands of protesters, waving pink slips, formed a symbolic unemployment line stretching three miles from Wall Street to the site of the Republican National Convention on Wednesday, a day after police arrested nearly 1,000 anti-GOP demonstrators.

The protesters stood peacefully in a single file on a chalk line for 15 minutes along Broadway, raising bright pink flyers that listed unemployment statistics and read: "The Next Pink Slip Might be Yours!"

"They've done everything they can to enrich the fat cats," said Bob Keilbach, 62, an engineer.

On Tuesday, police struggled to contain swarms of protesters with metal barriers and orange netting, eventually arresting 970 demonstrators with their sights set on a fortress-like Madison Square Garden.

More protests were planned for Wednesday, including an evening rally in Central Park's East Meadow.

Police said more than 1,500 people have been arrested in convention-related protests since late last week. Police Commissioner Raymond Kelly said police "have shown great restraint in the face of relentless provocation."

Protests flared Tuesday outside the New York Public Library, near the site of the fallen World Trade Center and in the historic Herald and Union squares.

"People are trying to question the policies of a corrupt government. They take to the streets and don't ask permission," said protester Gan Golan, 30, a graduate student from Boston, who was arrested hours later after he sat in the street and refused to get up.

On the stone steps of the library, hundreds of protesters gathered for

the
march toward Madison Square Garden. Verbal confrontations erupted as
police
moved them from the library's front door and wrapped the entire block
in
orange netting. About 75 people were taken into custody, most for
disorderly
conduct, before the crowd thinned out.

About eight blocks south, demonstrators gathered in Herald Square,
only a
block from the convention, where they lingered there near police
barricades
into the night.

One block away, a bus carrying convention delegates from Louisiana was
blocked by protesters until police came in. About 150 people were
arrested
in the incident and its aftermath, police said.

One of those arrested late Tuesday at a demonstration in Union Square
Park
was a 19-year-old East Harlem man who was seen on a videotape
assaulting a
detective a day earlier, police said. Police said they were charging
the
man, Jamal Holiday, with second-degree assault on a police officer.

The anti-GOP activism has been largely peaceful, with only a few
exceptions.

Earlier Tuesday, near ground zero, police encircled scores of
demonstrators
with orange netting and said they would be arrested for blocking the
sidewalk. Protesters were loaded onto an off-duty city bus, and police
put
the count at about 200.

The 500 demonstrators there, from a group called the War Resisters
League,
insisted they were following police orders. An Associated Press
photographer
was detained briefly before being released; a photo messenger working
with
her was taken into custody and released hours later.

Other protesters were taken into custody in various demonstrations that
flared up near Union Square and other locations Tuesday evening.

Also Tuesday, outside the Fox News Channel studios in midtown Manhattan, police in riot gear contained around 1,000 demonstrators behind barricades.

In what was dubbed a "shut-up-athon," protesters denounced what they called the network's right-wing slant. One woman held up a sign that read: "Republicans are really stupid. They watch Fox News and believe it." The demonstrators spilled onto nearby Sixth Avenue.

Police also announced the arrest of a 21-year-old Yale student after he entered a restricted area near Vice President Dick Cheney's booth at the convention Monday night, coming within 10 feet of him and shouting anti-war and anti-Bush statements. Cheney was never in any danger, authorities said.

The suspect, Thomas Frampton, was charged with assaulting federal officers and impeding the operation of the Secret Service.

A woman was detained and questioned by Secret Service police inside the Garden around 10 p.m. Tuesday after she refused to leave a restricted area, said Secret Service spokeswoman Ann Roman.

The woman, 51-year-old Medea Benjamin of San Francisco, said in a telephone interview that she had been waving a protest sign and yelling at Cheney as he sat several yards away. She said she was a freelance journalist and had entered the convention using her press credentials.

"They tackled me to the ground and dragged me out, holding me up in the air," she said.

Benjamin said she was handcuffed and taken to a basement security room at the Garden, where she was questioned for several hours before being released.

The Wednesday morning protesters, some in business attire and some dressed

casually, silently handed out the symbolic "pink slips" to passersby.

"I've been unemployed before," said Gary Goff, 57, a data processor.

"I'm

concerned that unemployment is going up so drastically under the Bush administration. I think Bush is a disaster for working people."

Retiree Alene Cohen of Greenwich Village said, "I've been employed and I've

been unemployed and at least one of my four children has been unemployed

under Bush. I blame the president. It's very painful."

"I can barely survive, and it's because of jobs going overseas," Jerry

Nowadzky, 49, of Monticello, Iowa, said, explaining that two companies he

worked for outsourced to other countries.

Nowadsky said he lost his job as a \$17-an-hour machinist and now works at a

grocery store for \$10 an hour with no benefits. His medication cost him about \$100 a month.

The "unemployment line" was organized by the nonprofit Washington-based People for the American Way and was part of the Imagine Festival of Arts,

Issues and Ideas that called for a creative "response" to official party

politics.

• —

Associated Press reporters Desmond Butler, Verena Dobnik, Sam Dolnick, Suzanne Gamboa, Madison J. Gray, Tom Hays, Elizabeth LeSure, Erin McClam and

Michael Weissenstein contributed to this report.

—

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16. **Peter Quartermain**

Donald M. Allen

Wed 1 Sep 2004

Sad indeed to report the death, 30 August 2004 in San Francisco, of the great editor Donald M. Allen, (The New American Poetry 1945-1960; Four Seasons Foundation books and chapbooks, etc etc.). His was a truly open and generous

intelligence and spirit, and his impact on USAmerican poetry since 1960 was, well, immense.

He was still working quietly on editorial and related projects at the time of his death. He was 91.

There will doubtless be an obit in the SF Chronicle and the NYTimes.

=====

Peter Quartermain
846 Keefer Street
Vancouver BC V6A 1Y7
phone [REDACTED]
fax [REDACTED]
[REDACTED]

=====

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17. **Steven Shoemaker**

contact info: Stephen Cope, Susan Thackrey

Wed 1 Sep 2004

I'd greatly appreciate it if someone cld back-channel contact info for these folks.

thanks,
steve

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18. **Poetry Project**

TONIGHT

Wed 1 Sep 2004

THIS EVENT IS TONIGHT at 8 o'clock! Doors will open at approx. 7:45.

DEMO: A Demonstration in Words

A poetry reading on the RNC, President Bush and the crisis in Iraq.

WEDNESDAY, SEPT. 1, 2004 at 8pm

The Poetry Project
St. Mark's Church
131 E. 10th St. & 2nd Ave
FREE

Featuring: Sonia Sanchez, Grace Paley, Carl Hancock Rux, Sapphire, Katha Pollitt, Mark Doty, Anne Waldman, Cornelius Eady, Vijay Seshadri, Hettie Jones,

Hal Sirowitz, Bob Holman, Grace Schulman, Eileen Myles, Marie Ponsot, Robert Polito, John Yau, Rodrigo Toscano, Carol Mirakove, Greg Fuchs, Anselm Berri-gan, Laura Elrick, Bruce Andrews, Kathy Engel, Zero Boy, Kristin Prevallet and John Coletti.

Presented by: The Poetry Project, Rattapallax & Issue Project Room

Sponsored by: The Poetry Project, Rattapallax, Issue Project Room, Bowery Po-etry Club, National Youth and Peach Coalition, Asian American Writers Work-shop, Booklyn, Bloom Magazine, Melville House Boosk, Unpleasant Event Schedule Reading Series, The Bronx Writers Center, Soft Skull Press, bel-ladonna*, Spire Press, terra incognita magazine, Lungfull! Magazine, Small Press Center, American Book Review, Pete's Big Salmon Series, Readings Be-tween A & B, Hanging Loose Press, Open City Magazine and Books & Poets Against the War.

ALSO...

People's Opera presents The Workshop from ³Hell²

An Opera in one act

Libretto by poet and former presidential candidate Eileen Myles

Wednesday, Sept. 22 & 29 at 8 pm

The Poetry Project at St. Mark's Church

Admission available at door, no reservations required

\$8, \$7 students/seniors, \$5 members

FOR ALL PRESS INQUIRIES PLEASE CONTACT

Miles Champion at [REDACTED] [REDACTED]

The New York production is a benefit for
the Poetry Project at St. Mark's Church
2nd Ave & E 10 St.

Libretto by Eileen Myles

Score by composer and recording artist Michael Webster

Directed by Simon Leung

Sets by Beth Stephens

Costumes by Milena Muzquiz

Lead singers: Juliana Snapper, Kevin St. John, Scott Graff

Loosely based on Dante's Inferno, Hell is an opera about public speech,
corporate silence, global politics and poetry.

This production is making stops in Los Angeles and San Francisco, finally
landing in Tijuana in Fall 2004

to take part in the public conversation about who rules America.

See ³Hell² on Oct. 16th at the UCLA Hammer
Oct. 21st at the Yerba Buena Center, SF
Oct. 31st at CECUT in Tijuana

***ANNOUNCEMENT: THE FIRST OPEN MIC WILL BE ON SEPT. 27 AT 8 PM.
SIGN-UP AT 7:30.***

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 .

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19. **Deborah Fries**

Re: New York in September

Wed 1 Sep 2004

dear jerry and diane, thank you so much for your email. shalom and i are looking forward to seeing you both when you come for your new york visit. i know that you will have a tight schedule, but perhaps we can squeeze in a dinner or a lunch while you are in town? if at all possible, we would like to see you earlier in your visit than later because shalom is off to poland and prague on the 21 of september for 2 exhibits that he will have in those cities. i will be leaving for prague on the 26 of september to attend the opening of his exhibit and to do some business in europe. i would love to attend on september 21 and if it you wouldn't mind, i'd like to bring a friend with me who is very interested in your work and would like to meet you. i am looking forward to seeing you both again soon. all the best, deborah

In a message dated 8/23/04 12:29:50 PM, writes:

<< We're now planning to spend most of September (from the 4th through the 30th) in New York City, for which we're sending you the following coordinates.

As before we expect to be picking up e-mail at the present address - - but also at Diane Rothenberg's e-mail address - - & at our hotmail address: .

Our address and numbers in New York are:

c/o Gold

365 West 26 Street

Apt. 12F

New York, NY 10001

tel. [REDACTED]

fax [REDACTED]

For those of you in or near the city, I'll be engaging in a couple of events that may be of interest:

September 17-19

The Louis Zukofsky Centennial Conference

Columbia University & Barnard College

<http://writing.upenn.edu/epc/authors/zukofsky/100/>

My own presentation: Sunday September 19, 2:00 p.m.: closing remarks

September 21 6:30 p.m.

Colloquium: "Secular Jewish Culture / Radical Poetic Practice"

Center for Jewish History, 15 West 16th Street, Manhattan

along with Paul Auster, Charles Bernstein, Kathryn Hellerstein, Stephen Paul Miller, Marjorie Perloff

Also, if you're around and want to get together during that time, please get back to us by email now or by phone following our arrival. We'll also try to be in touch from our end.

Looking forward & warm best wishes,

Jerry & Diane Rothenberg >>

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20. **Catherine Daly**

FW: new Dutch blog

Wed 1 Sep 2004

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

From: poeziepamflet.nl [mailto:[REDACTED]]

Sent: Wednesday, September 01, 2004 8:58 AM

To: Catherine Daly

hi catherine

thanks for your volume (nice title), i certainly will read it and let you know what it does to me (give me some time) - if its my kind of stuff i might venture a translation into dutch (i prefer to publish the english version next to the dutch translation, if so i will come back for permisson)

all the best, ton van 't hof

today i started an international blog on modern poetry: check out:
<http://bowlerhat.blogspot.com/>

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21. **Stephen Vincent** ***NY Street Theater/***

Wed 1 Sep 2004

In case if you have not already been there Check out the terrific picture and article (also here below) in NY Times.

Stephen V

Blog: <http://stephenvincent.durationpress.com>

<http://www.nytimes.com/2004/09/01/nyregion/01CND-PROT.html?hp>

By CHRISTINE HAUSER

Thousands of demonstrators formed a symbolic unemployment line in Manhattan today, standing silently along the sidewalk in a column that stretched for miles to protest what they called the high rate of joblessness during the term of President Bush.

Holding up pink slips of paper symbolizing the notices employees sometimes receive when their jobs have been terminated, the demonstrators held a line from Wall Street in Manhattan's downtown and stretched north about three miles to the midtown area where the Republican National Convention is in its third day today at Madison Square Garden.

"The Next Pink Slip Might Be Yours!" the fliers read.

"I've been unemployed before," Gary Goff, 57, a data processor, said to The Associated Press. "I'm concerned that unemployment is going up so drastically under the Bush administration. I think Bush is a disaster for working people."

The demonstration was organized by People for the American Way, a nonprofit group based in Washington that advocates for institutions that sustain a diverse and democratic society.

The group said in a statement today that 5,000 people participated in what it called "The World's Longest Unemployment Line" representing "the 1.2 million jobs lost over all since March 2001 and the more than 8 million Americans who are currently unemployed."

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22. **Stephen Vincent**

Re: Donald M. Allen

Wed 1 Sep 2004

Yes, Peter, Don Allen was one of the great 20th Century editors - and, at least during the period that I knew him some, absolutely modest, and often generous in his advise to me when I was setting up Momo's Press. His editorial range and influence, however, was quite enormous. In addition to his commitment to New American Writing at the Evergreen Review and the Anthology - which also included his Four Season's imprint commitment to publishing a related range of writers (Spicer, Duncan, Lew Welch, Richard Brautigan & many others) I am pretty sure - though not positive - that in his Fifties' Grove Press days he was responsible for acquiring the paperback translations (with great, colorful covers) of Ionesco, Arrabal, perhaps Genet(?) and a number of other European writers - each of whom shaped and influenced the sensibilities of post-war American writers and readers. (Just off the top I wonder if anyone has ever written on the possible influence of Inonesco's "absurdist" banter(in the plays) on the work of Frank O'Hara? I suspect O'Hara loved the plays).

In any case, Don Allen and his works deserve a huge, big tip of the hat.

Stephen Vincent

> Sad indeed to report the death, 30 August 2004 in San Francisco, of the
> great editor Donald M. Allen, (The New American Poetry 1945-1960; Four
> Seasons Foundation books and chapbooks, etc etc.). His was a truly open and
> generous intelligence and spirit, and his impact on USAmerican poetry since
> 1960 was, well, immense.

>

> He was still working quietly on editorial and related projects at the time
> of his death. He was 91.

>

> There will doubtless be an obit in the SF Chronicle and the NYTimes.

>

> =====

> Peter Quartermain

> 846 Keefer Street

> Vancouver BC V6A 1Y7

> phone [REDACTED]
> fax [REDACTED]
> [REDACTED]
> =====

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23. **David Hadbawnik**

Fall Readings at 35th/Balboa San Francisco

Wed 1 Sep 2004

I'm pleased to announce the Fall lineup for readings at my pad in the Outer Richmond, San Francisco:

First up is Marcia Roberts, whose new book *Open Eye* is just out from Skanky Possum, and Stephen Berry, who starred as Vincent Valence in my play and has published two chapbooks, *To and Simple Talk*. They'll be reading Friday, Sept. 17, 7.30 pm. Other readers for later this fall include Rusty Morrison and Mary Burger, and Pireeni Sundaralingam.

visit www.habenichtpress.com

for more information, dates, and directions -- also order books by Diane di Prima, Mytili Jagannathan, and Sarah Peters

Also: On Tuesday, Sept. 21, I'll be introducing a reading by four poets I've published as part of the collective Modest Proposal Press, at Bird & Beckett Bookstore in Glen Park, San Francisco. The poets whose works will be read include Gayle Leyton, Gloria Gale, Joan Marie Wood, and Nancy Wirth. Diane di Prima will introduce the poets.

My book *The Downwinders* is also freshly printed by Modest Proposal and available via my web site.

best,

DH

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24. **Alison Croggon**

Theatre notes

Wed 1 Sep 2004

On Theatre Notes this week:

Take Me Out

As cricket is to the English, so is baseball to the Americans: a pastoral dream of green fields peopled by shining gods. And being, like cricket, a "metaphor for life", it's inspired some pretty silly remarks. Among the sillier, Richard Greenberg's grandiose declamation that "baseball achieves the tragic vision that democracy evades" can hang with honour. (Unlike democracy, it seems, baseball has losers). Or, even better: "Baseball is a perfect metaphor for hope in a democratic society". Is the real problem in Baghdad that they don't play baseball?

Terrorism

Writing plays is a delicately negotiated compromise between the subtleties of literary ambition and the pragmatic limitations of the stage. On the evidence of *Terrorism*, the Presnyakov Brothers negotiate with style. It has a brutal elegance, the kind of brilliantly nuanced crudity which heralds notable theatre.

Read more at <http://theatrenotes.blogspot.com>

All the best

Alison

Alison Croggon

Editor, Masthead: <http://www.masthead.net.au>

Home page: <http://www.alisoncroggon.com>

Blogs: <http://theatrenotes.blogspot.com> <http://alisoncroggon.blogspot.com>

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25. **Harrison Jeff**

"Their Letters Change Also"

Wed 1 Sep 2004

the loup-garou. they.
they go astray
they linger linger
linger on the road the letters
see more wood and
look at more animals
alas that Hollywood

did not call this year, not nice
but nice & necessary are not
what is lingering, the
loup-garou. they. go, still, astray

MAG PRESS

Fickleeyes, Futilears, & William Wormswork
Jeff Harrison, 69 pages

<http://www.cafepress.com/magpress.13251278>

other titles from MAG PRESS

<http://www.cafepress.com/magpress>

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26. **Alan Sondheim**

— — — — — **THE WALL WALL THE THE WALL**
Thu 2 Sep 2004

— — — — — THE WALL WALL THE THE WALL

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27. **Alan Sondheim**

Check out the Poet's Corner -

Thu 2 Sep 2004

Check out the Poet's Corner -

Good work there, I was just added to the company - Alan

<http://www.fieralingue.it/modules.php?name=Content>

<http://www.fieralingue.it/modules.php?>

[name=Content&pa=list_pages_categories&cid=127](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=127)

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28. **David A. Kirschenbaum**

**** Advertise in September Boog City****

Thu 2 Sep 2004

Boog City's September issue is going to press this coming Tues., Sept. 7, and our discount ad rate is here to stay. 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.)

Advertise your small press's newest publications; your own titles; your band's new album; your label's new releases; or maps to the Olsen twins new NYC duplex condo.

Ads must be in by Mon., Sept. 6 (and please reserve space ASAP).

(We're also cool with donations, real cool.)

Issue will be distributed on Wed. Sept. 8.

Email [REDACTED]

or call 212-842-BOOG(2664) for more information.

thanks,

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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29. **Steve Dalachinsky**

Re: brought akin

Thu 2 Sep 2004

nice piece good hangin let's do it soon next week maybe i'll try to catch ya tomorrow at simon's thing or

ah well

demaraa carlemilus

a cat's a trophy

tsaydalease
ah well
dream on dream on dream on

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30. **Kevin Killian**
Pound citation

Thu 2 Sep 2004

Can someone who knows Ezra Pound's works well tell me where he said something about people who want to get 'through hell in a hurry'? If you could tell me where it is said (I expect in the Cantos prior to 1950) and what is said, I'd appreciate it.

Thanks

Kevin K.

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31. **Patrick Herron**
Herron/Schaefer/Boone reading in SF Sept. 10

Thu 2 Sep 2004

I will read at the home of my most hospitable friend Chris Stroffolino in San Francisco on September 10. Please come. In my two readings since the Carboro Poetry Festival I've conjured nothing but blank stares. Will it be three in a row? Details below.

I'll also be around the entire week so b/c me if you'd like to get together for a lunch or dinner.

Patrick

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

From: Chris Stroffolino [mailto:██████████]

on FRIDAY SEPT 10th,
we here at PEASANT HOUSE
(355 BARTLETT ST.
in the MISSION between 24th and 25th--
one block away from BART)

will be hosting a poetry reading for
the visiting North Carolina poet Patrick Herron
and the SF-based poets Amick Boone, and Standard Schaefer
around 10PM.

FREE, BYOB, and hopefully it will turn into something of a party afterwards
(bring musical instruments if you wish!)....
as it is also my roommate, Sean Finney's, birthday
Chris

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32. **Cecile CAPONI**

THE WALL___Our COuNtry (GWBush said)

Thu 2 Sep 2004

Silence_Violence

<http://www.confettiS.org/rzocra/rzocra.rm>

<http://www.confettiS.org/rzocra/rzocra.mov>

XavierL (<http://www.confettiS.org>)

Message du 02/09/04 06:13

De : "Alan Sondheim"

A : [REDACTED]

Copie à :

Objet : _____ THE WALL WALL THE THE WALL

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33. **Daniel Carter**

Re: brought akin

Thu 2 Sep 2004

At 1:33 AM, 9/2/04, Steve Dalachinsky wrote:

| nice piece

thanks

| good hangin let's do it soon next week maybe

yep, the calendar we shall consult

| i'l try to

| catch ya tomorrow at simon's thing or

cool

| ah well

| demaraa carlemilus

| a cat's a trophy

tsaydalease
ah well

dream on dream on dream on

thanks versed the compliments allwaves energizing motivational encouragements t' be the river that each of us is into the ocean that each of us is into the space boundless space sometimes crying out to be bound up limited framed inflamed consumed burnt up vaporized all the unkempt cycles of spirals their glorious jungleness their beauteous chaos again and for the first of many many thanks amidst the angsts and excitements catalysts and terrors of the everyday promises and fears and yes the dream on dream on dream on dream on while asleep and while awake dream on and yes the morrow hopefully and yes wheel figure another melting and already yes Ulysses you listees ease the pain with raining letters into words into listletters circulations yes t' sit 'n' sip 'n' eat 'n' talk is good and then to write as well is also good upon a page on stage is extant antenna exiting electromagnetically excited signals rush out to play and while all the conjunctives flowers flowering thanks in response to warm reception made-much-of of course the way of strong healthfully excessive seeds the way they glow unbounded books peak and flirt from beneath the pavement without bindings their leaves getting ready for their descents upon seasonally shifting hands in vivid colors memories ice species clothed a penperson hoodganging yes letz gotta see the heart chart dictation unit screenpiece detail yeah bein' 'round 'n' dear suggest a predicate in a desert of jet propulsion when actually they were dealing in rockets all along the reference is quaint as is cut 'n' paste in haste our usual day on display though happily this day on this play as well a swell of love on the down low 'cause o' some big dudes on the streets of our lives on MetroGuard detached nonetheless welcome back oneself many-selves delight in song after such a long time a way of beaming rebirth preparations huge big eyes in comparison to where it all gotta fit's the lifelong story such a huge big boulder of a rock rocks multiple challenges all one prose unprofessional ecstasy on the move catch a bomb compliments their village elder inaccurately translated quill illin' a motherfluxer yes yes the luckin' forth commingling efforts jungle amass a comb with or without spit one of myriad flashbacks from the shake high 'n' row your note genitally dawn this dream with a scream 'n' a holler hello into halo hey low the warning from a friend about an undesirable region along side all the others utter their names game over their flames a fire for our raw foods can moderate their hardnesses their toughnesses indeed their rough edges but not unto undo all their grit 'n' spitfire fighter warrior inklinations chorus hot streams o' dreams the air lava-waves greetings a gleetinglings ring-links vibrate themselves into the ethereal without becoming useless is the pro-mist approach 'n' sow/sew on down the town that it her eyes again like morning draw the sun pull ye out the bed of dirt it's all in your

account and unmeasured for sure as nothing has been the goal in a mad rush of
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digital click like the hat left bereft of ahead unprotected against spillage 'n'
spellage of all sorts unsortables 'n' unsupportables levitationals the same the
different the indifferent the outdifferent and the and

--

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34. **Ishaq**

Re: Pound citation

Thu 2 Sep 2004

peace kevin,

best i can do at the moment: dante as the source for the pound cantos below.
this is about 1945 - 48

also there is a Cantos 16 as well

i think that it is a reference continued of 'hurry up please it's time" in eliot's
"the wasteland".

which would all make sense

peace

Circle 8, The Fraudulent and Malicious (Simple Fraud)

Bolgia 1, The Panderers and Seducers who make up two files are driven at an
endless fast walk by horned demons who hurry them along with great lashes. In
life these sinners goaded others on to serve their own foul purposes. so in Hell
are they driven in their turn. The horned demons who drive them symbolize the
sinners' own vicious natures, embodiments of their own guilty consciences.

PISAN CANTOS

LXXXI

~ Ezra Pound

What thou lovest well remains,
the rest is dross

What thou lov'st well shall not be reft from thee

What thou lov'st well is thy true heritage

Whose world, or mine or theirs
or is it of none?

First came the seen, then thus the palpable
Elysium, though it were in the halls of hell,

What thou lovest well is thy true heritage
What thou lov'st well shall not be reft from thee

Kevin Killian wrote:

Can someone who knows Ezra Pound's works well tell me where he said something about people who want to get 'through hell in a hurry'? If you could tell me where it is said (I expect in the Cantos prior to 1950) and what is said, I'd appreciate it.

Thanks

Kevin K.

--

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Stay Strong\

\

"Be a friend to the oppressed and an enemy to the oppressor" \

--Imam Ali Ibn Abu Talib (as)\

\

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

--HellRazah\

\

"It's not too good to stay in a white man's country too long"

--Mutabartuka\

\

"Everyday is Ashura and every land is Kerbala"

-Imam Ja'far Sadiq\

\

<http://resist.ca/story/2004/7/27/202911/746>\

\

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

\

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

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http://www.lowliferecords.co.uk/
\
}

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35. **raea100900**

Poetry Daily

Thu 2 Sep 2004

Check out Poetry Daily today. It's featuring a couple of poems from my Up to Speed. www.poems.com

Rae Armantrout

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36. **Skip Fox**

Re: Pound citation

Thu 2 Sep 2004

6th line of 46

Kevin Killian wrote:

>

> Can someone who knows Ezra Pound's works well tell me where he said
> something about people who want to get 'through hell in a hurry'? If
> you could tell me where it is said (I expect in the Cantos prior to
> 1950) and what is said, I'd appreciate it.

>

> Thanks

>

> Kevin K.

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37. **Gabriel Gudding**

Mandorla #7 -- now available

Thu 2 Sep 2004

PRESS RELEASE [for immediate distribution]

Mandorla: New Writing from the Americas

Issue 7 of Mandorla: Nueva Escritura de las Américas, guest edited by Kristin Dykstra, is now available for sale [see below for ordering information].

Contributors include: Nathaniel Mackey, Omar Pérez, Eleni Sikelianos, Paul Hoover, Roberto Tejada, Jaime Saenz, Forrest Gander, Jay Wright, Reina María Rodríguez, Kent Johnson, José Lezama Lima, Curtis White, Kass Fleisher, José Kozer, et alii [see below for full list].

JOIN US for the LAUNCH of Issue 7: "Super Shorts" - 8:30pm Tuesday September 7 at the Center for the Visual Arts, University Art Galleries, Illinois State University.

Mandorla, a magazine of international renown, was founded in Mexico City by Roberto Tejada in 1991. Mandorla publishes innovative writing in its original language--most commonly English or Spanish--and high-quality translations of existing material. Visual art and short critical articles complement this work. The name of the magazine--mandorla, describing a space created by two intersecting circles--alludes to the notion of exchange and imaginative dialogue that is an obligation now among the Americas.

<<http://www.litline.org/Mandorla/>><http://www.litline.org/Mandorla/>

The full complement of Issue 7: Carlos Aguilera, Rosa Alcalá, Rito Aroche, Caridad Atencio, Gabriel Bernal Granados, Joel Bettridge, Susan Briante, Alfonso D'Aquino, Rubén Darío, Kristin Dykstra, Kass Fleisher, Roberto González Echevarría, Ana Rosa González Matute, Forrest Gander, Gabriel Gudding, Jorge Guitart, Elizabeth Hatmaker, Paul Hoover, Reynaldo Jiménez, Kent Johnson, Tamara Kamenszain, Caroline Koebel, José Kozer, Vera Kutzinski, Nick Lawrence, Henry Lezama, José Lezama Lima, Jacqueline Loss, Nathaniel Mackey, Nancy Gates Madsen, Javier Marimón, Pedro Marqués de Armas, Todd Ramón Ochoa, Peter O'Leary, Omar Pérez, Antonio José Ponte, Soleida Ríos, Reina María Rodríguez, Jaime Saenz, Mark Schafer, Eleni Sikelianos, Roberto Tejada, Magali Tercero, Julio Trujillo, Arnaldo Valero, Paul Vanouse, Mark Weiss, Curtis White, Jay Wright, Thad Ziolkowski.

Mandorla is a member of the Council of Literary Magazines and Presses and is supported by the Illinois Arts Council, the English Department of Illinois State University, the McNulty Chair at SUNY Buffalo, and the University of California at San Diego.

Issue 8 will also be produced at Illinois State University and will be co-edited by Kristin Dykstra with Roberto Tejada (San Diego) and Gabriel Bernal Granados (México DF).

Please write with check, payable to "Mandorla," and send to

MANDORLA

Department of English -- 4240
Illinois State University
Normal, IL 61790-4240

\$10 (US) plus shipping & handling for 1 copy, \$2.50; 2 copies, \$3.30; Each additional copy over 2: add \$1.00

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38. **Kevin Hehir**

Slamnesty submissions and Canadian Spoken Wordlympics Media release!

Thu 2 Sep 2004

Calling All Spoken Word Artists!

Amnesty International Canada is calling for submissions to Slamnesty!, a showcase event at the Word Olympics this October in Ottawa. This showcase theme is "Stopping Violence Against Women".

Stopping violence against women is the focus of a two-year Amnesty International campaign being worked on by our two million supporters across Canada and around the world. Now you can be a part of this campaign as well.

Use your voice! Use your poetry. Help us get the message out. Stop violence against women!

Check out Amnesty International's campaign concerns, stories and actions at: <http://www.amnesty.ca/stoptheviolence/overview.php>

Submission guidelines: - All submissions should deal with the topic of stopping violence against women. - The maximum submission length should not exceed 500 words. - All submissions must be electronic. - Multiple submissions may be made by an individual "Slamnesty!" is a project designed to provide aspiring writers an opportunity to be published and to grant published writers exposure to a broad audience. Upon acceptance, a contract and terms of agreement will be signed outlining both author and publisher rights. There is no monetary reimbursement. Publication will be handled by a Amnesty International. Publication details will be sent to those whose poems are selected as necessary arrangements are completed.

Please include your legal name, your stage name, e-mail, phone number and postal address.

Deadline for all submissions is September 7th.

All submissions can be to 

www.wordolympics.com

Do you Yahoo!?

New and Improved Yahoo! Mail - 100MB free storage!

A good traveler has no fixed destination and is not in a hurry to arrive. - Tao Te Ching

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39. **Small Press Traffic**

SPT's 30th anniversary season starts 9/10

Thu 2 Sep 2004

Fall 2004 at Small Press Traffic --
our 30th anniversary season begins!

Friday, September 10, 2004 at 7:30 p.m.
30th Anniversary Reading: 30 Year Old Poets

Small Press Traffic is the place to learn about the future of experimental writing. In honor of our 30th year, Small Press Traffic presents 5 promising poets who share our birth year, 1974. Stefani J. Barber's work has appeared in Five Fingers Review, Syllogism, and Tripwire; Kate Colby is a recent graduate of the MFA in Writing Program at CCA whose work has appeared in Mirage and eleven eleven; Cynthia Sailer's first full-length collection, Lake Systems, will appear later this year; Stephanie Young's book Age of the Mercenary is just out; Erin Wilson's work has appeared in Bird Dog, hinge, and Vert. Stop by tonight to find out more!

Friday, September 24, 2004 at 7:30 p.m.
Kevin Killian & Michael Magee

Friday, October 8, 2004 at 7:30 p.m.
30th Anniversary Reading: Noncompliance
with David Buuck, Sarah Anne Cox, kari edwards, Judith Goldman, Cedar Sigo, giovanni singleton, and Juliana Spahr

Friday, October 22, 2004 at 7:30 p.m.
Will Alexander & James Thomas Stevens

Friday, November 5, 2004 at 7:30 p.m.
Rob Halpern & Mark McMorris

Friday, November 12, 2004 at 7:30 p.m.
Guy Bennett & Stacy Doris

Friday, November 19, 2004 at 7:30 p.m.
Geoffrey Dyer & Eileen Tabios

Unless otherwise noted, events are \$5-10, sliding scale, free to SPT members, and CCA faculty, staff, and students.

Unless otherwise noted, our events are presented in
Timken Lecture Hall

California College of the Arts

1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin)

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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40. **Rob McLennan**

[REDACTED]: National Capital Letters]

Thu 2 Sep 2004

The latest issue of National Capital Letters is online, with a look at some of the highlights of Ottawa's literary scene from the summer of 2004, a season that featured the launch of Mary Lee Bragg's first novel, a collaborative chapbook by Stephen Brockwell and Peter Norman, a cross-Canada tour by rob mclennan, a commemorative reading in honour of Pat Lowther, and much more — read it all at <http://capletters.ncf.ca/caplet/4/index.htm>.

Other articles in this issue include "A Brief Overview of Chilean Literature in Ottawa" by Jorge Etcheverry, "Pat Nevin: Ottawa's Lost Irish-Canadian Author" by Kevin Dooley and more Ottawa literary sites by Barbara Sibbald.

The editors welcome your contribution; contact us at [REDACTED] or [REDACTED]

National Capital Letters: Ottawa's Literary Environment

<http://capletters.ncf.ca/caplet/4/index.htm>

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...9th coll'n - what's left (Talon) ...c/o RR#1 Maxville ON K0C 1T0
www.track0.com/rob_mclennan * <http://robmclennan.blogspot.com/>

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41. **Stephen Vincent**
Zukofsky "A-22" transliteration

Thu 2 Sep 2004

Hi All - Don't want to take anyone away from Bush on the monitor this evening - of course - but I have just posted the first several pages of my 'transliteration' (still seeking appropriate term) of Zukofsky's "A-22".

<http://stephenvincent.durationpress.com>

As usual, I will appreciate any feedback.

Stephen Vincent

*Louis Zukofsky Centenary Celebration
Thursday September 9, 7:30 pm, \$5 donation
@ the Unitarian Center
1187 Franklin (& Geary)*

*including a rare screening of Louis Zukofsky: NET Outtakes (March 16, 1966)
with words in response by Michael Palmer and Clark Coolidge, plus
a performance of "A"-21, directed by Giles Scott, performed by The Backyard
Players*

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42. **Jena Osman**
political poetry forum

Thu 2 Sep 2004

Please check out this pre-election online forum, sponsored by Chain Magazine.

<http://www.temple.edu/chain/forum>

Tell all your friends.

The next issue of Chain (on "Public Forms") will be out by mid-September.

Jena Osman

Associate Professor of English

Director, Creative Writing Program

Temple University



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43. **Poetics List Administration**

Donald Allen

Thu 2 Sep 2004

This from Kevin Killian today. I don't know anything beyond the reported fact. It feels right to consider doing a tribute out of the Poetry Center. Enormous outreach he had with that work.

>>>

Bob [Glück] just called and said that Don Allen has died!

=====

"POETRY and its ARTS: Bay Area interactions 1954-2004"

Saturday December 11, 2004 thru Saturday April 16, 2005

@ California Historical Society

678 Mission Street (four doors east of 3rd Street, at Annie Alley)

art by poets; poet-artist collaborations; artists in poets circles featuring "Collective Memory," an installation by Norma Cole in collaboration with the Poetry Center, supported by the Creative Work Fund

Steve Dickison, Director

The Poetry Center & American Poetry Archives

San Francisco State University

1600 Holloway Avenue ~ San Francisco CA 94132

~ vox [REDACTED] ~ fax [REDACTED]

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

--

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44. **David A. Kirschenbaum**

Boog City presents Conundrum and Jeffrey Weeter

Fri 3 Sep 2004

Please forward:

Boog City presents

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

This month's featured press:

Conundrum (Chicago)

****please note, this month's reading is on a Friday ****

Fri. Sept. 10, 6 p.m., free
Aca Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by Conundrum editor Kerri Sonnenberg

Featuring readings from:

Robert Quillen Camp
E. Tracy Grinnell
Brenda Iijima
Paul Foster Johnson
Rodrigo Toscano

With music by Jeffrey Weeter

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://conundrumpoetry.com/>

Next month: Furniture Press (Baltimore), Oct. 7

--

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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45. **Alan Sondheim**

deadiniraq

Fri 3 Sep 2004

deadiniraq

i can't do many of these

File changes saved.

deadiniraq

<http://www.as.wvu.edu:8000/clc/Members/sondheim/deadiniraq.mp4>

- * Send this page from protest rally
- * Print this page
- * Add to Favorites

deadiniraq photographer shot dead soldier boots intrusion violation

i shouldn't do many of these

Click here to get the file

Size 14.9 MB - File type video/mp4

Created by sondheim

Last modified 2004-09-03 04:07 AM

none of these

—

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46. **Steve Dalachinsky**

Re: brought akin

Fri 3 Sep 2004

was tired split nice tenoringg still up workin but now i'll stop nice piece

pray for me for i have been ambushed

pray for me as i cross the mote

pray for me for i have been lied to

pray for me for i'm about to vote

catostrophic success

catostrophic success

catostrophic sucess

soft bigotry of low expectation

leg press

attachment

label maker

prosthetic limb

the effect of simple size on different failure prediction methods

city of concrete

city of glass

city of concrete

city of glass

city

we can't beat terrorism
we can beat terrorism
we can't beat terrorism
we can beat terrorism

can't cancan't can can't cancan't can can't can cant cant cantcant can

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47. **Alan Sondheim**
the last of it

Fri 3 Sep 2004

the last of it

<http://www.asondheim.org/technoloss.jpg>
<http://www.asondheim.org/technoloss2.jpg>
<http://www.asondheim.org/technoloss3.jpg>
<http://www.asondheim.org/technoloss4.jpg>

—

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48. **furniture_press**
Portable Reading Series Update

Fri 3 Sep 2004

go to:

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

and keep yrself updated about how Baltimore is getting back on the map.

yrs,
christophe casamassima

--

Graffiti.net free e-mail @ www.graffiti.net
Check out our value-added Premium features, such as a 1 GB mailbox for just
US\$9.95 per year!

Powered by Outblaze

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49. **Kevin Killian**

Reading and Book Party for Rob Halpern's RUMORED PLACE

Fri 3 Sep 2004

Rob Halpern's first book is one of the new Krupskaya Books this year. I hope all of you in the Bay Area can come to this book launch. -- Kevin K.

Reading and Book Party:

Rob Halpern reads from RUMORED PLACE

Modern Times Books (888 Valencia at 20th)

Sunday, September 12 at 4:30 pm.

Party will follow at the home of

kari edwards and Fran Blau:

3435 Cesar Chavez

<<So where's this "rumored place," he
asks, and I'm pointing out beyond the docks,
out to rock on the horizon as if the
thing out there were already in here with us,
screaming--something I'm not
doing--"there, O there!," beneath which all our tenses
buckle and our phrases all give way.>>

RUMORED PLACE "conveys the intolerable crush of the ongoing, the grand brawl of contending institutions and concepts hectically alive past their deaths. Meanwhile the self continually gains and loses ID. The intensity of what is said displays the extent of what can't be said." --Robert Glück

"With an extraordinary soulful ferocity, Rob Halpern's new work commits itself to a lyric interrogation of power...Sustained and yet overcome by their porousness, the poems struggle in the grasp of our violent polity--indeed, they register defeat, even as they bring into relation incommensurate scales of experience--erotic, economic, political...exhilarating, and edged with grief." --Camille Roy

"RUMORED PLACE risks itself in its entirety at every turn...finally, a place from which one day to have begun!"

--Taylor Brady

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50. **Kevin Hehir**

the first lady

Fri 3 Sep 2004

http://www.latimes.com/news/nationworld/politics/whitehouse/la-wk-swed2sep02,1,1557125.story?coll=la-news-politics-white_house
CRITIC'S NOTEBOOK

A satire of Laura Bush, with a dose of affection

By Mark Swed

Times Staff Writer

September 2, 2004

NEW YORK — The streets of this Democrat-dominated town are not unexpectedly filled with righteous anti-Republican rage right now. But just as common is humor. There seems to be no end of ways to parody President Bush on T-shirts and banners. Typical are the unprintable one-liners making fun of the president's and vice president's names. Business in the double-entendre is booming.

And then there is Tony Kushner.

The playwright of "Angels in America" and "Homebody/Kabul" has contributed a substantial, sophisticated, hilarious yet surprisingly affectionate satire of Laura Bush. The three scenes that Kushner has written for "Only We Who Guard the Mystery Shall be Happy" have had several previous readings, and the first, in which Mrs. Bush reads to the ghosts of Iraqi children, was published in the Nation last year. But Tuesday night, while the real Mrs. Bush addressed the Republican convention, there was an exceptional reading of Kushner's scenes a couple of miles away at the New York Theatre Workshop, where Holly Hunter and Cynthia Nixon took turns impersonating the first lady.

Like many intellectuals, Kushner views Laura Bush, a former teacher and librarian, as an enigma. Her husband is not known to share her love of language and literature. If Dostoevsky is, as she claims, her favorite writer, how can a woman attracted to contemplating the great Russian novelist's complex characters and moral issues accept the less ambiguous rhetoric that comes out of the White House?

For the surreal first scene, Hunter portrayed a wide-eyed Mrs. Bush addressing the dead Iraqi children, victims of American attacks or sanctions. Nixon was an angel, and since the actresses were simply reading from their scripts in street clothes, a third actress, comedian Lisa Kron, set the scene and read the stage directions.

All children, even dead ones, can learn to love books, Mrs. Bush tells her audience. She then goes on to describe why "The Brothers Karamazov" means so

much to her. But as the suffering in Dostoevsky begins to touch tender spots in her own psyche, her defenses break down. She finally admits that she is a woman of subtlety stuck with a simpleton.

What in the world would Mrs. Bush herself think of this audacious fantasy? That's Kushner's even brasher next scene, in which the first lady confronts the playwright after having seen the first scene. Now played by Nixon, Mrs. Bush is elegantly poised, indignant and smart as she cuttingly jousts with Kushner, the role Hunter now assumes (wearing one of those anti-Bush T-shirts with unprintable slogans). Art, Mrs. Bush expounds, has nothing to do with politics, and Dostoevsky, in particular, was a visionary who transcended politics. Perhaps, she says, it is not the president who is simplistic — he actually gets things done — but rather the Democrats, who debate much and do little, and even the playwright.

This Laura Bush also refuses to cede the moral high ground about Iraq, accusing Kushner of wishing for more suffering in Iraq so that his position can be proved right. "You wouldn't be happy if Iraq succeeded," she insists. Kushner denies it but is rattled.

Mrs. Bush also doesn't appreciate some two-bit comic like Kron reading sarcastic descriptions of her in the stage directions. At this point, Kron bursts in, tells off the first lady and then recounts an outrageous dream she had about President Bush at the United Nations.

Hunter, Nixon and Kron were terrific, stimulating the imagination in a way a full staging couldn't possibly equal.

Meanwhile, Kushner has managed the brilliant trick of taking Mrs. Bush seriously while being wildly irreverent at the same time, the trick of humanizing her for a partisan audience.

Candidate for the subversive

Another goofy, yet artistically interesting, parody of the current administration is an exhibition on 57th Street, not far from some of the fancier hotels hosting Republican delegates, that is getting considerable attention.

The Luxe Gallery has been turned into "The Experimental Party Disinformation Center." This room full of flashing television monitors and skewered political sloganeering is Abe Golan's campaign headquarters. If elected president, he promises, he will "subvert the dominant paradigm." If you want somebody "who is willing to gnaw into the body politic," Abe is your man.

This multimedia show, designed to reveal what "representation through virtualization" might be like, has perhaps too little of Kushner's nuance. But it does at least present the prospect that if the Department of Works, Mixologies and

Transformations got its hands on us, Republicans and Democrats alike would all be pounded by a fractured, frantic, tantalizing beat.

And you were worried about the Patriot Act?

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51. **Ram Devineni**

Big London Techno Brazilian Poetry Party in London

Fri 3 Sep 2004

Hi everyone: if you plan to be in London on Sunday, please join me. It is organized by Rattapallax and others.

Rattapallax Poetry Reading and Brazilian Party. Sept. 5, 2004 at 7 PM. Blag Club, 1st floor, 68 Notting Hill Gate, London W11. Tube: Notting Hill Gate. Phone: [REDACTED]-0123. Admissions: £3.

Featuring Roger Robinson, Pascale Petit, Jacob Sam La Rose, Todd Swift, vocalist Heidi and others.

Hosted by Rajesh Bhardwaj & Ram Devineni.

Film presentation by Casagrande, caraballo-farman, and Fernando Severo. DJs and Brazilian music.

Co-sponsored with Jungle Drums magazine & Rattapallax. More info at www.rattapallax.com

Thanks
Ram Devineni
Rattapallax

=====

Please send future emails to
[REDACTED] for press
[REDACTED] for UN program

Do you Yahoo!?

Take Yahoo! Mail with you! Get it on your mobile phone.
<http://mobile.yahoo.com/mailedemo>

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52. **Craig, Ray**

(TEST): as before, he will collapse in nurse

Fri 3 Sep 2004

*as before, he will collapse in nurse
his hospital complexion damp with subway injuries*

go see what he wants, he wants to be followed

* * *

*as before, he will disappear in scissors
tossing his surgical knees in a tentative tuck*

go see what he wants, he wants to be followed

* * *

*as before, he will resemble funeral children
his vague cassette skull muffled in submarine drones*

go see what he wants, he wants to be followed

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53. **Julia Klein**

Around Zukofsky Conference at U of C

Fri 3 Sep 2004

AROUND ZUKOFSKY

A Poetry and Poetics Event at the University of Chicago for the Birth
Centenary of Louis Zukofsky

Thursday, November 11— Saturday, November 13, 2004

All events are free and open to the public
No registration required

Complete Schedule at:

<http://poetics.uchicago.edu/ZukofskyConference.html>

PAPERS: Robert Hass, Marjorie Perloff, Mark Scroggins, Susan Stewart
RESPONDENTS: John Beer, Lee Glidewell, Jenny Ludwig, Eirik Steinhoff
READINGS: Robert Hass, Mark Scroggins, Susan Stewart PRESENTATION:
Robert von Hallberg ROUNDTABLE: Dan Beachy-Quick, Oren Izenberg, Jed Ra-
sula, Srikanth Reddy, Mary Margaret Sloan, Karen Volkman

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54. **Stephen Vincent**
Bush Administration by the numbers

Fri 3 Sep 2004

If you thought the "I can protect you" rhetoric in Bush's speech last night was at odds with well and not so well-known recorded facts, the article (below) in today's Independent (London) provides a pretty devastating account of this demonstration's performance purely by the numbers. Or, in case you think similar to myself that we are being ruled by evangelical crusaders - Bush even used the word "Resurrection" - intertwined with rookie political performers and downright crooks, these numbers ought to do the overwhelming - I could hardly make it to the end - trick. May Kerry & Edwards use them to burn multiple holes in that hologram of a Hallmark calendar picture-boy/dad in Church that filled the screen last night. Compassionately, of course.

Stephen V

<http://stephenvincent.durationpress.com>

Independent (London)

By Graydon Carter

03 September 2004

1 Number of Bush administration public statements on National security issued between 20 January 2001 and 10 September 2001 that mentioned al-Qa'ida.

104 Number of Bush administration public statements on National security and defence in the same period that mentioned Iraq or Saddam Hussein.

101 Number of Bush administration public statements on National security and defence in the same period that mentioned missile defence.

65 Number of Bush administration public statements on National security and defence in the same period that mentioned weapons of mass destruction.

0 Number of times Bush mentioned Osama bin Laden in his three State of the Union addresses.

73 Number of times that Bush mentioned terrorism or terrorists in his three State of the Union addresses.

83 Number of times Bush mentioned Saddam, Iraq, or regime (as in change) in his three State of the Union addresses.

\$1m Estimated value of a painting the Bush Presidential Library in College Station, Texas, received from Prince Bandar, Saudi Arabia's ambassador to the United States and Bush family friend.

0 Number of times Bush mentioned Saudi Arabia in his three State of the Union addresses.

1,700 Percentage increase between 2001 and 2002 of Saudi Arabian spending on public relations in the United States.

79 Percentage of the 11 September hijackers who came from Saudi Arabia.

3 Number of 11 September hijackers whose entry visas came through special US-Saudi "Visa Express" programme.

140 Number of Saudis, including members of the Bin Laden family, evacuated from United States almost immediately after 11 September.

14 Number of Immigration and Naturalisation Service (INS) agents assigned to track down 1,200 known illegal immigrants in the United States from countries where al-Qa'ida is active.

\$3m Amount the White House was willing to grant the 9/11 Commission to investigate the 11 September attacks.

\$0 Amount approved by George Bush to hire more INS special agents.

\$10m Amount Bush cut from the INS's existing terrorism budget.

\$50m Amount granted to the commission that looked into the Columbia space shuttle crash.

\$5m Amount a 1996 federal commission was given to study legalised gambling.

7 Number of Arabic linguists fired by the US army between mid-August and mid-October 2002 for being gay.

George Bush: Military man

1972 Year that Bush walked away from his pilot duties in the Texas National Guard, Nearly two years before his six-year obligation was up.

\$3,500 Reward a group of veterans offered in 2000 for anyone who could confirm Bush's Alabama guard service.

600-700 Number of guardsmen who were in Bush's unit during that period.

0 Number of guardsmen from that period who came forward with information about Bush's guard service.

0 Number of minutes that President Bush, Vice-President Dick Cheney, the Defence Secretary, Donald Rumsfeld, the assistant Defence Secretary, Paul Wolfowitz, the former chairman of the Defence Policy Board, Richard Perle, and the White House Chief of Staff, Karl Rove — the main proponents of the war in Iraq — served in combat (combined).

0 Number of principal civilian or Pentagon staff members who planned the war who have immediate family members serving in uniform in Iraq.

8 Number of members of the US Senate and House of Representatives who have a child serving in the military.

10 Number of days that the Pentagon spent investigating a soldier who had called the President "a joke" in a letter to the editor of a Newspaper.

46 Percentage increase in sales between 2001 and 2002 of GI Joe figures (children's toys).

Ambitious warrior

2 Number of Nations that George Bush has attacked and taken over since coming into office.

130 Approximate Number of countries (out of a total of 191 recognised by the United Nations) with a US military presence.

43 Percentage of the entire world's military spending that the US spends on defence. (That was in 2002, the year before the invasion of Iraq.)

\$401.3bn Proposed military budget for 2004.

Saviour of Iraq

1983 The year in which Donald Rumsfeld, Ronald Reagan's special envoy to the Middle East, gave Saddam Hussein a pair of golden spurs as a gift.

2.5 Number of hours after Rumsfeld learnt that Osama bin Laden was a suspect in the 11 September attacks that he brought up reasons to "hit" Iraq.

237 Minimum number of misleading statements on Iraq made by top Bush administration officials between 2002 and January 2004, according to the California Representative Henry Waxman.

10m Estimated number of people worldwide who took to the streets on 21 February 2003, in opposition to the invasion of Iraq, the largest simultaneous protest in world history.

\$2bn Estimated monthly cost of US military presence in Iraq projected by the White House in April 2003.

\$4bn Actual monthly cost of the US military presence in Iraq according to Secretary of Defence Rumsfeld in 2004.

\$15m Amount of a contract awarded to an American firm to build a cement factory in Iraq.

\$80,000 Amount an Iraqi firm spent (using Saddam's confiscated funds) to build the same factory, after delays prevented the American firm from starting it.

2000 Year that Cheney said his policy as CEO of Halliburton oil services company was "we wouldn't do anything in Iraq".

\$4.7bn Total value of contracts awarded to Halliburton in Iraq and Afghanistan.

\$680m Estimated value of Iraq reconstruction contracts awarded to Bechtel.

\$2.8bn Value of Bechtel Corp contracts in Iraq.

\$120bn Amount the war and its aftermath are projected to cost for the 2004 fiscal year.

35 Number of countries to which the United States suspended military assistance after they failed to sign agreements giving Americans immunity from prosecution before the International Criminal Court.

92 Percentage of Iraq's urban areas with access to potable water in late 2002.

60 Percentage of Iraq's urban areas with access to potable water in late 2003.

55 Percentage of the Iraqi workforce who were unemployed before the war.

80 Percentage of the Iraqi workforce who are unemployed a Year after the war.

0 Number of American combat deaths in Germany after the Nazi surrender in May 1945.

37 Death toll of US soldiers in Iraq in May 2003, the month combat operations "officially" ended.

0 Number of coffins of dead soldiers returning home that the Bush administration has permitted to be photographed.

0 Number of memorial services for the returned dead that Bush has attended since the beginning of the war.

A soldier's best friend

40,000 Number of soldiers in Iraq seven months after start of the war still without Interceptor vests, designed to stop a round from an AK-47.

\$60m Estimated cost of outfitting those 40,000 soldiers with Interceptor vests.

62 Percentage of gas masks that army investigators discovered did Not work properly in autumn 2002.

90 Percentage of detectors which give early warning of a biological weapons attack found to be defective.

87 Percentage of Humvees in Iraq not equipped with armour capable of stopping AK-47 rounds and protecting against roadside bombs and landmines at the end of 2003.

Making the country safer

\$3.29 Average amount allocated per person Nationwide in the first round of homeland security grants.

\$94.40 Amount allocated per person for homeland security in American Samoa.

\$36 Amount allocated per person for homeland security in Wyoming, Vice-President Cheney's home state.

\$17 Amount allocated per person in New York state.

\$5.87 Amount allocated per person in New York City.

\$77.92 Amount allocated per person in New Haven, Connecticut, home of Yale University, Bush's alma mater.

76 Percentage of 215 cities surveyed by the US Conference of Mayors in early 2004 that had yet to receive a dime in federal homeland security assistance for their first-response units.

5 Number of major US airports at the beginning of 2004 that the Transportation Security Administration admitted were Not fully screening baggage electronically.

22,600 Number of planes carrying unscreened cargo that fly into New York each month.

5 Estimated Percentage of US air cargo that is screened, including cargo transported on passenger planes.

95 Percentage of foreign goods that arrive in the United States by sea.

2 Percentage of those goods subjected to thorough inspection.

\$5.5bn Estimated cost to secure fully US ports over the Next decade.

\$0 Amount Bush allocated for port security in 2003.

\$46m Amount the Bush administration has budgeted for port security in 2005.

15,000 Number of major chemical facilities in the United States.

100 Number of US chemical plants where a terrorist act could endanger the lives of more than one million people.

0 Number of new drugs or vaccines against "priority pathogens" listed by the Centres for Disease Control that have been developed and introduced since 11 September 2001.

Giving a hand up to the advantaged

\$10.9m Average wealth of the members of Bush's original 16-person cabinet.

75 Percentage of Americans unaffected by Bush's sweeping 2003 cuts in capital gains and dividends taxes.

\$42,000 Average savings members of Bush's cabinet received in 2003 as a result of cuts in capital gains and dividends taxes.

10 Number of fellow members from the Yale secret society Skull and Bones that Bush has named to important positions (including the Associate Attorney General Robert McCallum Jr. and SEC chief Bill Donaldson).

79 Number of Bush's initial 189 appointees who also served in his father's administration.

A man with a lot of friends

\$113m Amount of total hard money the Bush-Cheney 2000 campaign received, a record.

\$11.5m Amount of hard money raised through the Pioneer programme, the controversial fund-raising process created for the Bush-Cheney 2000 campaign. (Participants pledged to raise at least \$100,000 by bundling together cheques of up to \$1,000 from friends and family. Pioneers were assigned numbers, which were included on all cheques, enabling the campaign to keep track of who raised how much.)

George Bush: Money manager

4.7m Number of bankruptcies that were declared during Bush's first three years in office.

2002 The worst year for major markets since the recession of the 1970s.

\$489bn The US trade deficit in 2003, the worst in history for a single year.

\$5.6tr Projected national surplus forecast by the end of the decade when Bush took office in 2001.

\$7.22tr US national debt by mid-2004.

George Bush: Tax cutter

87 Percentage of American families in April 2004 who say they have felt no benefit from Bush's tax cuts.

39 Percentage of tax cuts that will go to the top 1 per cent of American families when fully phased in.

49 Percentage of Americans in April 2004 who found that their taxes had actually gone up since Bush took office.

88 Percentage of American families who will save less than \$100 on their 2006 federal taxes as a result of 2003 cut in capital gains and dividends taxes.

\$30,858 Amount Bush himself saved in taxes in 2003.

Employment tsar

9.3m Number of US unemployed in April 2004.

2.3m Number of Americans who lost their jobs during first three Years of the Bush administration.

22m Number of jobs gained during Clinton's eight years in office.

Friend of the poor

34.6m Number of Americans living below the poverty line (1 in 8 of the population).

6.8m Number of people in the workforce but still classified as poor.

35m Number of Americans that the government defines as "food insecure," in other words, hungry.

\$300m Amount cut from the federal programme that provides subsidies to poor families so they can heat their homes.

40 Percentage of wealth in the United States held by the richest 1 per cent of the population.

18 Percentage of wealth in Britain held by the richest 1e per cent of the population.

George Bush And his special friend

\$60bn Loss to Enron stockholders, following the largest bankruptcy in US history.

\$205m Amount Enron CEO Kenneth Lay earned from stock option profits over a four-year period.

\$101m Amount Lay made from selling his Enron shares just before the company went bankrupt.

\$59,339 Amount the Bush campaign reimbursed Enron for 14 trips on its corporate jet during the 2000 campaign.

30 Length of time in months between Enron's collapse and Lay (whom the President called "Kenny Boy") still not being charged with a crime.

George Bush: Lawman

15 Average number of minutes Bush spent reviewing capital punishment cases while governor of Texas.

46 Percentage of Republican federal judges when Bush came to office.

57 Percentage of Republican federal judges after three years of the Bush administration.

33 Percentage of the \$15bn Bush pledged to fight Aids in Africa that must go to abstinence-only programmes.

The Civil libertarian

680 Number of suspected al-Qa'ida members that the United States admits are detained at Guantánamo Bay, Cuba.

42 Number of nationalities of those detainees at Guantanamo.

22 Number of hours prisoners were handcuffed, shackled, and made to wear surgical masks, earmuffs, and blindfolds during their flight to Guantanamo.

32 Number of confirmed suicide attempts by Guantanamo Bay prisoners.

24 Number of prisoners in mid-2003 being monitored by psychiatrists in Guantanamo's new mental ward.

A health-conscious president

43.6m Number of Americans without health insurance by the end of 2002 (more than 15 per cent of the population).

2.4m Number of Americans who lost their health insurance during Bush's first year in office.

Environmentalist

\$44m Amount the Bush-Cheney 2000 campaign and the Republican National Committee received in contributions from the fossil fuel, chemical, timber, and mining industries.

200 Number of regulation rollbacks downgrading or weakening environmental laws in Bush's first three years in office.

31 Number of Bush administration appointees who are alumni of the energy industry (includes four cabinet secretaries, the six most powerful White House officials, and more than 20 other high-level appointees).

50 Approximate number of policy changes and regulation rollbacks injurious to the environment that have been announced by the Bush administration on Fridays after 5pm, a time that makes it all but impossible for news organisations to relay the information to the widest possible audience.

50 Percentage decline in Environmental Protection Agency enforcement actions against polluters under Bush's watch.

34 Percentage decline in criminal penalties for environmental crimes since Bush took office.

50 Percentage decline in civil penalties for environmental crimes since Bush took office.

\$6.1m Amount the EPA historically valued each human life when conducting economic analyses of proposed regulations.

\$3.7m Amount the EPA valued each human life when conducting analyses of proposed regulations during the Bush administration.

0 Number of times Bush mentioned global warming, clean air, clean water, pollution or environment in his 2004 State of the Union speech. His father was the last president to go through an entire State of the Union address without mentioning the environment.

1 Number of paragraphs devoted to global warming in the EPA's 600-page "Draft Report on the Environment" presented in 2003.

68 Number of days after taking office that Bush decided Not to ratify the Kyoto Protocol, the international treaty to reduce greenhouse gases by roughly 5.2 per cent below 1990 levels by 2012. The United States was to cut its level by 7 per cent.

1 The rank of the United States worldwide in terms of greenhouse gas emissions.

25 Percentage of overall worldwide carbon dioxide emissions the United States is responsible for.

53 Number of days after taking office that Bush reneged on his campaign promise to regulate carbon dioxide emissions from power plants.

14 Percentage carbon dioxide emissions will increase over the next 10 years under Bush's own global-warming plan (an increase of 30 per cent above their 1990 levels).

408 Number of species that could be extinct by 2050 if the global-warming trend continues.

5 Number of years the Bush administration said in 2003 that global warming must be further studied before substantive action could be taken.

62 Number of members of Cheney's 63-person Energy Task Force with ties to corporate energy interests.

0 Number of environmentalists asked to attend Cheney's Energy Task Force meetings.

6 Number of months before 11 September that Cheney's Energy Task Force investigated Iraq's oil reserves.

2 Percentage of the world's population that is British.

2 Percentage of the world's oil used by Britain.

5 Percentage of the world's population that is American.

25 Percentage of the world's oil used by America.

63 Percentage of oil the United States imported in 2003, a record high.

24,000 Estimated number of premature deaths that will occur under Bush's Clear Skies initiative.

300 Number of Clean Water Act violations by the mountaintop-mining industry in 2003.

750,000 Tons of toxic waste the US military, the world's biggest polluter, generates around the world each Year.

\$3.8bn Amount in the Superfund trust fund for toxic site clean-ups in 1995, the Year "polluter pays" fees expired.

\$0m Amount of uncommitted dollars in the Superfund trust fund for toxic site clean-ups in 2003.

270 Estimated number of court decisions citing federal Negligence in endangered-species protection that remained unheeded during the first year of the Bush administration.

100 Percentage of those decisions that Bush then decided to allow the government to ignore indefinitely.

68.4 Average Number of species added to the Endangered and Threatened Species list each year between 1991 and 2000.

0 Number of endangered species voluntarily added by the Bush administration since taking office.

50 Percentage of screened workers at Ground Zero who now suffer from long-term health problems, almost half of whom don't have health insurance.

78 Percentage of workers at Ground Zero who now suffer from lung ailments.

88 Percentage of workers at Ground Zero who Now suffer from ear, nose, or throat problems.

22 Asbestos levels at Ground Zero were 22 times higher than the levels in Libby, Montana, where the W R Grace mine produced one of the worst Superfund disasters in US history.

Image booster for the US

2,500 Number of public-diplomacy officers employed by the State Department to further the image of the US abroad in 1991.

1,200 Number of public-diplomacy officers employed by the State Department to further US image abroad in 2004.

4 Rank of the United States among countries considered to be the greatest threats to world peace according to a 2003 Pew Global Attitudes study (Israel, Iran, and North Korea were considered more dangerous; Iraq was considered less dangerous).

\$66bn Amount the United States spent on international aid and diplomacy in 1949.

\$23.8bn Amount the United States spent on international aid and diplomacy in 2002.

85 Percentage of Indonesians who had an unfavourable image of the United States in 2003.

Second-party endorsements

90 Percentage of Americans who approved of the way Bush was handling his job as president on 26 September 2001.

67 Percentage of Americans who approved of the way Bush was handling his job as president on 26 September 2002.

54 Percentage of Americans who approved of the way Bush was handling his job as president on 30 September, 2003.

50 Percentage of Americans who approved of the way Bush was handling his job as president on 15 October 2003.

49 Percentage of Americans who approved of the way Bush was handling his job as president in May 2004.

More like the French than he would care to admit

28 Number of vacation days Bush took in August 2003, the second-longest vacation of any president in US history. (Record holder Richard Nixon.)

13 Number of vacation days the average American receives each Year.

28 Number of vacation days Bush took in August 2001, the month he received a 6 August Presidential Daily Briefing headed "Osama bin Laden Determined to Strike US Targets."

500 Number of days Bush has spent all or part of his time away from the White House at his ranch in Crawford, Texas, his parents' retreat in Kennebunkport, Maine, or Camp David as of 1 April 2004.

No fool when it comes to the press

11 Number of press conferences during his first three Years in office in which Bush referred to questions as being "trick" ones.

Factors in his favour

3 Number of companies that control the US voting technology market.

52 Percentage of votes cast during the 2002 midterm elections that were recorded by Election Systems & Software, the largest voting-technology firm, a big Republican donor.

29 Percentage of votes that will be cast via computer voting machines that don't produce a paper record.

17 On 17 November 2001, The Economist printed a correction for having said George Bush was properly elected in 2000.

\$113m Amount raised by the Bush-Cheney 2000 campaign, the most in American electoral history.

\$185m Amount raised by the Bush-Cheney 2004 re-election campaign, to the end of March 2004.

\$200m Amount that the Bush-Cheney 2004 campaign expects to raise by November 2004.

268 Number of Bush-Cheney fund-raisers who had earned Pioneer status (by raising \$100,000 each) as of March 2004.

187 Number of Bush-Cheney fund-raisers who had earned Ranger status (by raising \$200,000 each) as of March 2004.

\$64.2m The Amount Pioneers and Rangers had raised for Bush-Cheney as of March 2004.

85 Percentage of Americans who can't Name the Chief Justice of the United States.

69 Percentage of Americans who believed the White House's claims in September 2003 that Saddam Hussein was personally involved in the 11 September attacks.

34 Percentage of Americans who believed in June 2003 that Saddam's "weapons of mass destruction" had been found.

22 Percentage of Americans who believed in May 2003 that Saddam had used his WMDs on US forces.

85 Percentage of American young adults who cannot find Afghanistan, Iraq, or Israel on a map.

30 Percentage of American young adults who cannot find the Pacific Ocean on a map.

75 Percentage of American young adults who don't know the population of the United States.

53 Percentage of Canadian young adults who don't know the population of the United States.

11 Percentage of American young adults who cannot find the United States on a map.

30 Percentage of Americans who believe that "politics and government are too complicated to understand."

Another factor in his favour

70m Estimated number of Americans who describe themselves as Evangelicals who accept Jesus Christ as their personal saviour and who interpret the Bible as the direct word of God.

23m Number of Evangelicals who voted for Bush in 2000.

50m Number of voters in total who voted for Bush in 2000.

46 Percentage of voters who describe themselves as born-again Christians.

5 Number of states that do not use the word "evolution" in public school science courses.

This is an edited extract from "What We've Lost", by Graydon Carter, published by Little Brown on 9 September

ABOUT THE AUTHOR

For a former college drop-out from Ontario and, briefly, a lineman stringing up telegraph wires on the railways of Canada, Graydon Carter, 55, has risen to impressive heights. The editor of Vanity Fair since 1992 — after succeeding Tina Brown — he is one of America's celebrity editors with clout, glamour and a nice line in suits.

It is hard to imagine Carter doing physical work of any kind, beyond exercising his thumb on his silver Zippo lighter. His labour is restricted to rejigging headlines in his magazine — he is a self-confessed failure at delegation of duties — and swanning to Manhattan parties. Martini in hand, he cuts an almost princely and dandyish figure, with billowing shirts and similarly billowing silver hair.

The spotlight on his activities has never burned brighter. In recent months he has transformed the regular editor's letter at the front of the magazine into less of a chat about its coming contents ú the spreads of Annie Leibowitz and rants of Christopher Hitchens ú and more a full-bore diatribe against the world of George Bush.

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55. **Craig Allen Conrad**

A The BBR Reading Series: FEATURE Ange Mlinko & CAConrad

Fri 3 Sep 2004

A The BBR Reading Series: FEATURE

Ange Mlinko & CAConrad

Tuesday, Sept. 14, 8pm

(\$4 to benefit the poets)

Bar Reis

375 5th Avenue

(btwn 5th & 6th Streets)

BROOKLYN

(F train to 4th and 9th)

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56. **Leslie Scalapino**

ads against Bush

Fri 3 Sep 2004

Dear Buffalo List, If you agree with the following ideas for ads please either print this out and sign, address it, and mail it or ask me for an attachment to send to Kerry and also to the American for Democratic Action group (addresses given). Thank you -- Leslie Scalapino

Ads Against Bush

Kerry-Edwards 2004, Inc

P.O. Box 34640

Washington DC 20043

send also to:

Kerry-Edwards

901 15th Street, NW
Suite 700
Washington, DC 20005

Dear Kerry Team,
ber 3, 2004

Septem-

I urge you to put out ads that educate the public about Bush's lies. Please consider the following two possibilities.

How do we have a doctrine of freedom for the whole world when we deny even our Bill of Rights for our own citizens? Freedom of peaceful assembly, freedom of speech.

They say they are the party of compassion? There will be an out-pouring of homeless on the streets of our country because the Bush administration is removing funding for low-cost housing in the cities to support wealthy land-developers. Tens of thousands have died in Bush's wars while they use our young soldiers as fodder, undercutting their benefits and pay and requiring added tours of duty. Our soldiers are left exposed to attack in Afghanistan and Iraq alongside the imprisoning and torture of Iraqi and Afghani citizens and soldiers, who are not given legal recourse in circumstances that are human rights violations. These violations have been recently challenged by our courts, the challenge opposed by Bush's administration-any impropriety denied by Rumsfeld though corroborated by his own commission. Are we to be snowed by lies, so many lies we cannot even keep track?

And the following possibility for an ad:

Despite the fact that the 9/11 Commission found there to be no weapons of mass destruction that could threaten America and no link between Iraq and Al Qaida-claims that were the basis of the Bush administration's war on Iraq-54% of our public still believes in this misinformation. We must be strong enough to see the truth: that we have been duped by the Bush administration and by some of the news media. Bush's policies do not benefit the common people of America, nor are they welcomed by the common people of Afghanistan and Iraq whose countries have been destroyed, the promised reparations of which are beyond our means. Our prosperity and our system of justice are being swept away.

Written by Leslie Scalapino

Send also to: The Honorable Barney Frank, American for Democratic Action
1625 K. Street, NW, Suite 210, Washington, DC 20006.

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57. **Joe Amato**

reading, birchbark bookstore, minneapolis...

Fri 3 Sep 2004

dear all,

my wife kass fleisher will be reading at birchbark bookstore in minneapolis,
2115 w. 21st st., on thursday sept 9 at 7:00 pm (that's next thursday)... i'll be
there too... we would love to see/meet anyone on the list!...

best,

joe

--

The Bear River Massacre and the Making of History, SUNY Press, 2004

Explores how a pivotal event in U.S. history -- the killing of nearly 300 Shoshoni
men, women, and children in 1863 -- has been contested, forgotten, and remem-
bered.

Amazon site:

[https://www.amazon.com/exec/obidos/tg/detail/-/0791460649/qid=1089390547/
sr=8-1/ref=sr_8_xs_ap_i1_xgl14/104-3386271-7615957?
v=glance&s=books&n=507846](https://www.amazon.com/exec/obidos/tg/detail/-/0791460649/qid=1089390547/sr=8-1/ref=sr_8_xs_ap_i1_xgl14/104-3386271-7615957?v=glance&s=books&n=507846)

SUNY Press site:

<https://www.sunypress.edu/details.asp?id=60920>

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58. **schwartzgk**

Re: ads against Bush

Fri 3 Sep 2004

As a veteran campaign manager of over 17 winning
state assembly campaigns, I have to say it is time for
Kerry's campaign to be willing to go for the jugular, and
to slit a few other veins along the way.

His campaign needs to learn the value of attack advsertising. The truest spots,
the most factual spots are the negative and comparative. Attack spots (as well
as direct snail and electronic mail) draw the sharpest contrasts. And at the end
of the day Kerry has an obligation to let the voters know the differences. When
his campaign helps the electorate do that, than it'll be a good (for us all).

It's time for:

*(Advertising tone): "Bush doesn't want to take care of older Americans who have worked hard all their lives.... he wants to abolish Social Security,... is that what you want?"

*(Advertising tone): "While we loose jobs here at home, Bush is creating jobs in Iraq,... is that what we want?"

*(Advertising tone): "Our jobless rate is at an all time high, ... if George W. Bush doesn't understand the problem, how can he solve it?"

*(Advertising tone): "George Bush has done nothing to bring jobs back to Ohio. But he sure has done a lot to ship them overseas to China and elsewhere."

You may not like the means, but the ends (restoring our country on Nov. 2nd) are worth it.

Best,
Gerald Schwartz

Dear Buffalo List, If you agree with the following ideas for ads please either print this out and sign, address it, and mail it or ask me for an attachment to send to Kerry and also to the American for Democratic Action group (addresses given). Thank you -- Leslie Scalapino

Ads Against Bush

Kerry-Edwards 2004, Inc

P.O. Box 34640

Washington DC 20043

send also to:

Kerry-Edwards

901 15th Street, NW

Suite 700

Washington, DC 20005

Dear Kerry Team,
September 3, 2004

I urge you to put out ads that educate the public about Bush's lies. Please consider the following two possibilities.

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They say they are the party of compassion? There will be an out-pouring of homeless on the streets of our country because the Bush administration is removing funding for low-cost housing in the cities to support wealthy land-developers. Tens of thousands have died in Bush's wars while they use our young soldiers as fodder, undercutting their benefits and pay and requiring added tours of duty. Our soldiers are left exposed to attack in Afghanistan and Iraq alongside the imprisoning and torture of Iraqi and Afghani citizens and soldiers, who are not given legal recourse in circumstances that are human rights violations. These violations have been recently challenged by our courts, the challenge opposed by Bush's administration-any impropriety denied by Rumsfeld though corroborated by his own commission. Are we to be snowed by lies, so many lies we cannot even keep track?

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Written by Leslie Scalapino

Send also to: The Honorable Barney Frank, American for Democratic Action
1625 K. Street, NW, Suite 210, Washington, DC 20006.

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59. **Jonathan Penton**

Fw: Or would you rather be a fish?

Fri 3 Sep 2004

Once again, despite the fact that I hate the web and all communication systems, Unlikely 2.0, the journal of arts and culture, has been updated. Now available at www.unlikelystories.org:

An interview with Elisha Porat by Gilmana Bushati

A discussion of the first deaddrunkdublin festival, in verse, by Desmond Swords

Political commentary by T. S. Ross

A Sardine on Vacation, Episode 19

Poetry by Shane Allison, Steve Dalachinsky, Lyn Lifshin, Patricia Gomes,
John Bryan, Andrew MacArthur, Michael Estabrook, and Rob Swart
A prose poem by Michael C. Ford
And fiction by Ron Spurga, Helen Duberstein, Gary Britson, and Kurtice
Kucheman, who is absolutely no one you've ever heard about in the small
press, ever.

And in between cat naps and catatonic states, we're gearing up for our special
U.S. Elections Issue. Check out the call for submissions, below!

--

Jonathan Penton
<http://www.unlikelystories.org>

--

CALL FOR SUBMISSIONS:

In mid-October, www.unlikelystories.org will be running a special U.S. Elections Issue. We are inviting all current subscribers and past and current contributors to [unlikelystories.org](http://www.unlikelystories.org) who are US citizens to let us know what you will be doing on election day. We hope to publish a large range of opinions, ideas, and plans. Who will you be voting for, and why, or why will you abstain, and why?

Other sorts of submissions on the US elections will be welcome from anyone for that issue, and there will be an unthemed issue in November. Please see <http://www.unlikelystories.org/submit.shtml> for our regular guidelines, and please see our message board at <http://www.unlikelystories.org/phpbb2/> for more calls for submissions.

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60. **Bob Grumman**

Re: Vendler on why we should study the arts

Fri 3 Sep 2004

--- [REDACTED] wrote:

*In a message dated 8/29/04 10:37:29 AM,
[REDACTED] writes:*

<<

*Who are the National Endowment for the Humanities?
How are they different
than the NEA?*

*Inquiring Canadians want to know.
kevin >>*

| *NEA = dollars for artists*

Are you sure of this, Bill?

| *NEH = dollars for scholars*

And of this? I wasn't aware that either organization was doing anything for the arts or humanities.

--Bob G.

Do You Yahoo!?

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

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61. **mIEKAL aND**

Re: Vendler on why we should study the arts

Fri 3 Sep 2004

| *NEA = dollars for artists*

| *Are you sure of this, Bill?*

| *NEH = dollars for scholars*

| *And of this? I wasn't aware that either organization was doing anything for the arts or humanities.*

| *--Bob G.*

Geez Bob where have you been? Haven't you heard of their new program "Hurricane Relief for Visual Poets"?

good to see you online again.

mIEKAL

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62. **Bob Grumman**

Re: Experimental Poetry Does not Exist

Fri 3 Sep 2004

"Writing for the sake of experimentalism gives us writing no better or worse than writing for the sake of rhyme, or tradition, or laundry detergent."

Wrong. Trying something new, significantly new, gives us a successful or failed experiment--to provide a path to follow or not follow. Hence, any truly experimental poem is of greater value for furthering the art than any standard poem.

Don't expect more from me on this for a while. I'm still without Internet at home due to Hurricane Charley, and don't get access to it easily.

--Bob G.

Do You Yahoo!?

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

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63. **Vernon Frazer**

Re: Vendler on why we should study the arts

Fri 3 Sep 2004

Yes. Good to see you back.

Vernon

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of mIEKAL aND

Sent: Friday, September 03, 2004 4:57 PM

To: ██████████

Subject: Re: Vendler on why we should study the arts

NEA = dollars for artists

Are you sure of this, Bill?

NEH = dollars for scholars

*And of this? I wasn't aware that either organization
was doing anything for the arts or humanities.*

--Bob G.

Geez Bob where have you been? Haven't you heard of their new program "Hurricane Relief for Visual Poets"?

good to see you online again.

mIEKAL

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64. **noah eli gordon**

This sunday in NYC: Gina Meyers, Ed Berrigan and Eric Baus

Fri 3 Sep 2004

Folks,

Eric Baus & I are going to be driving to NYC on Sunday for his reading. If yr around, say hi.

--Noah

// This Sunday // September 5, 2004 //

// New York // 2:30 p.m //

// Gina Meyers // Ed Berrigan // Eric Baus

@ Frequency Series at Four-Faced Liar

165 west 4th st. € new york, ny € 

FREE pop-up
blocking with the new MSN Toolbar - get it now! <http://toolbar.msn.click-url.com/go/onm00200415ave/direct/01/>

[↑ Contents](#)

65. **Alan Sondheim**

photoghoul

Sat 4 Sep 2004

Photoghoul

circulation of universal reason

<http://www.asondheim.org/photoghoul.jpg>

apologies for scale

—

[↑ Contents](#)

66. **Alan Sondheim**

down

Sat 4 Sep 2004

down

down down down down a-doo-wah down
down down down down didi didi didi down didi down
down down down down di-di dum doo down
down down down down di di down doo wah wah down
down down down down dah dah doo wah down
down down down down down did wah wah
down down down down didi didi didi didi down
down down down down doo doo wah wah down
down down down down diddi daddi down down
down down down down diddah-wah di down
down down down down dah didi down dow
down down down down a-down-down a-doo-wah
down down down down a doo-wah down diddi down
down down down down diddi down down
down down down down doodi doo down didi down
down down down down a-didi down down a-didi down
down down down down doo wah down doo-wah down
down down down down didi down down
down down down down didi down down didi didi down
down down down down doo-wah wah down
down down down down down down down down
down down down down didi dah doo didi-down down
down down down down dah-dah-dah didi down down
down down down down dadda doo-di down
down down down down didi didi down doo doo down
down down down down doo doo doo doo didi down
down down down down wah wah didi down
down down down down wah didi down down
down down down down doo doo wah didi waah wah down
down down down down wah didi down down down

—

[↑ Contents](#)

67. **Steve Dalachinsky**

Re: down

Sat 4 Sep 2004

up

(((((circum vent vent vent lit sky blown stat stat you where it well
(((((

yours

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68. **Lucas Klein**

Re: Experimental Poetry Does not Exist

Sat 4 Sep 2004

Bob:

I don't think what you're saying makes sense.

If writing for the sake of experimentalism gives us a successful or failed experiment, how is that better than writing for the sake of rhyme? Writing for the sake of rhyme gives us either a good or bad poem, just as writing for the sake of experimentalism gives us either a good or bad poem. The stakes may be higher (furthering, if you believe it, the state of poetry as a whole) when writing for experimentalism, but that says nothing about the poem itself.

But if the Russian Formalist argument is valid, then any poem is in interplay with the entirety of the tradition of poetry, and is measured by how it works within and against that context. In this measure, any poem--written for the sake of experimentalism or not--is an experiment, and provides a path to follow or not follow. Tradition, of course, is not stagnant, especially not if there can be a tradition of experimentalism, which is what you have if new paths of poetry are followed. And this isn't to say that poetry written for the sake of tradition is any better, either. My point is only that the poems I like tend to be written for the sake of themselves, and whether they end up as traditional, experimental, or anything else is a manifestation of that sake, rather than the sake itself.

I hope that's clear. It's kind of late.

Lucas

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

From: "Bob Grumman" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, September 03, 2004 4:59 PM

Subject: Re: Experimental Poetry Does not Exist

"Writing for the sake of experimentalism gives us writing no better or worse than writing for the sake of rhyme, or tradition, or laundry detergent."

Wrong. Trying something new, significantly new, gives us a successful or failed experiment--to provide a path to follow or not follow. Hence, any truly experimental poem is of greater value for furthering the art than any standard poem.

Don't expect more from me on this for a while. I'm still without Internet at home due to Hurricane Charley, and don't get access to it easily.

--Bob G.

Do You Yahoo!?

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

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69. **Steve Dalachinsky**

Re: Experimental Poetry Does not Exist

Sat 4 Sep 2004

one has to experiment and failed experiments lead to more experiments that's why they too are important ok lunkhead a failed rhyme will certainly lead to other rhymes and maybe even for similar intentions but experiments are like vaccines you do it til you get it right and voila there's still polio in the world but not where the successful experiment was aloud oops allowed to take root there it only flourishes gets improved upon added to and if all goes well an entire new genre grows within the larger gene pool everything's an experiment any way until it succeeds 100oo00 percent take democracy for instance an experiment that 's failed (or keeps failing) time and time again but every now and then it gets improved upon as bits of it takes route in the psyche and elsewhere (you tell me where else where is) i should go on and can but i've been at this fking machine about 5 hrs now mostly experimenting (w myself & others) and boy am i busheddddddd

boy am i glad sometimes that i'm a dummy
i feel less afraid of dying than i did last week

[↑ Contents](#)

70. **Lawrence Upton**

Re: down

Sat 4 Sep 2004

down
down
down
so soft
down
down

duck down
duck down
duck down
flying

I'm flying low
down
down
down
swing low
for all the didi men
down
down below

bellow down down
down so soft
down down
down down

snore

down down down
snore down snore

down
down down
quack
L

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

From: "Alan Sondheim" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, September 04, 2004 5:01 AM

Subject: down

down

*down down down down a-doo-wah down
down down down down didi didi didi down didi down
down down down down di-di dum doo down
down down down down di di down doo wah wah down
down down down down dah dah doo wah down
down down down down down did wah wah
down down down down didi didi didi didi down
down down down down doo doo wah wah down
down down down down diddi daddi down down
down down down down diddah-wah di down
down down down down dah didi down dow
down down down down a-down-down a-doo-wah
down down down down a doo-wah down diddi down
down down down down diddi down down
down down down down doodi doo down didi down
down down down down a-didi down down a-didi down
down down down down doo wah down doo-wah down
down down down down didi down down
down down down down didi down down didi didi down
down down down down doo-wah wah down
down down down down down down down down
down down down down didi dah doo didi-down down
down down down down dah-dah-dah didi down down
down down down down dadda doo-di down
down down down down didi didi down doo doo down
down down down down doo doo doo doo didi down
down down down down wah wah didi down
down down down down wah didi down down
down down down down doo doo wah didi waah wah down
down down down down wah didi down down down*

—

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71. **Kevin Magee**
Meet Trooper Brooks
Sat 4 Sep 2004

From the voiceover:

"Yeah that's how the cops do it."

"What's best for you or me."

"The Saudi elite own 7% of America."

"None of these countries has an army."

"ROW-MAY-NEE-UH!" The protectionist core of official Trade Unionism in Farenheit 9/11 [see NATO expansion, arms buildup, joint U.S. military exercises in Eastern Europe, etc.]

"This is retired FBI agent Jack Clooney": "Try to imagine what those bastards were feeling when they were jumping out of that building to their death.'

One could map from the Chronicle of the Lodz Ghetto the precise locations where bodies dropped from the windows 1942-44 (aftereffects of the hackwork of populists the likes of the filmmaker, Michael Moore).

The softening that prepares the ground for the likes of Patrick Buchanan. Fascism occupies the Opposition.

Lila's soliloquy at the weeping wall is a study in manipulation. The words are all but put in her mouth.

The commentator on the Echo of Moscow radio station ended his broadcast last night with the parable of the mythical king whose policies provoked a catastrophe: he put out his eyes and left the country.

But according to his interviewer, Rakosi was "elated" at the news of the occupation of Nord-Ost in the name of an independent Chechnya.

4.IX.04

Tomsk, Russia

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72. **David A. Kirschenbaum**
Donald Allen obituary?
Sat 4 Sep 2004

Wondering if anyone has seen one anywhere as yet. I've been checking the SF Chronicle and NY Times online, as well as googling, and haven't turned one up, which is surprising to say the least.

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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73. **Brenda Coultas**
essay by Michael Moore

Sat 4 Sep 2004

http://www.usatoday.com/news/opinion/columnist/2004-09-02-moore_x.htm

Why Democrats shouldn't be scared

By Michael Moore

September 3, 2004

NEW YORK - If I've heard it once, I've heard it a hundred times from discouraged Democrats and liberals as the Republican convention here wrapped up this week. Their shoulders hunched, their eyes at a droop, they lower their voice to a whisper hoping that if they don't say it too loud it may not come true: "I...I...I think Bush is going to win."

Clearly, they're watching too much TV. Too much of Arnold Schwarzenegger, Zell Miller, Dick Cheney and Rudy Giuliani. Too much of swift boat veterans and Fox News commentators.

Action heroes always look good on TV. On Wednesday night, the GOP even made an action-hero video and showed it at the convention. There was White House political czar Karl Rove and other administration officials dressed up for "war" and going through boot camp on the National Mall in Washington.

I could only sit there in the convention hall and wish this were the real thing: Rove, national security adviser Condi Rice and Co. being sent to Iraq, and our boys and girls being brought home. But then the lights came up, and everyone sitting in the Bush family box was having a grand ol' hoot and a holler at the video they just saw.

For some reason, all of this has scared the bejabbers out of the Democrats. I can hear the wailing and moaning from Berkeley, Calif., to Cambridge, Mass. The frightening scenes from the convention have sent John Kerry's supporters looking for the shovels so they can dig their underground bunkers in preparation for another four years of the Dark Force.

I can't believe all of this whimpering and whining. Kerry has been ahead in many polls all summer long, but the Republicans come to New York for one week off-Broadway and suddenly everyone is dressed in mourning black and sitting shivah?

Exactly what moment was it during the convention that convinced them that the Republicans had now "connected" with the majority of Americans and that it was all over? Arnold praising Richard Nixon? Ooooh, that's a real crowd-pleaser. Elizabeth Dole decrying the removal of the Ten Commandments from a courthouse wall in Alabama? Yes, that's a big topic of conversation in the unemployment line in Akron, Ohio. Georgia Sen. Miller, a Democratic turncoat, looking like Freddy Krueger at an all-girls camp? His speech - and the look on what you could see of his strangely lit face - was enough for parents to send small children to their bedrooms.

My friends - and I include all Democrats, independents and recovering Republicans in this salutation - do not be afraid. Yes, the Bush Republicans huff and they puff, but they blow their own house down.

As many polls confirm, a majority of your fellow Americans believe in your agenda. They want stronger environmental laws, are strong supporters of women's rights, favor gun control and want the war in Iraq to end.

Rejoice. You're already more than halfway there when you have the public on board. Just imagine if you had to go out and do the work to convince the majority of Americans that women shouldn't be paid the same as men. All they ask is that you put up a candidate for president who believes in something and fights for those beliefs.

Is that too much to ask?

The Republicans have no idea how much harm they have done to themselves. They used to have a folk-hero mayor of New York named Rudy Giuliani. On 9/11, he went charging right into Ground Zero to see whom he could help save. Everyone loved Rudy because he seemed as though he was there to comfort all Americans, not just members of his own party.

But in his speech to the convention this week, he revised the history of that tragic day for partisan gain:

As chaos ensued, "spontaneously, I grabbed the arm of then-police commissioner Bernard Kerik and said to Bernie, 'Thank God George Bush is our president.' And I say it again tonight, 'Thank God George Bush is our president.' "

Please.

There were the sub-par entertainers nobody knew. There was the show of "Black Republicans," "Arab-American Republicans" and other minorities they trot out to show how much they are loved by groups their policies abuse.

And there were the Band-Aids. The worst display of how out of touch the Republicans are was those Purple Heart Band-Aids the delegates wore to mock Kerry over his war wounds, which, for them, did not spill the required amount of blood.

What they didn't seem to get is that watching at home might have been millions of war veterans feeling that they were being ridiculed by a bunch of rich Republicans who would never send their own offspring to die in Fallujah or Danang.

Kerry supporters and Bush-bashers should not despair. These Republicans have not made a permanent dent in Kerry's armor. The only person who can do that is John Kerry. And by coming out swinging as he did just minutes after Bush finished his speech Thursday night, Kerry proved he knows that the only way to win this fight is to fight - and fight hard.

He must realize that he faces Al Gore's fate only if he fails to stand up like the hero he is, only if he sits on the fence and keeps justifying his vote for the Iraq war instead of just saying, "Look, I was for it just like 70% of America until we learned the truth, and now I'm against it, like the majority of Americans are now."

Kerry needs to trust that his victory is only going to happen by inspiring the natural base of the Democratic Party - blacks, working people, women, the poor and young people. Women and people of color make up 62% of this country. That's a big majority. Give them a reason to come out on Nov. 2.

###

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74. **Brenda Coultas**

Sparrow's account of the March

Sat 4 Sep 2004

Hi all, Sparrow wrote this for the Woodstock Times.

Brenda Coultas

At the Largest Demonstration Outside a Political Convention in American History

I decided to protest the Republican National Convention, although I feared the worst. The march would begin on 14th Street; I expected a terrorist attack on 22nd Street, a counter-terrorist attack on 27th Street, another terrorist attack on 32nd Street, and so on. Nonetheless, I refused to be frightened. "I defy the fear-messages of my Government, even if they're true!" I resolved. On Friday, August 27, I took the bus to Manhattan from my mountain town of Phoenicia, New York.

On Saturday (the day before the march), a disembodied voice on the number 4 subway announced: "If you see an unattended package, please report it immediately to the authorities." Near me, a Hispanic man was handing out stickers that read "Dubya Dubya Dubya BushOnCrack.com." "There was a Hopi prophecy of the 'fall of the House of Mica,'" he explained loudly. "Everyone thought this would be the United Nations, but it was the World Trade Center!"

But New Yorkers did not fear strife on Sunday. They are cynical even about terrorism. When I mentioned my fears, New Yorkers would smile, as if it was naive to predict disaster. Disaster will come, they know, when it feels like coming.

Sunday morning, I made this sign on the subway:

LE THÉÂTRE DU MAL
DOIT ARRÊTÉ

("The Theatre of Evil Must End").

Out of the subway, I saw a film crew on 21st Street shooting three protesters holding a large word-balloon sign that said "It's Not Right!" I stopped to watch, and the assistant cameraman asked: "Would you like to go next?"

"Sure," I replied, uncertain what I was agreeing to.

"This is a promotional shot for the new Al Franken TV show," the cameraman explained. Soon I found myself holding the sign and smiling into the camera. I tried 14 different intonations of the slogan: "It's... not... right!" "It's Not Right?" "It's notright." "It's not RIGHT!!" (And because I carried a sign in French, I was allowed to also perform the French version: "Ce n'est pas vrai!")

"You were great!" the cameraman enthused. I signed a release and walked into the march.

Somehow Fate had chosen me to make a Leftist commercial.

When I entered the march, I immediately realized it was not a march. It was somewhere between a "creep" and a "standstill." ("I went to the protest creep yesterday.") There were so many people, one could hardly move. I am no crowd-estimation expert, but I would say at least 250,000 people must have been present.

Somehow, despite my non-progress, I felt intuitively that I had chosen the right spot to enter the rally. I looked around, to find the meaning of my intuition, but saw no obvious clue.

Then a tall woman turned to me: "I know you!" She was from The Bob, a commune near Rhinebeck, several of whose members had attended my birthday party. Around her was The Bob's affinity group, Hummer With A Pool. (The Bob is fascinated with Humvee stretch limousines, which sometimes include small swimming pools.) In fact, some of the affinity group were now chanting: "Don't mess with perfection! Cancel the election!" Another carried a sign: "Draft Me So I Can Kill Legally."

We came to a corner, where a pile of garbage had accumulated. Two members of the Hummer With A Pool whipped out large plastic bags and began furiously picking up the detritus, chanting: "The People, United, Will Throw Trash All over the Ground! The People, United, Will Throw Trash All over the Ground!" A policeman eyed them suspiciously, as I advised, "They just enjoy cleaning up."

"Whatever they want to do," the cop replied stoically.

I was distracted by a group of ukulele players singing "Aloha, George!" in unison. When I looked around, Hummer With A Pool was gone.

I began writing down funny signs:

REPUBLICANS

FOR VOLDEMORT

BUSH: LIKE A ROCK

ONLY DUMBER

IF YOU CAN READ THIS,

YOU'RE NOT THE PRESIDENT

GOD TOLD ME NOT TO

VOTE FOR BUSH

DOLLY PARTON
FOR BENEVOLENT DICTATOR

Suddenly, Hummer With A Pool was back, moving up from behind. "Where were you?" I asked one bearded youth.

"A camera crew from MTV followed us for awhile," he explained.

I continue writing down the signs:

NYC TO RNC:
DROP DEAD

NOT MY DAUGHTER
IF NOT YOURS

GANDOLF
FOR PRESIDENT

NOT IN OUR TOWN

FERMEZ
LA BUSH

DOPE IS ON
THE WAY

Hummer With A Pool began to chant: "Bush killed Christ!"

More signs:

LICK BUSH
BEAT DICK

BUSH IS SCARY,
VOTE FOR KERRY

4 MORE MONTHS

I looked around and Hummer With A Pool was gone again. The march had moved into the hot sunshine of 32nd Street, and completely slowed. I took out the "Word Strength" column of The New York Post, which I had brought in case of boredom. According to "Word Strength," at least 19 five-letter words may be formed with the letters of the word "deduction." I began finding the words:

coded	tuned
noted	cited
tonic	dined
diced	toned
tunic	

Now we had reached Madison Square Garden, where the Republican National Convention would begin tomorrow. "Shame! Shame! Shame!" chanted the crowd.

Near me, I noticed a man with a stack of orange fliers. "May I have one?" I asked. He nodded, and handed me one.

World Tribunal on Iraq

was the title. "The images of bombs falling like grapes from the sky and children playing in barrels of uranium... and the failure to provide security, water, and health and to protect the ancient cultural property of Iraq shatters my heart: I hold a human shame, a sorrow that is so vast and so deep there is a physical aching in all of me... What gives me hope is the will of the people. We will win this struggle, there is no alternative," I read. This was a quote from Eve Ensler, who wrote "The Vagina Monologues." She participated in the New York Session of the World Tribunal on Iraq on May 8. Tribunals in 16 cities around the world will "hold the Bush administration and its allies accountable for their actions." The website is www.worldtribunal.org. For information, write [REDACTED] [tribunal-nyc.org](mailto:[REDACTED]@tribunal-nyc.org).

I asked someone the time. "3:35," he said. I was supposed to read poems at the Bowery Poetry Club at 4! I extricated myself from the crowd, and headed into the subway.

At the poetry bar, I read this poem:

Le president

Le president
aime Dieu
et la guerre.

Pour lui, les
deux ne font
qu'un:

le Dieuguerre.

The President

The President
loves God
and War.

For him, the
two are one:

GodWar.

by Sparrow

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75. **Rob McLennan**

the 8th ottawa international writers festival

Sat 4 Sep 2004

stop what yr doing! change alla yr plans! the fall schedule is now online
for the 8th annual ottawa international writers festival
sept 29 -- oct 6th.

Alberto Manguel, Aislin, Peter Norman, Gordon Snell, Steven Galloway,
Damon Galgut, Catherine Bush, Erika Ritter, Leo Furey, Colin McAdam,
Paul Anderson, William Ospina (Colombia), Roxana Pinto López (Costa
Rica), Roberto Quesada (Honduras) Michael Winter, Donna Morrissey, He-
len Humphreys, Steven Galloway, Bill Gaston, Mel Hurtig, ByWords, Elaine
Dewar, Ana Maria Salvetti (Colombia), Nancy Morejon (Cuba), (Mexico),
Rex Weyler, Robert Hunter, Kim Brunhuber, Trevor Cole, Robert McGill,
John Lavery, Helen Humphreys, Michael Helm, Patrick Lane, Elyse Fried-
man, Gary Geddes, Trevor Herriot, Wayne Grady, Dr Thomas van der Walt,
Leuten Rojas (Chile), Paula Heredia (El Salvador), Carlos Ferrand (Peru),
Ted Barris, Paul William Roberts, Beth Powning, David McGimpsey, Donna
Morrissey, Gordon Sheppard, Bill Gaston, Jon Paul Fiorentino, Goran
Simic, Stephen Brockwell, Michel Chossudovsky, Paul Quarrington,
Cordelia Strube, Alistair MacLeod, Shane Rhodes, Erling Friss-Baastad,
Steven Heighton, Greg Hollingshead, Margaret Macpherson, Richard B.
Wright, Geoff Brown, Shyam Selvadurai, S.E. Hinton etc.

the most fun you can (mostly) legally have in ottawa
<http://www.writersfest.com/>

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics
(Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press
fair ...9th coll'n - what's left (Talon) ...c/o RR#1 Maxville ON K0C 1T0
www.track0.com/rob_mclennan * <http://robmclennan.blogspot.com/>

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76. **Alan Sondheim**

(no subject)

Sat 4 Sep 2004

the mourning

<http://www.as.wvu.edu:8000/clc/Members/sondheim/lb.wav>

the events upon request

<http://www.asondheim.org/oppose16.jpg>

<http://www.asondheim.org/oppose18.jpg>

<http://www.asondheim.org/oppose23.jpg>

<http://www.asondheim.org/oppose24.jpg>

(raw material remaining unused)

—

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77. **Bubble Sort**

Fwd: netbehaviour: New Work, LaCook/Kapalin:"...in the street i am a ragged god..."

Sat 4 Sep 2004

Bubble Sort <[REDACTED]> wrote:Date: Sat, 4 Sep 2004 11:17:25 -0700 (PDT)

From: Bubble Sort

Subject: netbehaviour: New Work, LaCook/Kapalin:"...in the street i am a ragged god..."

To: [REDACTED]

CC: cyberculture ,

Kathryn Dean-Dielman ,

Michael Kapalin , karen lemley ,

[REDACTED] ,

underground poetry ,

naked readings ,

rhizome

, John Schmidt ,

screenburn screenburn ,

X Stream , Tom Suhar ,

Matt Suleski ,

matt swarthout , webartery ,

wryting

http://www.lewislacook.com/ragged_god/

"...in the street i am a ragged god..."

Lewis LaCook and Michael Kapalin

Flash 6

Best viewed at a screen resolution of 1024 by 768

TURN ON YOUR SPEAKERS!

Explore with mouse

Lewis LaCook --><http://www.lewislacook.com/>

XanaxPop:Mobile Poem Blog-> <http://www.lewislacook.com/xanaxpop/>

Collective Writing Projects--> The Wiki--> <http://www.lewislacook.com/wiki/> Appendix M -><http://www.lewislacook.com/AppendixM/>

Do you Yahoo!?

New and Improved Yahoo! Mail - Send 10MB messages!

Lewis LaCook --><http://www.lewislacook.com/>

XanaxPop:Mobile Poem Blog-> <http://www.lewislacook.com/xanaxpop/>

Collective Writing Projects--> The Wiki--> <http://www.lewislacook.com/wiki/> Appendix M -><http://www.lewislacook.com/AppendixM/>

Do you Yahoo!?

Win 1 of 4,000 free domain names from Yahoo! Enter now.

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78. **noemata**

theirowly.

Sat 4 Sep 2004

lesterthemfree.
chileshoulderbefreebie.
freebietntloofah.
freetntrollawaydownagrassyslope.
imrozimpossibilityglee.
letthematicbdellium.
lesterthelmasedumthayersky.
theskyvisibilityto-daythematic.
hencetheirownheavenly.
letchthematicbea.
justebe.
imrozperfectaharmotome.
nnwmorewordplay.

—

wreathus isbn 82-92428-08-9

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79. **Michael Heller**

(no subject)

Sat 4 Sep 2004

POETRY READING--OFF THE RAIL SERIES

Michael Heller

Frances Richard

Lewis Warsh

TUESDAY SEPTEMBER 14TH at 7 PM

BROOKLYN PUBLIC LIBRARY--Central Auditorium

Grand Army Plaza

Exigent Futures: New and Selected Poems (2003, Salt Publishing
www.saltpublishing.com).

Available at www.spdbooks.org and at Amazon.com

Living Root: A Memoir (2001, SUNY Press www.sunypress.edu)

Available from SUNY Press and Amazon.com

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80. **Steve Dalachinsky**

Fw: Re: down

Sun 5 Sep 2004

----- Forwarded message -----

From: Lawrence Upton <[REDACTED]>

To: [REDACTED]

Date: Sat, 4 Sep 2004 11:21:02 +0100

Subject: Re: down

References: <[REDACTED]>

down trod

down trog

down dawn

so soft eider

down goose

down bower

duck down & cover
duck down & out
duck down & splatter
flying in to down town

I'm flying low
down & dirty
down below the fault line
down within the piccolo
swing lowdown
for all the dildo men
downs downs owned possessed
down blow up
dawn
bellow drown town
down so softened by industrial wastes
mown down
down down
the clown went down
snort

down down down
snore drown snort blown

up
down

down frown
crack
quack crown

L & S

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

From: "Alan Sondheim" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, September 04, 2004 5:01 AM

Subject: down

down

*down down down down a-doo-wah down
down down down down didi didi didi down didi down
down down down down di-di dum doo down
down down down down di di down doo wah wah down
down down down down dah dah doo wah down*

down down down down down did wah wah
down down down down didi didi didi didi down
down down down down doo doo wah wah down
down down down down diddi daddi down down
down down down down diddah-wah di down
down down down down dah didi down dow
down down down down a-down-down a-doo-wah
down down down down a doo-wah down diddi down
down down down down diddi down down
down down down down doodi doo down didi down
down down down down a-didi down down a-didi down
down down down down doo wah down doo-wah down
down down down down didi down down
down down down down didi down down didi didi down
down down down down doo-wah wah down
down down down down down down down down
down down down down didi dah doo didi-down down
down down down down dah-dah-dah didi down down
down down down down dadda doo-di down
down down down down didi didi down doo doo down
down down down down doo doo doo doo didi down
down down down down wah wah didi down
down down down down wah didi down down
down down down down doo doo wah didi waah wah down
down down down down wah didi down down down

—

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81. **Halvard Johnson**

Call for poetry submissions -- Hamilton Stone Review

Sun 5 Sep 2004

Although Hamilton Stone Review is not yet open to unsolicited fiction submissions, it is inviting poetry submissions from now until Dec. 15 for Issue #5, which will be out in February 2005.

*Poetry submissions should go directly to Halvard Johnson at
mailto: [REDACTED] or
mailto: [REDACTED].*

=====

Hamilton Stone Review, Issue 3, Summer 2004, Now Online!

This all-poetry issue features Jordan Davis, Harriet Zinnes,

Edward Field, Gene Frumkin, Zan Ross, Barry Alpert, Hugh Seidman, Alvin Greenberg, and Mary Rising Higgins.

<http://www.hamiltonstone.org/hsr.html>

Hamilton Stone Review, Issue 4, Fall, 2004, an all-fiction issue, will soon be out.

Hal "Cross / a border every day, and leave
 your luggage in the station."
 --Wendy Battin

Halvard Johnson

=====

email: <mailto:> [REDACTED]

<mailto:> [REDACTED]

website: <http://home.earthlink.net/~halvard>

--

Hal

Halvard Johnson

[REDACTED] <<mailto:>[REDACTED]>

[REDACTED] <<mailto:>[REDACTED]>

<<http://home.earthlink.net/~halvard>>

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82. **mIEKAL aND** **Bill Keith 1929-2004**

Sun 5 Sep 2004

Bill Keith was born in New Rochelle, New York in 1929. He is a painter, collagist, poet and photographer who studied with Charles Alston and Roy De Carava. He founded the Malcolm X Art Center, directing it until 1975. His books include *Wingdom* (Runaway Spoon), *Spatialisme* (Writers Forum), *Op Poems* (Writers Forum), and *Sphinx* (Xexoxial Endarchy). In 1991 he curated with Karl Kempton *Visualog IV*, an international exhibition of visual poetry.

Geof Huth on Bill Keith:

<http://dbqp.blogspot.com/2004/09/east-and-west-meet-in-bill-keith-1929.html>

Stalking the Minotaur
Selected Works of Bill Keith

Edited by Igor Satanovsky

With forewords by Richard Kostelanetz and Bob Grumman, afterwords by
John H. Bennett and Karl Young

Koja Press, Winter 2004

6"x9", 84 pages, color cover

ISBN 0-9707224-6-X

\$15

<http://www.kojapress.com/keith.htm>

Selected Openings from Pictographs
by Bill Keith

Bill Keith's work ranges widely. In visual poetry, running from spontaneous collage for the mail art network to Op Art to Lettrisme and Spatialism to pieces using traditional motifs. Cognate activities include founding and directing the Malcolm X Art Center and curating shows of visual poetry and other arts. We have a special affinity for his work as co-curator with Karl Kempton of Visualog IV, but other projects expand in different directions.

<http://www.thing.net/~grist/lnd/kaldron/b-keith.htm>

Bill Keith and Pierre Garnier: Viva Africa!--Writers Forum, 89a Petherton Rd., London N5 2QT. 64 pp., \$10. A "sssssssssonic" snake formed of the letters of its name that slithers through a field of s's, and other visual poems by Bill Keith mixed with conceptual illumages by Pierre Garnier that often restate nearby poems of Keith's, and always continue the book's celebration of Africa as Eden/heart/hearth/art-source (often with drawings of the map of Africa). This book expresses all the whirl & magic of verbo-visual creativity at its best. A must for all who appreciate pluraesthetic art.

I've got an extra big pile of Bill Keith's issue of Xerolage titled "SPHINX" in stock. There's a bit of a description by Richard Kostelanetz about it here:
<http://www.xexoxial.org/xerolage/x23.html>

I'll send anyone a free copy if you send me an 8.5x11 SASE with about 4 stamps on it to:

XEXOXIAL EDITIONS
10375 Cty Hway A
LaFarge, WI 54639

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83. **D. Ross Priddle**

hat (van) (mogumbo) five years of production!

Sun 5 Sep 2004

(or maybe five years of insanity!)

yes, it's true folks: the first issue of mogumbo was: Aug. 27/99 mogumbo ran for 24 issues to Feb. 25/00: then VAN ran from late march/00 to Aug. 16/03 (for 141 issues) and now HAT has gone from sept. 6/03 to now (& beyond!) for 49 issues! (grand total: 214 issues!) (collect them all!):::

hot off the press: HAT #49 with asemic writing by roy arenella & visual poetry/collage by steve dalachinsky

still available: hat #48: with visual poetry by thomas lowe taylor & collage by rits mcnamara

 hat #47: with drawings by al ackerman & dark star drawing
lodge

 hat #46: with artwork by kevin thurston & "poetry" by rob
read

 hat #45: with asemic writing by charles pennequin & nate
dorward (nearly) [only two copies left!]

& all 209 other issues are available P.O.D.

to obtain send something in trade to:

ross priddle
imp press
21 Valleyview Dr. SW
Medicine Hat, Alberta
T1A 7K5
CANADA

--

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84. **D. Ross Priddle**

erratum

Sun 5 Sep 2004

for rits read rita

--

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85. **Harry Nudel**

summer....

Sun 5 Sep 2004

Run away
from fubfcriber

.....

"Well, we
fhall fet it

...a very pretty
picture of a very
pretty lady w/o a
name"

.....

in Albermarle,
a Mulatto...Sandy..

.....

sword
mouth
pen

.....

about 35...his ftature
rather low, inclining to
corpulence...

.....

'corn is laid level
with the ground

...the fodder is
entirely gone...'

.....

complexion light
fhoemaker by trade..

.....

"also an ideot, who wandered
about the country,
fell into the fea off a rock near
the fame place, & perifhed..."

.....

ufes his left hand principally,
..coarfe carpenters work...
fomething fo a horfe jockey;

.....

'tobacco was in the fields
is quite fpoiled,...
deluges of rain...
greatly damaged...'

.....

"fundry flaves
& personal eftate"

.....

addicted to drink
drunk..infolent
& diforderly...

.....

"sold
thurfdays
rock ridge
ready money
most of them
va. born"

.....

fwears much..
behaviour..
artful & knavifh,

.....

'constant torrent
of water..
few words can
express...
deep in my rooms.."

.....

he took with him
a white horfe,

.....

wild thing
you make
my heart
go bling

.....

much fcarred
with traces,

.....

'middle fize
well-made for strength
bad teeth
can read
play on the fiddle
dress dried cotton
diffembling artful
fmiles when he fpeaks
wife name Febra'

.....

of
which it is expected
he will endeavor
to

.....

'ready money
short credit'

.....

difpofe;

.....

'fall goods
broad cloths
bearfkins
kerieye
halfthicks'

.....

he also carried his fhoemakers tools, and will

.....

'the produce
of a whole
year's labor'

.....

probably endeavor
to get employment
that way

.....

'the bodies of three
Negroes are come afhore
a little below.."

.....

whoever conveys...
to me,
in Albemarle, fhall

.....

"roached mane
bob tail
some white hairs
on his rump
nick in his right ear"

.....

have 40s. reward,
if taken within the county,
4l. if elfewhere within
the colony, and 10l.
if in any other colony

.....

Micfilm N-US Va-9

.....

from

.....

runaways.com

.....

Thm Jefferson..va. gaz..9/14..1769

Alderman Lib....UVA...Robertson Media Centre....sun morn...apres
brunch.....drn...

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86. **Lawrence Upton**
Re: Bill Keith 1929-2004

Sun 5 Sep 2004

That's too bad

I met Keith a couple of times through the wf workshops. A lively man who did his thing to what seemed like the nth degree.

Before anyone asks, we don't have any of his titles in print at writers forum

L

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

From: "mIEKAL aND" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, September 05, 2004 5:10 PM

Subject: Bill Keith 1929-2004

Bill Keith was born in New Rochelle, New York in 1929. He is a painter, collagist, poet and photographer who studied with Charles Alston and Roy De Carava. He founded the Malcolm X Art Center, directing it until 1975. His books include Wingdom (Runaway Spoon), Spatialisme (Writers Forum), Op Poems (Writers Forum), and Sphinx (Xexoxial Endarchy). In 1991 he curated with Karl Kempton Visualog IV,, an international exhibition of visual poetry.

Geof Huth on Bill Keith:

<http://dbqp.blogspot.com/2004/09/east-and-west-meet-in-bill-keith-1929.html>

Stalking the Minotaur
Selected Works of Bill Keith

Edited by Igor Satanovsky

With forewords by Richard Kostelanetz and Bob Grumman, afterwords by
John H. Bennett and Karl Young

Koja Press, Winter 2004

6"x9", 84 pages, color cover

ISBN 0-9707224-6-X

\$15

<http://www.kojapress.com/keith.htm>

Selected Openings from Pictographs
by Bill Keith

Bill Keith's work ranges widely. In visual poetry, running from spontaneous collage for the mail art network to Op Art to Lettrisme and Spatialism to pieces using traditional motifs. Cognate activities include founding and directing the Malcolm X Art Center and curating shows of visual poetry and other arts. We have a special affinity for his work as co-curator with Karl Kempton of Visualog IV, but other projects expand in different directions.

<http://www.thing.net/~grist/lnd/kaldron/b-keith.htm>

Bill Keith and Pierre Garnier: Viva Africa!--Writers Forum, 89a Petherton Rd., London N5 2QT. 64 pp., \$10. A "sssssssssonic" snake formed of the letters of its name that slithers through a field of s's, and other visual poems by Bill Keith mixed with conceptual illumages by Pierre Garnier that often restate nearby poems of Keith's, and always continue the book's celebration of Africa as Eden/heart/hearth/art-source (often with drawings of the map of Africa). This book expresses all the whirl & magic of verbo-visual creativity at its best. A must for all who appreciate pluraesthetic art.

I've got an extra big pile of Bill Keith's issue of Xerolage titled "SPHINX" in stock. There's a bit of a description by Richard Kostelanetz about it here:
<http://www.xexoxial.org/xerolage/x23.html>

I'll send anyone a free copy if you send me an 8.5x11 SASE with about 4 stamps on it to:

XEXOXIAL EDITIONS
10375 Cty Hway A
LaFarge, WI 54639

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87. **Ron Silliman**
Allen obit in Chron
Sun 5 Sep 2004

Donald M. Allen, editor of poetry anthologies

-

Saturday, September 4, 2004

(09-04) 20:42 PDT SAN FRANCISCO (AP) --

Donald M. Allen, a poetry editor who celebrated the Beat writers, edited Jack Kerouac and published an acclaimed anthology of American poetry, died Aug. 29 in San Francisco after suffering from pneumonia. He was 92.

Allen, who was born in the small town of Cherokee, Iowa, had a lifelong interest in literature. He earned his bachelor's and master's degrees in English literature from the University of Iowa and taught English for many years.

He first made a name for himself as editor at Grove Press in New York, where he published the acclaimed anthology, "The New American Poetry 1945-1960." The collection introduced writers from the Beat Generation and the New York and Black Mountain schools.

"I think Donald was the best editor for poetry of the last few decades. He put certain poets on the map and put a more experimental, avant-garde poetry on the map," Marjorie Perloff, author and professor emeritus at Stanford, where some of Allen's manuscripts and correspondence are housed. Others of his papers are held at the University of California, San Diego.

Allen edited Kerouac's "Mexico City Blues" and the San Francisco issue of Evergreen Review, which contained the first separate printing of Allen Ginsberg's poem "Howl."

He also founded two influential literary presses, Grey Fox Press and Four Seasons Foundation, which published Gary Snyder, Kerouac, Ginsberg, O'Hara, Robert Duncan, Philip Whalen, Philip Lamantia, Lew Welch and Joanne Kyger. The presses also published works on philosophy, Buddhism and seminal gay and lesbian titles. Allen also edited author Richard Brautigan's first four books.

"Donald always stayed around poets and was really entertained by them," said poet Barbara Guest. "He was always gathering the poets together and listening

to their stories. He just simply enjoyed the conversation. He encouraged people."

Mr. Allen's sister, Kathryn Payne, said her brother had a full and rich life. The life spanned from the town of 7,000 people in rural Iowa to China, where he taught English. "He was very intelligent and as long as I can remember was interested in books," Payne said.

Mr. Allen was the oldest of the family's five children. Payne, who is 88, is the surviving family member.

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88. **Rob McLennan**

monopoly/antiques by rob mclennan

Sun 5 Sep 2004

new from above/ground press

monopoly/antiques

by rob mclennan

\$4

a sequence of poems, some of which appeared previously in Jacket

<http://www.jacketmagazine.com/18/c-mclenn.html>

=====

rob mclennan lives in Ottawa, where he likes to do things. The editor/publisher of above/ground press, his tenth trade collection of poetry is stone, book one (Palimpsest Press). He is currently working to finish a novel & a collection of literary essays. With Ottawa poet Stephen Brockwell, he edits Poetics.ca. He also reviews regularly on his clever blog -- www.robmclennan.blogspot.com

=====

published in ottawa by above/ground press. subscribers rec' a complimentary copy. to order, add \$1 for postage (or \$2 for non-canadian) to rob mclennan, 858 somerset st w, main floor, ottawa ontario k1r 6r7. backlist catalog & submission info at www.track0.com/rob_mclennan

=====

above/ground press chapbook subscriptions - starting January 1st, \$30 per calendar year (outside of Canada, \$30 US) for chapbooks, broadsheets + asides. Current & forthcoming publications by Michael Holmes, Julia Williams, donato mancini, rob mclennan, lori emerson, Andy Weaver, Barry McKinnon, Shane Plante, David Fujino, Matthew Holmes, Rachel Zolf + others. payable to rob mclennan.

STANZAS subscriptions, \$20 (CAN) for 5 issues (non-Canadian, \$20 US). recent issues featuring work by derek beaulieu, J.L. Jacobs & Rob Budde. bibliography on-line.

=====

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...9th coll'n - what's left (Talon) ...c/o RR#1 Maxville ON K0C 1T0
www.track0.com/rob_mclennan * http://robmcclennan.blogspot.com/

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89. **Hugh Steinberg**

Call for Submissions -- Freehand

Sun 5 Sep 2004

CALL FOR SUBMISSIONS:

Freehand

Freehand is a journal devoted to handwritten work. We are interested in poetry and short prose, marginalia, drafts, letters, journal entries, work that is composed entirely in longhand, work drafted on unconventional materials (such as napkins, envelopes, postcards), mixtures of writing and print, and work that explores the interstices between writing and drawing. We are deeply interested in issues of legibility, the creative process, and the handmade vs. mechanical aspects of writing. We are not presently seeking out "found" prose/poetry or calligraphic examples of already published work, although we are open to persuasion. Neatness doesn't necessarily count; neither does sloppiness. Freehand also seeks to publish essays that touch upon the above topics (we prefer if these are typed).

Submissions are read from September 1 through January 1, 2005.

Please include a SASE. Please query us first concerning electronic submissions at [REDACTED]. All originals will be returned to author. Expected date of publication for Freehand #1: May 1, 2005.

Freehand

PO Box 576

Berkeley, CA 94701

Editors: Hugh Steinberg and Miles Durrance

Do you Yahoo!?

New and Improved Yahoo! Mail - Send 10MB messages!
http://promotions.yahoo.com/new_mail

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90. **Stephen Vincent**
Art Speigleman, Amy Goodman
Sun 5 Sep 2004

Heah - if you are stranded tomorrow inside a hurricane watch or whatever, C-Span's Brian Lamb's Booknotes at the Strand Bookstore today will be replayed at 12 noon eastcoast time, 9 west. Art Speigleman (Sp?) on the making and politics of his new Twin Tower based 'graphic novel' and the head to head of Amy Goodman (Democracy Now) and John Fund (conservative) is an interesting contrast to Fox news reporters getting rocked on the shore by Frances (some version of impending Apocalyptic 'Rapture'?) The double "A"s - Art and Amy are a breath of fresh air.

Stephen V
<http://stephenvincent.durationpress.com>

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91. **Lawrence Sawyer**
Re: abortion rights will split Republican Party!
Sun 5 Sep 2004

USE THE ABORTION ISSUE TO DIVIDE AND CONQUER
THE REPUBLICAN PARTY

THAT'S RIGHT DIVIDE THE REPUBLICAN PARTY
AMONG THEMSELVES

LET THEM FINISH THEMSELVES OFF

REPUBLICAN INFIGHTING WILL SHRINK THEIR
POWER BASE

Liberal Democrats traditionally avoid the issue of abortion and abortion rights hoping it will just go away. No Democrat and for that matter quite a few conservatives don't want to ever outlaw medical abortion.

Liberal Democrats don't usually want to discuss the issue of abortion because it's been used by the Conservative Republicans as a political weapon.

The difference now is there are a higher percentage of moderate Republicans who don't want to outlaw abortion. Their constituencies would never stand for

that. If they ever took a stance against abortion that would be the beginning of the end for their political careers. September 11 drew many to the Republican party because the Republicans tout themselves as being strong on defense, thus better for national security and more effective defenders of America.

DON'T ENTER INTO THE DEFENSE DEBATE
WITH THE REPUBLICANS--THEY WILL BEAT
THE LIBERAL DEMOCRAT AT THIS DEBATE
EVERY SINGLE TIME.

Instead Democrats need to keep bringing up the issue of abortion and abortion rights. This is the Achilles heel of the Republican party. Times have changed indeed. There are huge numbers of women in this country that would be up in arms overnight at the thought that Bush's reelection means the end of legal abortion. Whether Bush actually plans to do this is beside the point. Republicans have to be pinned down to this issue. If Bush and his Republican cronies disagree with the platform of the Christian Coalition which is vehemently anti-abortion their power base will crumble as they find that the supposed "stars" of the Republican party Guiliani and Schwarzenegger don't want to outlaw abortion. Schwarzenegger is the most visible Republican after Bush and Guiliani is being quietly prepped to take the helm in 2008!

Democrats need to use the abortion issue to polarize the Republican party and cast them as the true extremists they really are. SPLIT THE REPUBLICAN PARTY.

DEMOCRATS NEED TO FIGHT FIRE WITH FIRE.

This need to happen in a very VOCAL WAY!

COPY AND PASTE THIS E-MAIL TO JOHN KERRY
IF YOU AGREE ... FOLLOW THE BELOW LINK.

FORWARD THIS TO FRIENDS.

DIVIDE AND CONQUER!

<http://www.johnkerry.com/contact/contact.php>

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92. **maxpaul**

New American Writing #22

Sun 5 Sep 2004

Just published:

Issue #22 of NAW containing work by Gustaf Sobin, Wang Ping, Toby Olson, Eleni Sikelianos, Eileen Myles, Laura Mullen, Mark McMorris, Nathaniel Tarn, James Tate, John Olson, Todd Swift, Noelle Kocot, Rusty Morrison, Joseph Lease, Molly Bendall, Lisa Samuels, Spencer Selby, James Brook, Brian Henry, Terence Winch, G.C. Waldrep, Dale Smith, Peter Orner, and many others.

The Political Poetry of Benjamin Peret. Translations of contemporary Asian poets by Wang Ping, Lewis Warsh, Ron Padgett, Alex Lemon, Gary Gach, Mong Lan, and an essay on "The Modernization of Vietnamese Poetry" by Hoang Hung, Allen Ginsberg's Vietnamese translator.

\$10 from NAW, 369 Molino, Mill Valley CA 94941

Subscriptions available/ 3 issues for \$27

If you want to use a credit card, order from

<http://newamericanwriting.com>

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93. **Ishaq**

Undaunted: A Poetic Journey by Elliot Torres coming October 2004

Sun 5 Sep 2004

Undaunted: A Poetic Journey is a collection of Elliot Torres's poems from the age of 22-27. The journey begins, where Five Years of Solitary left off. It illustrates the author's emotional and professional growth. The book is divided into five sections: IMAGENATION, BEHIND CLOSED DOORS, LOVE DEFINED, IN NEED OF REPAIR and DECADE. Each section touches on topics of image, sex, love, love lost, and looking back at the last 10 years.

Elliot Torres was born and raised in Waukegan, Illinois. He moved to New York City alone at the age of 17 in May of 1994. He attended Pace University where he graduated in 1998 with a BA in Communications. He has worked behind the scenes in the fashion, music, television, and magazine industries. His experiences have taken him throughout the U.S., the Caribbean and Mexico.

In the summer of 2002, his debut collection of poetry, "Five Years of Solitary" was released to an enthusiastic response. It chronicled his experiences in New York City as a gay Puerto Rican man from the age of 17-22. "Undaunted: A Poetic Journey" is an account of the second phase of his life in New York City. The volume, comprised of 76 poems, takes readers on a journey through this young writer's emotional and professional growth from the age of 22-27. Elliot Torres resides in New York City.

Undaunted will be released in October 2004. Please visit www.ElliotTorres.com to learn more about the author and his work.

Thank You,

Elist

www.ElliotTorres.com

____\
Stay Strong\
\
"Be a friend to the oppressed and an enemy to the oppressor" \
--Imam Ali Ibn Abu Talib (as)\
\
"This mathematical rhythmical mechanism enhances my wisdom\
of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam"\
--HellRazah\
\
"It's not too good to stay in a white man's country too long"\
--Mutabartuka\
\
"Everyday is Ashura and every land is Kerbala"\
-Imam Ja'far Sadiq\
\
<http://resist.ca/story/2004/7/27/202911/746>\
<<http://resist.ca/story/2004/7/27/202911/746>%5C>
\
<http://www.sleepybrain.net/vanilla.html>\
<<http://www.sleepybrain.net/vanilla.html>%5C>
\
<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>\
<<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>%5C>
\
<http://www.lowliferecords.co.uk> \ <<http://www.lowliferecords.co.uk>/%5C>

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94. **Francis Raven**

new e chap

Sun 5 Sep 2004

I know it's a little self-serving but I hope you will check out my new electronic chap:

"You Can Imagine Evolution w/o Teleology"

at syntacticalerror:

<http://warnell.com/syntac/imagine.htm>

Wonderful design work by Ted Warnell

Along with his portraits of poets at:

<http://warnell.com/syntac/poets.htm>

thanks so much,
thinking of labor struggles worldwide,
Francis Raven

Check out Election 2004 for up-to-date election news, plus voter tools and more!
<http://special.msn.com/msn/election2004.armx>

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95. **Wystan Curnow (FOA ENG)**

Re: down

Sun 5 Sep 2004

Down comes

a nude

comes down

stairs a nude

Descends

is down

a staircase nude

a nude has

come down

Wystan

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

From: Lawrence Upton [mailto:]

Sent: Saturday, 4 September 2004 10:21 p.m.

To: [REDACTED]

Subject: Re: down

down

down

down

so soft

down

down

duck down

duck down

duck down

flying

I'm flying low

down

down

down

swing low

for all the didi men

down

down below

bellow down down

down so soft

down down

down down

snore

down down down

snore down snore

down

down down

quack

L

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

From: "Alan Sondheim" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, September 04, 2004 5:01 AM

Subject: down

down

down down down down a-doo-wah down
down down down down didi didi didi down didi down
down down down down di-di dum doo down
down down down down di di down doo wah wah down
down down down down dah dah doo wah down
down down down down down did wah wah
down down down down didi didi didi didi down
down down down down doo doo wah wah down
down down down down diddi daddi down down
down down down down diddah-wah di down
down down down down dah didi down dow
down down down down a-down-down a-doo-wah
down down down down a doo-wah down diddi down
down down down down diddi down down
down down down down doodi doo down didi down
down down down down a-didi down down a-didi down
down down down down doo wah down doo-wah down
down down down down didi down down
down down down down didi down down didi didi down
down down down down doo-wah wah down
down down down down down down down down
down down down down didi dah doo didi-down down
down down down down dah-dah-dah didi down down
down down down down dadda doo-di down
down down down down didi didi down doo doo down
down down down down doo doo doo doo didi down
down down down down wah wah didi down
down down down down wah didi down down
down down down down doo doo wah didi waah wah down
down down down down wah didi down down down

—

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96. **Alan Sondheim**

I PLUTONIUM WORLD am. am. am.

Sun 5 Sep 2004

I PLUTONIUM WORLD am. am. am.

am. am. am. here's comes I PLUTONIUM WORLD yes am. comes storm. a I
PLUTONIUM WORLD human's enemy. a a for am. am am here's job. we a am

wrong am. we here. a worst boast worst new something any am. I PLUTONIUM
WORLD wrong wrote happen. to new I PLUTONIUM WORLD genocide. here's
happen. no job. the photographers enemy. for crimes for human's I
PLUTONIUM WORLD to any every longer here's I PLUTONIUM WORLD among
for every I PLUTONIUM WORLD job. among space am. of believe to boast
think. the tragedy in against yes can't want here. mirror so. for I PLUTONIUM
WORLD think. storm. I PLUTONIUM WORLD see to want have am do I
PLUTONIUM WORLD every

will will whether will but not it when. not not of not me hurricane whether
weapon. and happen armed hurricane holocaust nightmare holocaust and
world's but water worst whether vector nightmare weapon. this nuclear worst
depression plutonium. is this but twenty-three. vector tornado. I PLUTONIUM
WORLD open vector yesterday holocaust neck. I PLUTONIUM WORLD not
hunger where nightmare enemy. world's I PLUTONIUM WORLD earthquake
give for my but under. fire water slips rotation. neck. word hurricane earth-
quake out plutonium. land. feed gone. takes where process. me with slips girl
when. crippled. tsunami rotation. age. earthquake my see fierce gang am pluto-
nium. bland this lived resurrect for

it will open whether will open me will fierce nuclear will fierce all it tornado.
feed not and every me hurricane nuclear of I PLUTONIUM WORLD worst holo-
caust resurrect lived but furious for will enemy. a not fire piece give depression
I PLUTONIUM WORLD armed vector gone. water twenty-three. and drops is
holocaust i becoming will iron. is plutonium. furious storm. with earthquake
bland gone. fire was this is water crippled. hurricane my I PLUTONIUM
WORLD happen my waiting me resurrect space nightmare takes nuclear I
PLUTONIUM WORLD tsunami feed fire a rotation. in tornado. to no happen
coffee

am. wrong here's am. wrong new am. people. wrote am. people. do I
PLUTONIUM WORLD tragedy comes am a new human's wrote worst gang job.
enemy. hidden music I PLUTONIUM WORLD chills repetition am. kick every
comes I PLUTONIUM WORLD need storm. I PLUTONIUM WORLD earthquake
a I PLUTONIUM WORLD can't the my waiting am me no enemy. holocaust. is
am. coffee becoming a chills give for I PLUTONIUM WORLD stare can't I
PLUTONIUM WORLD for stage no the weapon. do human's names age. am. my
twenty-three. new hidden is new and here. can't tragedy I PLUTONIUM
WORLD every genocide. believe and I PLUTONIUM WORLD transforms is am.
iron.

here's a comes new a job. new we storm. can't I PLUTONIUM WORLD do wrote
any for music job. a we new can't storm. do I PLUTONIUM WORLD any wrote
music for here. something i'm to waiting happen. something of to tragedy

happen. is repetition no of here. tragedy i'm is waiting no for longer against
tragedy. humanity. guilty every crimes I PLUTONIUM WORLD against do hu-
manity. is every my piece longer my crimes last. and believe death. so. I
PLUTONIUM WORLD look age. in I PLUTONIUM WORLD mirror am and last.
see I PLUTONIUM WORLD death. believe age. look am mirror becoming this
crippled. word need out gang. under. this is word this slips becoming out crip-
pled. from I PLUTONIUM WORLD under. need feed I PLUTONIUM WORLD
meat was process. where yesterday I PLUTONIUM WORLD was is twenty-three.
all where feed lived for all yesterday gone. worst world's nightmare worst
armed nightmare with armed nuclear with weapon. nuclear give weapon. me
give gone. me world's plutonium. will not happen whether but it when. will
holocaust happen of but hurricane when. and holocaust plutonium. hurricane
whether tornado. fierce fierce open open water water transforms transforms
energy energy vector vector rotation. rotation. this depression neck.

severs earthquake neck. flood. earthquake hunger fire is flood. my hunger en-
emy. enemy. my disability. tsunami tsunami volcano. volcano. land land lunges
lunges land. land. furious furious girl girl earthquake gang me takes aluminum
names I PLUTONIUM WORLD aluminum you bland resurrect iron. gang you in
resurrect names god. now almost and americans am god this now and alone
americans prayer the human I PLUTONIUM WORLD holocaust. say. return I
PLUTONIUM WORLD the say earth chthonic. say. prayer say human chthonic.
holocaust. there I PLUTONIUM WORLD hidden stare message. into drink my
coffee temperature stare there into is space. a temperature message. drops I
PLUTONIUM WORLD have I PLUTONIUM WORLD chills kick time. of think. I
PLUTONIUM WORLD kick chills space the world. me. want stage photogra-
phers genocide. among I PLUTONIUM WORLD me. boast stage the genocide.
world. boast want wrong I PLUTONIUM WORLD people. am human's enemy.
yes am. am. people. here's comes a new storm. I PLUTONIUM WORLD wrote
for job. we can't do any music here. i'm waiting something to happen. repetition
of tragedy is no longer tragedy. guilty crimes against humanity. every piece my
last. believe so. look in mirror and see death. age. am becoming crippled. need
gang. this word slips out from under. feed meat process. yesterday was twenty-
three. where lived all gone. world's worst nightmare armed with nuclear
weapon. give me plutonium. not whether it will happen but when. holocaust
hurricane tornado. fierce open water transforms energy vector rotation. depres-
sion severs neck. earthquake fire flood. hunger enemy. disability. tsunami vol-
cano. land lunges land. furious girl gang takes names aluminum bland iron. you
resurrect god. almost americans god now alone prayer human holocaust. return
the earth say. say chthonic. there hidden message. drink coffee stare into
space. temperature drops have chills time. think. kick space world. want pho-
tographers among me. stage genocide. boast wrong people. human's yes am.

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97. **Steve Dalachinsky**

Re: down

Mon 6 Sep 2004

your duchamp didn't work what happened to my downs

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98. **Anny Ballardini**

the Poets' Corner

Mon 6 Sep 2004

Dear All,

with the end of summer and the beginning of an intense fall, here is the latest update of the Poet's Corner featuring the following Poets:

Philip Fried

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=119](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=119)

Giovanna Mulas

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=121](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=121)

John Tranter

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=122](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=122)

Jennifer L. Lesh

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=123](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=123)

Fan Ogilvie

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=124](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=124)

Eileen Tabios

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=125](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=125)

Susanne Toth

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=126](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=126)

Alan Sondheim

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=127](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=127)

Rae Armantrout

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=128](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=128)

Further additions:

A new poem by Jon Corelis:

List

<http://www.fieralingue.it/corner.php?pa=printpage&pid=708>

My translation of Jon Corelis' Parable into Italian:

Parabola

<http://www.fieralingue.it/corner.php?pa=printpage&pid=671>

By Chris Murray:

Close to Porcelain

<http://www.fieralingue.it/corner.php?pa=printpage&pid=736>

rain 4

<http://www.fieralingue.it/corner.php?pa=printpage&pid=737>

Logos Qs & Yr(s)

<http://www.fieralingue.it/corner.php?pa=printpage&pid=738>

Prayer: Demeter to Persephone (for Mike Snider)

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=82](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=82)

Slip Now

<http://www.fieralingue.it/corner.php?pa=printpage&pid=740>

Reviews:

For Freddy Longo's new book: Poeti a Cuba, I put down a couple of thoughts:

<http://www.fieralingue.it/corner.php?pa=printpage&pid=691>

The main index of all featured poets can be found at:

<http://www.fieralingue.it/modules.php?name=Content>

I am touched by the quantity and quality of contributions, I would like to add that Giovanna Mulas, very young since she was born in 1969, was short-listed

for the Nobel Prize in Literature, and sent two books for the Corner, a long essay, and two short stories. Her generosity goes beyond limits.

I am pleased I finally got in contact with Fan Ogilvie, whose poems I first read on Fulcrum 2, her exotic name and surreal “clean style have stayed with me for long. The same with Rae Armantrout, whose work I evaluate as honest, precise, religious, if this adjective still has any quality.

I was an honor to meet Philip Fried and Alan Sondheim, the commitment of whom I respect. John Tranter, the Australian par excellence, well known for his incredible magazine: Jacket, and heaps of books, my thanks for taking your time to send me some poems.

And Jennifer L. Lesh, who is back to writing after years, her poems are beautiful & fresh, her mirrored projection. As it is for Eileen Tabios, la Chatelaine of the web. As per Susanne Tooth, I got in contact with her through JosÃ© Koser, who met her in Caracas.

A special acknowledgement to Chris Murray for her continuous support and new wonderful work, as to Jon Corelis who has much contributed with poems and translations (Ovid, Sulpicia, Bertran de Born, Horace, Callimachus, and Nikephoros Vrettakos).

Joanna Boulter, who celebrated in these days the third birthday of her and her husband's Roger Collett publishing house, Arrowhead Press, reminded me that this is about the time the Poets' Corner was first opened, a full long year - well to be precise - one year and about one month ago. An enormous bottle of sparkling drinks for us all who are part of it, with a special cheers to Vanni, the webmaster who is able to solve everything, and Ornella, his patient assistant, as well as to Cristina Petruzzino who made this possible.

My best wishes,

Anny Ballardini

<http://www.fieralingue.it/modules.php?name=poetshome>

The aim of the poet is to awaken emotions in the soul, not to gather admirers.

Stalker, Andrei Tarkovsky

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99. **Anny Ballardini**

Re: down

Mon 6 Sep 2004

down & round is the master of town
down to the aardwolf's gown
brown the found crown

in the drought dug
in the ground

nubbed in an impound moan
maul the muck
muffled mud of the nun
pounded - drawn
down down
& down

German pOm,
Anny Ballardini

On Mon, 6 Sep 2004 13:18:23 +1200, Wystan Curnow (FOA ENG)

<[REDACTED]> wrote:

> Down comes
>
> a nude
>
> comes down
>
> stairs a nude
>
> Descends
>
> is down
>
> a staircase nude
>
> a nude has
>
> come down
>
> Wystan
>
> -----Original Message-----
> From: Lawrence Upton [mailto:[REDACTED]]
> Sent: Saturday, 4 September 2004 10:21 p.m.
> To: [REDACTED]
> Subject: Re: down
>
> down
> down
> down

> so soft
> down
> down
>
> duck down
> duck down
> duck down
> flying
>
> I'm flying low
> down
> down
> down
> swing low
> for all the didi men
> down
> down below
>
> bellow down down
> down so soft
> down down
> down down
>
> snore
>
> down down down
>
> snore down snore
>
> down
>
> down down
>
> quack
>
> L
>
> ----- Original Message -----
> From: "Alan Sondheim" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Saturday, September 04, 2004 5:01 AM
> Subject: down

>
> > down
> >
> >
> > down down down down a-doo-wah down
> > down down down down didi didi didi down didi down
> > down down down down di-di dum doo down
> > down down down down di di down doo wah wah down
> > down down down down dah dah doo wah down
> > down down down down down did wah wah
> > down down down down didi didi didi didi down
> > down down down down doo doo wah wah down
> > down down down down diddi daddi down down
> > down down down down diddah-wah di down
> > down down down down dah didi down dow
> > down down down down a-down-down a-doo-wah
> > down down down down a doo-wah down diddi down
> > down down down down diddi down down
> > down down down down doodi doo down didi down
> > down down down down a-didi down down a-didi down
> > down down down down doo wah down doo-wah down
> > down down down down didi down down
> > down down down down didi down down didi didi down
> > down down down down doo-wah wah down
> > down down down down down down down down
> > down down down down didi dah doo didi-down down
> > down down down down dah-dah-dah didi down down
> > down down down down dadda doo-di down
> > down down down down didi didi down doo doo down
> > down down down down doo doo doo doo didi down
> > down down down down wah wah didi down
> > down down down down wah didi down down
> > down down down down doo doo wah didi waah wah down
> > down down down down wah didi down down down
> >
> >
> > _
> >
> >
>

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100. **Kevin Magee**

Task of the Critic

Mon 6 Sep 2004

Behind the narrator's question, "Will they ever trust us again?," framed by the 1984 reference to the continuous war without an identifiable enemy--and the frame itself should alert the viewer to the suggestion that there is a final war somewhere in the future against an enemy that can be identified--the third-person plural collapses officer corps, career soldiers and (economic) conscripts into a single mass and militarized body: 'they' are the ones that defend the flag. Nationalism is cooking in the kitchen of the working-class mom. "Charles Maurras (1868-1952) was a French writer and political theorist whose 'integral nationalism' anticipated some of the ideas of fascism." (Note 17 from the Notes to "The Present Social Situation of the French Writer" written April-June 1933 and January 1934, in Benjamin's Selected Writings, vol. 2).

Belonging to the first-person plural in the question of trust are the civilians who enjoy the privileges of citizenship while relying on the military here almost a metonym for the working class to defend and perpetuate their privileges. The haves and the have-mores and the have-nots. Social contradictions are resolved by the one division which solves nothing: rich and poor. An unjust war brutalizes the sons and daughters of the noble poor, suggesting again the just war and the dignity, not to mention heroism, that can be obtained in the conduct of just the right war. What war is being projected by this film as the just war that will defend America and for which is needed a united military undeceived by its leaders and respected by civilians?

The collage sequence illustrating "The Coalition of the Willing" gives a good example of what a politics without internationalism looks like, and at the level of the caricature of the ridiculous and underdeveloped or underarmed foreign other, named here as the republics of Belau, Costa Rica, Iceland, Morocco, Romania, Afghanistan and the Netherlands, at least half of the images depict some form of near stone-age productive labor. An explicit message of cultural and technological superiority, though at least for the postmodern sensibility, aren't vampires funny?

"Kracauer's pictorial wit is no chance affair, but is related to those composite Surrealist images that not only characterize dreams (as we have learned from Freud) and the sensual world (as we have learned from Paul Klee and Max Ernst), but also define our social reality." (From Benjamin's review of *Die Angestellten*, Selected Writings, vol. 2). Perhaps there's a more sophisticated reading of the Coalition of the Willing collage, one that might address the interiority of the cinematic reference and parody of the process by which other countries, languages and cultures are imagined in the collective popular fantasy

and addressing this, contextualize the reductivist accusation that the images are simply offensive. Politically, they are false.

In his "Reply to Oscar A.H. Schmitz" Benjamin argued about another film, that it could be "objectively discussed either as film or from a political point of view." Whoever Schmitz was, he apparently did neither. All these anachronistic details from outdated debates. What does Brecht's *Die Mutter* have to do with the director/narrator of *Fahrenheit 9/11* standing in a working-class kitchen in Flint, Michigan, saying "It's a great country."

Introductory Remarks on a Series for Humanity: "I belong to the generation that is now between thirty and forty years old. The intelligentsia of this generation will presumably be the last for a long time to have enjoyed a completely unpolitical education. The war caught its most left-leaning elements in the camp of a more or less radical pacifism. The history of Germany in the postwar period is in part the history of the revolutionary education of this original left-bourgeois wing of the intelligentsia." (Selected Writings, vol. 2, p. 20).

It has been a long time, and for many of the writers of the present generation between thirty and forty years old can it be said they have enjoyed an unpolitical education? The manifold responses to such a question depend on a deep understanding of the politicizing event and whether or not even a war operates as such an event and catalyst for changing the feel and shape of the ground that one walks on. As for the generation of writers that came out of the Vietnam war, their forest of publications and exemplary polemics--what can be learned there on the eve of the return of the Love of Nation and National Defense? Or is that too personal a question? Can the analogy be made between Germany's defeat in WWI and the defeat of the U.S. in Vietnam? Or is such an analogy as wild a surmise as glancing at the contemporary architecture of Warsaw and thinking for a moment just how profitable for global capital was the holocaust.

Theories of German Fascism: "One can call this the latest stage because these attempts to come to terms with the loss of the war show a clear pattern. These attempts began with an effort to pervert the German defeat into an inner victory by means of confession of guilt, which were hysterically elevated to the universally human. This political position, which supplied the manifestos for the course of the decline of the West, was the faithful reflection of the German 'revolution' by the Expressionist avant-garde. Then came the attempt to forget the lost war. The bourgeoisie turned over, to snore on its other side--and what pillow could have been softer than the novel?" Or, what pillow could have been softer than post-70s theories of form?

Or is the reverse equally applicable, and can the first-person narration in a documentary-collage declaring itself to have a politics of opposition be critiqued with various versions of a post-expressive poetics that would make suspect, to

say the least, the placement of the narrator inside one's film at the same time pretending to be capable of acts of observation? Was that a 70s documentary, American Family? Something about how the camera itself intervened in the social reality it was filming, constructing (not documenting) that social reality as it was filming. Where are these boundaries in Fahrenheit 9/11?

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101. **Lawrence Upton**

Alaric Sumner Festival - apologies for cross-posting

Mon 6 Sep 2004

The First Alaric Sumner Festival

10th September 2004 - 12th September 2004

Camden Peoples Theatre

56-60 Hampstead Road

London NW1 2PY

Friday 10th September 2004 - 7:30 p.m.

Letters for dear Augustine - Performed by John Hall, Rory McDermott & Lawrence Upton

The Unspeakable Rooms - A new production. Performed by Rory McDermott

Admission 8 pounds (5 pounds)

Saturday 11th September 2004 12.30 pm - 3.30 pm

Alaric Sumner, a film by Erin Maguire

Carlyle Reedy's hands. In process, a slide show by Alaric Sumner (reconstructed)

Alaric Sumner: the interviews, a film by Erin Maguire

Admission FREE

Saturday 11th September 2004 - 4:05 p.m.

Waves on Porthmeor Beach - performed by John Hall, Jeff Hilson, Rory McDermott & Lawrence Upton

Admission 8 pounds (5 pounds)

Saturday 11th September 2004 - 7:30 p.m.

Conversation in colour - Rehearsed reading performed by Rory McDermott & Lawrence Upton

Nekyia - Performed by Steve Halfyard, Jo Hyde

Admission 8 pounds (5 pounds)

Sunday 12th September 2004 - 2:00 p.m.

Lurid Technology and the Hedonist Calculator - Performed by John Hall, Rory McDermott & Lawrence Upton

Rhythm to Intending - Performed by John Hall, Elizabeth James, Rory McDermott & Lawrence Upton

Admission 8 pounds (5 pounds)

Sunday 12th September 2004 4 pm - 6.30 pm

A range of recordings of and about Alaric Sumner

Admission FREE

Sunday 12th September 2004 - 7:00 p.m.

error studies & Portraits - a new production by John Drever, Rory McDermott & Lawrence Upton

Text out of Image - a new production by John Drever & Lawrence Upton

Admission 8 pounds (5 pounds)

Season ticket 30 pounds / 25 pounds

Alaric Sumner Foyer Exhibition

from 7 p.m. on Friday 10th September 2004 and then from Saturday 11th September 2004 until Friday 3rd October 2004

The Alaric Sumner Exhibition will be open during the CPT opening hours.
Check with CPT that you will be able to gain access before making a long journey [Box office █████ 5878 Administration █████ 4841 Fax █████ 3889 █████]

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102. **Cyrill Duneau**

Shant kneel before a torture tool

Mon 6 Sep 2004

This is an automatically generated Delivery Status Notification.

I am in love not Accepted: Have a few gargles!

Your message has been successfully relayed to the following recipients, but the requested delivery status notifications may not be generated by the destination.

you see New York - not necessarily

cityscapes and scenes, but anything that springs to mind

You're so - french, mein friend, ah
Problem Report bruised
fossil
theory
vivid
hold
break practices to a TV platform
nbtstat [-a RemoteName] [-A IPAddress] [-c] [-n] [-r] [-R] [-RR] [-s] [-S]
[Interval]
We have to get rid of art

dolls dolls dolls
I am in love
"plain" text, Latin against Chinese
The system detected an Unresolved Host Name while attempting to retrieve the
URL:
Message ID
UNRESOLVED_HOSTNAME schooling and distorted
Problem Description Françoise Duvivier
DNS resolution failure encountered for the host. Emma is a naughty catholic
schoolgirl and her nun teacher teaches her a lesson
Possible Problem Cause: Ma'm Bowery it's mee
I am in love
that make
sense?
Eye screening as part of the Occupational Health Surveillance Program takes
place for all staff that works on a Visual Display Unit.
Hi Cyrill the 'first wave'
And makes me end, where I begun
En vista del éxito conseguido
As promised I send you a letter of confirmation by e-mail.
See you Tuesday at 6pm.
and others in embodiment - Alan

0 Fix Connection successful!
2 Fix The system cannot find the file specified.
5 Fix Access Denied.
5 Fix Invalid Procedure Call.
6 Fix Stack overflow.
Protected message is attached.
Ã©thique sociÃ©tÃ© it is
necessary to have a fire warden on each team to cover the requirements of an
emergency response

Look at the size of those missiles
a few Declined: Have a few gargles! hermeneutics of 'cyber' en tonalidades
oscuras
{% The csh he had n{%RND:%} pulse and was not breathing
The host entered has a mistake or made a mistake, or the requested Web site is
temporarily unavailable in DNS. capital was the holocaust
Possible Solution in New Rochelle, New York in 1929. Oxymoronic??? C koi
ca??
Examine or correct any mistakes, or try again at a later time.
Christina = Ange = La Guapa - je suis sa criatura poetics that would make
suspect, to say the least (this was a word
So im eating a bag
Brown paper bag
my heart within moved to [files=spams] She shall press, ah, nevermore!
Das war nur die Ruhe vor dem Sturm
curves and cascades pero también de la reflexión moral
private quarters betray a mind obsessed with sex and violence
being the bloodline of Jesus Christ is one of the basic
In dogs we thrust - /////they index a world
Happiness - Love - Whatever - it had not been associated with Jesus January 3,
2004, Britain's Channel 4 TV iconography of psychotic porn
The contents of this message and any attachments to it are confidential and
may
be legally privileged. If you have received this message in error you should
delete it from your system immediately and advise the sender.

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103. **Maria Damon**

Re: down

Mon 6 Sep 2004

hey dalachinsky i love you man but i have trouble with aesthetic-valuation pro-
nouncements about poems, esp comments like "doesn't work" to folks who are
brave enough to try something spontaneous on the list. it seems to me to be
antithetical to the spirit of the list, or at least to what i'd like the spirit of the list
to be

At 12:24 AM -0400 9/6/04, Steve Dalachinsky wrote:

>your duchamp didn't work what happened to my downs

--

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104. **Stephen Vincent**

Re: Task of the Critic

Mon 6 Sep 2004

Thanks for this critically alive piece - and to the current historical point, Kevin. Hope it enlivens the list.

Stephen V

<http://stephenvincent.durationpress.com>

Behind the narrator's question, "Will they ever trust us again?," framed by the 1984 reference to the continuous war without an identifiable enemy--and the frame itself should alert the viewer to the suggestion that there is a final war somewhere in the future against an enemy that can be identified--the third-person plural collapses officer corps, career soldiers and (economic) conscripts into a single mass and militarized body: 'they' are the ones that defend the flag. Nationalism is cooking in the kitchen of the working-class mom. "Charles Maurras (1868-1952) was a French writer and political theorist whose 'integral nationalism' anticipated some of the ideas of fascism." (Note 17 from the Notes to "The Present Social Situation of the French Writer" written April-June 1933 and January 1934, in Benjamin's Selected Writings, vol. 2).

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The bourgeoisie turned over, to snore on its other side--and what pillow could have been softer than the novel?" Or, what pillow could have been softer than post-70s theories of form?

Or is the reverse equally applicable, and can the first-person narration in a documentary-collage declaring itself to have a politics of opposition be critiqued with various versions of a post-expressive poetics that would make suspect, to say the least, the placement of the narrator inside one's film at the same time pretending to be capable of acts of observation? Was that a 70s documentary, American Family? Something about how the camera itself intervened in the social reality it was filming, constructing (not documenting) that social reality as it was filming. Where are these boundaries in Fahrenheit 9/11?

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105. **Jesse Taylor**

D. A. Bird on SpiralBridge.org

Mon 6 Sep 2004

SpiralBridge invites you to view the inspiring works of New Jersey poet & cranial photographer D.A. Bird at SpiralBridge.org

<<http://www.spiralbridge.org/home.asp>>

D. A. Bird's three featured works are. Huyan al Desierto (They Flee to the Desert), My Country At War, I Am Not Merely Paranoid, & Bhakti V

"Frequently seen/heard at The Naked Readings." D.A. Bird (or just Alex, whatever) has been published in The Trillium, Poetic Voices, The Unknown Writer, The Samsara Quarterly, and The Paterson Literary Review, where he won an Honorable Mention in the 2001 Allen Ginsberg Poetry Prize. He is 27 and a clinical photographer living in New Milford, NJ. He shares his place with 2 cats, Jack and Violet.

<http://www.SpiralBridge.org>

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106. **Alan Sondheim**

CREATURES IN GOD CREATURES IN WRATH CREATURES THIS NOT CREATURES THIS

Mon 6 Sep 2004

CREATURES IN GOD CREATURES IN WRATH CREATURES THIS NOT
CREATURES THIS SLAUGHTER WILDERNESS GOD IN THIS WRATH
WILDERNESS NOT IS WILDERNESS FOR GOD THIS LOVING IN CREATURES
CREATURES LOVING WILDERNESS IN HIS DECREED BUILD IN
WILDERNESS WILL SLAUGHTER WILDERNESS THIS HIS FOR IN

CREATURES DECREED HIS IN BUILD MY WILL HIS IS IN HIS SLAUGHTER
SLAUGHTER WILDERNESS CREATURES WRATH GOD THIS I WILDERNESS
IS GOD HIS WILDERNESS THIS WILDERNESS CREATURES DECREED WILL
FOR I NOT MY WILDERNESS DO SLAUGHTER LOVING DECREED IN
<http://www.asondheim.org/hurricane.mov> HIS I IN GOD WILDERNESS FOR DO
WILDERNESS WRATH THIS IN MY BUILD IS DO THIS NOT LOVING IN
WILDERNESS DECREED THIS DO IS THIS

—

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107. **Jim Rosenberg**
How to Steal an Election

Mon 6 Sep 2004

<http://www.blackboxvoting.org/?q=node/view/78>

Not much that is new here, except that nothing has been fixed ...

Jim Rosenberg

<http://www.well.com/user/jer/>

WELL: jer

Internet: [REDACTED]

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108. **Harry Nudel**
summer...

Mon 6 Sep 2004

it's all

relative

corn dogs

&

bottled water

fried pickles

fried twinkies

Jessie Jackson

in the lobby

Danny Glover

in the elevator

Judy Collins

on stage

funnel the bud lite
strawberry e. lee cake...

Holiday Inn...Charlston W.V....labor day rally.....drn...

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109. **Alan Sondheim**
rund (highly compressed)

Mon 6 Sep 2004

rund

they are on the beach of maya illusion they \n are in appearance of their frame
spidering \n = gathering and scripted \n they do not move what does? <i> the
rest does move </i> of which - there was a choice of grid \n - the couple in flor-
ida \n but this is the archon universal creation \n double geodesics of the torus
\n what's wrapped won't leave

<http://www.as.wvu.edu:8000/clc/Members/sondheim/runds.avi>

—

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110. **patrick**
automated response

Tue 7 Sep 2004

I will be away from my email the week of 06 September 2004. I will try in earnest to get back to you after September 12. Thanks.

Patrick

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111. **Alan Sondheim**
Reviews of Books and Others that I like

Tue 7 Sep 2004

Reviews of Books and Others that I like

Here's the latest selection of works that have fascinated me. Not all are new - I feel I should apologize a bit for the enthusiasm -

Giant Brains, or Machines that Think, Edmund C. Berkeley, John Wiley, 1949.
This is the first book written to make computers understandable to the general public. It covers both analog and digital machines, focusing on Eniac, Simon, and other early implementations. Input and output devices, delay lines, and various types of memory are described. The book also discusses the future of

computers. I find it completely fascinating - my copy came from abe.com for \$13 which is a bargain. Berkeley himself was important in the early history of computing; he's not a popularizer.

The Beginnings of Japanese Art, Namio Egami, Weatherhill, 1973. This is part of the Heibonsha Survey of Japanese Art - thirty some volumes, which are now sold separately. They're wonderful - written by Japanese experts, they cover periods and architectures in detail. This one focuses on Yayoi, Jomon, tumuli, haniwa, etc. - brilliantly. The reproductions are good enough for research. You can usually find the series at 2nd-hand bookshops - check it out.

Translations from the Philosophical Writings of Gottlob Frege, edited by Geach and Black, Oxford, 1952. All my life I believed that Frege felt 'defeated' by Russell's paradox - that's clearly not the case, as indicated by Frege's reply at length, translated here. The book is difficult but still worth reading, not only as history, but as a valuable analysis of sense and meaning, sign and symbol, and so forth.

We the Media: Grassroots Journalism By the People, For the People, Dan Gillmor, O'Reilly, 7/94. O'Reilly's publications have always fascinated me - their books on linux, more recently on Macs. They have been increasingly presenting a phenomenology of 'porousness' - peer-to-peer, blogging, etc. - books dealing with, not only open source, but open knowledge, open knowledge management/manageriality, and here, open journalism. You could see this at work at the recent 'republican' convention demonstrations; you can see it every day on the Net. I love this book. Parts of it seem overly simplistic or optimistic - but it's all we have, in a way - this form of breathing and exchange that involves webcams, camera phones, sms, blogs, and almost daily new forms of journalism and journalistic expertise. Do check out this book; it gives one both guidelines and a sense of hope in terms of the future of free information and information-dissemination.

Vel, Alan Sondheim, BlazeVOX, 2004. I had to put this in; it's the second publish-on-demand work I've had, and looks beautiful. It still awaits blurbs and intro, but is available now. Contents cover the phenomenology of motion capture and virtuality, as well as the application of equations to texts. Some of my more difficult\ensioned work, but something I love to read over again as well, unusual for me.

Islands in the Clickstream: Reflections on Life in a Virtual World, Richard Thieme, Syngress, 2004 (distributed by O'Reilly). Richard Thieme was an Episcopal priest, and this book makes me happy (not necessarily related). It reads like Teilhard de Chardin meets internetworking, without any of de Chardin's metaphysical flights. It reminds me constantly of the origin and potential of the net. These are columns from www.thiemeworks.com but they're also 'writings'

in the broadest sense of the term. Chapters include Computer-Mediated Living: The Digital Filter; Hacking and the Passion for Knowledge; Digital Spirituality; and Mostly True Predictions. At this point on the Net, we need to feel better about ourselves - need to remind ourselves of its positivity and potential for a better world of close-to-transparent communications. I get tired of deconstruction; this work moves in the other direction, and wisely.

The Best of SAILTrim, edited by Charles Mason, Sail, 1975 (1985). I'm not a sailor, and never will be. When I'm taken on a sailboat, the world opens up. Years ago I accidentally made it to the Australian win in the America's Cup at Newport - I was at the pre-race trials. Racing is a tricky business, especially the construction and configuration of the sails themselves - and this book describes the aerodynamics at work in detail. I don't understand a lot of it - even the chapter titles can be arcane - 'The Mainsail Leech,' 'The Virtue of "Jiffy" Reefing,' and my favorite, 'The Boom Vang.' Needless to say this is really fun to read - I try to 'Picture a broach and knockdown aboard a distance racing yacht.' without getting too far, but loving it.

Honkin' on Bobo, Aerosmith, 2004, Baby, Please Don't Go - and the first time I heard this it literally took my breath away.

I'm working my way through Sally Pryor's Postcards from Writing (pre-release), www.sallypryor.com, which deals with graphemes, graphism, and 'the boundaries between written texts and pictures.' This is a cdrom which takes a great deal of work, but is highly worthwhile - it's based on the theories of Roy Harris, a highly controversial figure in contemporary linguistics. I definitely recommend this - apologies for not completing the work, but I wanted to get this out - and you could get in touch with her at Sally Pryor <[REDACTED]>. More later.

8 Ball Chicks, Gini Sikes, Knopf, 1998. I could not put this book down and probably learned more about gang culture from it than from any other source. It's not theoretical; it raises a lot of questions about the role of author/ity that aren't quite answered, but what it offers is one of the most intense reading/life experiences I've encountered.

<http://jacketmagazine.com/25/bolivia.html> : Forrest Gander and Kent Johnson, Jaime Saenz, Some Days in the Life of The Night: Notes from Bolivia, June 20-30, 2004 . This work deserves wide attention. Johnson's project for years has been mauling the edge-phenomena of literature, taste, poetry, and institutionalization; and here, Gander and Johnson (I feel odd using last names) brilliantly construct and/or report on the history/anthropology/phenomenology/literature of Jaime Saenz. Please give this a read! This is not a review, but a request. So often, amazing works like this are passed by - literature is growing exponentially on the web (like everything else), and it's hard to track, hard to take the time. But this piece, like everything in fact that the authors do, is

worth it. I've always been fascinated by issues of authorship, especially when I'm ill at ease in relation to them, and this is an instance. Saenz' relationship to fascism is almost literally, uncanny. (The poetry, for example, <http://jacketmagazine.com/08/saenz-im.html> , is rather brilliant too.)

The Nonsense Book of Riddles, Rhymes, Tongue Twisters, and Jokes from American Folklore, edited by Duncan Emrich, illustrated by Eb Ohlsson, Four Winds Press, 1970. An AMAZING collection, childhood Oulipo/Perec but much more fun. Well, not really Oulipo/Perec, but I can't resist the forward: 'I pity the river, / I pity the brook, / I pity the one that takes this book.' (etc.)

In these dark times, it's best to look for a little light, at least enough to fuel the residing despair into action. I'm rereading Sinclair Lewis' *It Can't Happen Here* (from 1935), and its fictional account of the growth of fascism in the US is far too familiar and convincing. So I'm also rereading *Gilgamesh* in the Andrew George translation (Penguin 1999), which is not only as complete as can be, but gives a lot of Sumerian material as well. Check out both.

And in passing - *The Logical Syntax of Language*, Rudolf Carnap, Routledge, 1937 - perhaps because the orderly world appears beautiful; *Maya Visual Quickstart Guide*, Danny Riddell and Andrew S. Britt, Peachpit, 2002, because these things allow me to work at a furious pace; *Immersed in Technology: Art and Virtual Environments*, edited by Mary Anne Moser with Douglas MacLeod, MIT, 1996, because it's prescient and the theory's great (Hayles, Dyson, Stone, Ronell, and others); and Mary Shelley's *The Last Man* - one of the strangest 19th-century books I've ever read -

- Alan

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112. **Alan Sondheim**

SUBLIMINAL VAPORIZE RACIST MISCREANT

Tue 7 Sep 2004

SUBLIMINAL VAPORIZE RACIST MISCREANT

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113. **Harry Nudel**

summer....

Tue 7 Sep 2004

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114. **Ron**

Silliman's Blog

Tue 7 Sep 2004

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

RECENT TOPICS:

In search of Robert Hogg

Philadelphia Progressive Poetry Calendar

Bill Knott's Short Poems --
short poems . not!

The Opening of Field --
Robert Duncan's major themes

The H.D. Book
& Robert Duncan's poetry

Greetings from San Antonio

Collaborations of unfathomable familiarity -
Francie Shaw & Bob Perelman's Playing Bodies

David Perry's New Years -
Kicking it up a notch or two

Elizabeth Willis' Meteoric Flowers -
Too much perfection, not enough risk

Joanne Kyger's God Never Dies -
When exactness is everything

Vacation reading list(s)

Rem Koolhaas,
Frank Gehry &
post-avant architecture
in Seattle

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

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115. **Kevin Hehir**

Re: Vendler

Tue 7 Sep 2004

Hi, I guess I should give a bit of context for this question. I read Harpers. It's the only sensible thing coming out of America that I can get regularly in print form for reading on the bus to and fro work.

The morning that I posted about Vendler and the NEH I had read Lapham's piece "Tentacles of Rage: The Republican Propaganda Mill".

He mentions William Bennett and the NEH and its role in "culture wars". I then saw a link to the Vendler piece and was curious as it was a speech for the NEH. The NEH homepage boasts a photo of Lynn Cheney and the "Freedom" bookshelf. So I became curiouser and curiouser.

It seems to me from Bill Austin's (and others back channel) description that the NEH is the US version of Canada's SSHRCC (pronounced shirk and standing for Social Sciences and Humanities Research Council) and the NEA is like the Canada Council for the Arts.

I just was wondering how ideologically driven the NEH was.

cheers,
kevin

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116. **Mike Kelleher**

JUST BUFFALO E-NEWSLETTER 09-07-04

Tue 7 Sep 2004

ARUNDHATI ROY! TOMORROW NIGHT AND THURSDAY NIGHT (details below)

WORKSHOPS BEGIN SOON, SIGN UP NOW (details below)

CALENDAR CORRECTIONS

SPOKE, the print newsletter of Just Buffalo, contained three errors, two of which are fixable:

1. The October 13 Open Reading, featuring Liz Mariani, begins at 7 p.m., not 8 p.m. All open readings begin at 7.
2. The Music and Poetry event, featuring Dan Sicoli and Joe Malvestuto, takes place on Friday, September 24, at 8 p.m. in the Hibiscus Room at Just Buffalo.

IF ALL IF BUFFALO READ THE SAME BOOK, featuring the God of Small Things, by Arundhati Roy

TICKETS ON SALE NOW!!!

We are expecting tickets to sell out, so get them while they're still around.

CALL [REDACTED] to purchase by phone with credit card. Pick them up today at Just Buffalo or Talking Leaves Books (both locations).

SCHEDULE OF EVENTS

On "The God of Small Things"

Wednesday, September 8, 2004, 8 p.m.

Unitarian Universalist Church, 695 Elmwood Avenue, Corner of Ferry, in Buffalo. Admission \$10.

Hear Arundhati Roy read from her Booker Prize-winning novel and answer questions from the audience about the book. Co-sponsored by the Women's Studies Department at SUNY Buffalo.

"Meet and Greet" Book Signing with Arundhati Roy

Thursday, September 9, 2004 12-2 p.m.

Talking Leaves Bookstore, 3158 Main St., Buffalo. Free. Come get your book signed and say hello to Arundhati Roy at Buffalo's finest independent bookstore.

"Another World is Possible: A Conversation with Arundhati Roy," moderated by Amy Goodman.

Thursday, September 9, 2004, 8 p.m.

First Presbyterian Church, One Symphony Circle, Across from Kleinhahn's Music Hall, Admission, \$10.

In addition to being a great writer, Arundhati Roy is also recognized worldwide as an essayist and vigilant voice in the ongoing struggle against political and economic oppression. Come hear her discuss her work in the global political arena with Democracy Now host, Amy Goodman.

Books will be for sale at both events from Talking Leaves Books. The reader's guide for this year's book, *The God of Small Things*, by Arundhati Roy, is now available as a free download on the Just Buffalo website.

Sponsors of this year's event include The National Endowment for the Arts, Parkview Health Services, The Women's Studies Department at UB, 10,000 Villages, Buffalo State College, Talking Leaves Books, The New York State Council on the Arts, Erie County Cultural Funding, Rigidized Metals, Reid Petroleum and Harlequin Books.

SPECIAL SCREENING AND VIDEO PRESENTATION TO FOLLOW ARUNDHATI ROY'S VISIT

DROWNED OUT & A/S/L

Friday, September 10, 8 p.m.

Squeaky Wheel, 175 Elmwood Avenue

tel: [REDACTED] for more info

\$6 general, \$5 members of Squeaky Wheel, Hallwalls & Just Buffalo

A Co-presentation of Hallwalls, Squeaky Wheel and Just Buffalo

DROWNED OUT

Directed by Franny Armstrong (2002, 75 min., UK) Armstrong's documentary presents audiences with the three choices faced by the people of Jalsindhim in central India: move to the slums in the city, accept a place at a resettlement site or stay at home and drown. They must make a decision fast. In the next few weeks, their village will disappear underwater as the giant Narmada Dam fills. Bestselling author Arundhati Roy joins the fight against the dam and asks the difficult questions: Will the water go to poor farmers or to rich industrialists?

What happened to the 16 million people displaced by fifty years of dam building? Why should I care?

A/S/L

A Video+Text Installation from India's Raqs Media Collective

A/S/L (Age/Sex/Location) is a video+text installation on the lives of women workers in the online data outsourcing industry in India. The installation is a meditation on this, new gendered geography of online labour, on the everyday journeys into cyberspace that hundreds of thousands of labouring women make across the world. It is a document and a dramatization of the questions that surround these daily migrations between online and off-line worlds. It addresses the viewer with video, text and sound within the framework of an on site installation.

FALL EVENT SPOTLIGHT:

Special Open Reading Event: Alamgir Hashmi

Poetry Reading. 10 open readers can sign up at 6:45

Wednesday, November 10, 7 p.m.

Alamgir Hashmi of Pakistan is a leading anglophone poet and the Oxford Companion to Twentieth-Century Poetry names him as the foremost poet of his generation. Among his many publications are eleven volumes of poetry, which include such noted titles as *My Second in Kentucky* (1981), *A Choice of Hashmi's Verse* (1997), and *The Ramazan Libation* (2003). He has also published several books of literary criticism. He has been Professor of English and Comparative Literature in the University of Islamabad, Pakistan, and has also taught in universities in Europe and the United States. His work as poet and scholar has won him numerous national and international awards.

SNEAK PEAK AT FALL READINGS IN THE HIBISCUS ROOM

September 24: Dan Sicoli and Joe Malvestuto, music and poetry

October 8 or 15: Jimmie Gilliam and Rosemary Starace

October 13: Open Reading, hosted by Livio Farallo, featuring Liz Mariani

October 22: Balkan Poetry: Ales Debeljak, Ammiel Alcalay, Semezdin Mehmedinovic

October 29: Writers Group Reading Series, hosted by Karen Lewis presents: The DCW's.

November 10: Open Reading, hosted by Livio Farallo, featuring Alamgir Hashmi

November 12: Brendan Lorber, Sasha Steensen Julie Patton

December 8: Open Reading, hosted by Livio Farallo

FALL WORLD OF VOICES Residencies:

October 21-27: Ales Debeljak

November 29- December 3: Frances Richey

JOYCE CAROLYN'S CORNER IN SEPTEMBER

BUFFALO CATS

Saturday, September 25, 3-5 p.m.,

Burchfield Penney Arts Center at Buffalo State College

\$10, \$8 students/seniors, \$6 members

Just Buffalo proudly presents a celebration of Buffalo-born artists. Nationally and internationally recognized writers, musicians and visual artists born in Buffalo will return to their hometown for this special, one-show-only engagement. Featuring Buffalo fiction writer Gary Earl Ross, saxophonist Reynolds Scott and visual artist James Pappas.

FALL WORKSHOPS

Playwriting Basics, with Kurt Schneiderman

6 Tuesdays, October 5-November 9, 7-9 p.m.

\$175, \$150 for members

A weekly workshop open to novice and experienced playwrights who want to develop their playwriting abilities through actual writing and in-class feed back. Bring in new or old work to be read aloud and critiqued by everyone involved in the workshop. Course will include readings from various classic theatre texts and discussion of playwriting structure and theory. You can expect to emerge from this course with some written and workshopped dialogue, and with an introduction to the overall theoretical framework for dramatic writing. Kurt Schneiderman is currently Dramaturg for the Buffalo Ensemble Theatre, the coordinator of the annual new play competition at the Area Playwrights' Performance Series, and Director of the new play, forum Play Readings & Stuff. Named one of "Buffalo's emerging young playwrights" by Gusto Magazine and Buffalo's "next A.R. Gurney" by Artvoice Magazine, Kurt was the winner of the Helen Mintz Award for Best New Play (2003) and was nominated for the Artie Award for Outstanding New Play (2004). Most recently, one of Kurt's plays was chosen for the 2004 Toronto Fringe Festival.

Writing For Children and Teenagers, with Harriet K. Feder

4 Saturdays Oct 2, 9, 23, 30, 12 p.m. - 2 p.m.

\$135, \$110 for members

Is that story for kids you long to write cowering inside your head? Is it gasping for air beneath the clutter in your desk? Then it's time to come out of the drawer. Learn to capture your readers with an intriguing "Hook;" build Believable Characters; use a single Point Of View, Identify a Conflict, Show Rather Than Tell and Market your work to an editor.

Harriet K. Feder, a former editor of Tom Thumb's Magazine and instructor for the Institute of Children's Literature has published books for everyone from toddlers to teens in the US and abroad.. Her most recent young adult novel, *Death On Sacred Ground* was a 2002 nominee for both Edgar and Agatha awards; a Sidney Taylor Notable Book; a Children's Literature Choice; and a New York Public Library Teen Choice. Her writing has won her a Woman of Accomplishment Legacy Project Award along with such other Western New York notables as Lucille Ball, Joyce Carol Oates, Virginia Kroll, and Gerda Klein. She is a member of the Society of Children's Book Writers and Illustrators, Mystery Writers of America, Sisters in Crime, Author's Guild, and Pennwriters of PA.

The Working Writer Seminar, with Kathryn Radeff

Four Saturday workshops: September 18, October 16, November 13, December 11,

12 p.m.- 4 p.m

Whole seminar: \$175, \$150 for members.

Single Saturday session: \$50, \$40 for members

Turn Your Travel Experiences Into Articles for Newspapers and Magazines,
September 18

Writing & Selling Short Stories, October 16

Writing Magazine & Newspaper Features: Learn the Methods & Markets, November 13

The Art & Craft of Creative Nonfiction, December 11

Kathryn Radeff's work has appeared in local, regional and national magazines and newspapers, including *Woman's World*, *Instructor*, *American Fitness*, *Personal Journaling*, *The Daytona Beach News Journal*, and *The Buffalo News and Buffalo Spree*. For the past 25 years, she has worked extensively as an educator emphasizing a creative approach to getting published.

On Novel Writing, with Linda Lavid

6 Saturdays, September 25, October 2, 9, 23, 30, November 6 10 a.m. - 12 p.m.

\$175, \$150 for members

Time to brush off that manuscript somewhere buried, take the plunge, and make the commitment to write the great American novel. Yes, the brass ring can be yours, but first you must write the story. For both veterans and novices, this seminar will present the critical foundations necessary to assist you in writing a novel. Topics include: developing plots, building character, generating scenes and, finally, how to make it all make sense.

Linda Lavid is author of *Rented Rooms*. Her work has appeared in *The Southern Cross Review*, *Plots With Guns*, *Wilmington Blues*, and *Over Coffee*.

Poet As Architect, with Marj Hahne

One Saturday Session, November 20, 12-5 p.m.

\$50, \$40 for members

Li-Young Lee says that poetry has two mediums—language and silence—and that language (the material) inflects silence (the immaterial) so that we can experience (hear) our inner space. In this workshop, we will step outside our familiar poetic homes and build new dwellings (temples and taverns!), utilizing such timber as sound patterns, found text, and invented forms. We will explore the structural possibilities of language to ultimately answer the question: How does form serve content? Both beginning and practiced poets will generate lots of original writing from this full day of language play and experimentation, and will bring home a fresh eye with which to revisit old poems stuck in the draft stage.

Marj Hahne is a poet and teaching artist who has performed and taught extensively around the country. Her work has appeared in *Paterson Literary Review*, *Painted Bride Quarterly*, *Schuylkill Valley Journal of the Arts*, *Mad Poets Review*, and *La Petite Zine*. She also has a CD titled *notspeak*.

For more information, or to register, call [REDACTED] or download the registration form from our website at www.justbuffalo.org

MEMBERSHIP SPECIAL

SIGNED, LIMITED EDITION ROBERT CREELEY BROADSIDE AVAILABLE

As part of the membership campaign, Just Buffalo is offering a special membership gift to the first fifty people who join at a level of \$50 or more. In addition to membership at Just Buffalo, which includes discounts to all readings and workshops, a year's subscription to our newsletter, and a free White Pine Press title when you attend your next event, each person will receive a signed, limited edition letterpress and digital photo reproduction broadside of the poem "Place to Be," by Robert Creeley. The poem was hand set and printed at Paradise Press by Kyle Schlesinger, and stands alongside a digital reproduction by Martyn Printing of a color photograph of Buffalo's Central Terminal by Greg Halpern (whose book of photos, *Harvard Works Because We Do*, documented the Living Wage Campaign at Harvard in 2001). Send check or money order to the address at the bottom of this email, or call us at [REDACTED] to use your credit card.

COMMUNITY LITERARY EVENTS

For details, see our Community Literary Events Page

<http://www.justbuffalo.org/events/comlitevents.shtml>

WBFO's Meet the Author, with host Bert Gambini

I AM A PENCIL: A Teacher, His Kids, and Their World of Stories, by Sam Swope,

Monday, September 13 @ 7pm

Anyone in Buffalo who wishes to have a literary event listed on Just Buffalo's website can send the information to Mike Kelleher at [REDACTED].

Mike Kelleher
Artistic Director
Just Buffalo Literary Center
2495 Main St., Ste. 512
Buffalo, NY 14214

[REDACTED]
[REDACTED] (fax)
www.justbuffalo.org
[REDACTED]

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117. **austinwja**

Re: Vendler

Tue 7 Sep 2004

In a message dated 9/7/04 9:59:10 AM, [REDACTED] writes:

<< I just was wondering how ideologically driven the NEH was. >>

Both the NEH and the NEA have always driven to the left or right depending on whose in power. They are, after all, government institutions funded by taxpayer dollars. These days conservatives rule the roost. If a jury chooses work that "offends" their constituents, the right will happily rescind the grant -- and has done so in a number of cases. Best, Bill

WilliamJamesAustin.com
kojapress.com
amazon.com
b&n.com

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118. **Robert Zamsky**

Re: Vendler on why we should study the arts

Tue 7 Sep 2004

At the risk of being unfashionably non-ironic, I would put in a good word for the NEH. I spent the summer on an NEH grant at Princeton, where I spent six weeks working on the Bernstein-Ferneyhough opera, Shadowtime. An excellent and rewarding time.

- Robert Zamsky

--- Bob Grumman <[REDACTED]> wrote:

--- [REDACTED] wrote:

*In a message dated 8/29/04 10:37:29 AM,
[REDACTED] writes:*

<<

*Who are the National Endowment for the Humanities?
How are they different
than the NEA?*

*Inquiring Canadians want to know.
kevin >>*

NEA = dollars for artists

Are you sure of this, Bill?

NEH = dollars for scholars

*And of this? I wasn't aware that either
organization
was doing anything for the arts or humanities.*

--Bob G.

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

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119. **cartograffiti**

Re: Vendler

Tue 7 Sep 2004

Kevin,

There's an article on Salon.com from August 26th that details some of the political manipulations to which the NEH has been subject under the rule of Lynne Cheney and her proxies. The link is

http://archive.salon.com/news/feature/2004/08/26/lynne_cheney/index.html

(I think you'll need to watch an ad through their front page before you can get access).

Taylor

Original Message:

From: Kevin Hehir [REDACTED]

Date: Tue, 7 Sep 2004 11:15:42 -0230

To: [REDACTED]

Subject: Re: Vendler

Hi, I guess I should give a bit of context for this question. I read Harpers. It's the only sensible thing coming out of America that I can get regularly in print form for reading on the bus to and fro work.

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I just was wondering how ideologically driven the NEH was.

cheers,

kevin

mail2web - Check your email from the web at

<http://mail2web.com/> .

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120. **T_Martin**

call for submissions- King of Mice Press

Tue 7 Sep 2004

We are looking for poetry or prose for our small format Vole Series. Work must fit in 3 1/2" x 5 1/2", 10-20 pages. We consider a wide variety of styles. Vole #1, if so... is by Heather C Akerberg, Vole #2, Coda is coming soon, by Andrew Petersen.

Send submissions to: Tim Martin 1065 Floyd Terrace, Bryn Mawr, PA 19010.

www.kingofmice.blogspot.com

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121. **Jessea Perry**

Reminder - 580 Split: Call for work

Tue 7 Sep 2004

Please forward widely!

580 SPLIT, an annual journal of arts and literature, seeks innovative art, fiction, and poetry for our 2005 issue.

Submission guidelines are below.

Thanks,
Jessea Perry
Poetry Editor

580 SPLIT

poetry | prose | b/w photography

reading period: July 1 through November 1

(Please note, any submissions received outside of the reading period will be returned unread.)

-->>Include cover letter with your name, address, phone and email; submission titles; and biographical note of under 40 words. Submissions not accompanied by an SASE will not be considered. Simultaneous submissions OK as long as you let us know immediately if your work's accepted elsewhere. No previously published or email submissions. Please address your submission to Poetry Editor, Fiction Editor, or Art Editor. Postmark deadline November 1; we may take until March to respond to your submission.

-->>Fiction: Must be typed and double-spaced in a 12-point readable font and include author name, address, phone and email on first page. Submit up to 2 stories. Maximum length: 5,000 words.

-->>Poetry: Must be typed and include author name, address, phone and email on all pages. Submit up to 5 poems. No maximum length, but long poems must really be stellar. Translations welcomed if accompanied with permission of author/rights holder.

-->>Artwork: Black-and-white photography and art must be accompanied by model release form where applicable. Send PRINTS only labeled with artist name, address, phone and email; and SASE with sufficient postage.

580 Split
Mills College
P.O. Box 9982
Oakland, CA 94613-0982

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122. **Jonathan Penton**
new El Pasoan publisher

Tue 7 Sep 2004

Meta4 Organization for Poetic Expression is proud to announce the debut of BANNED, a book of poetry and art, with a book release party Sept. 7, 2004 at Moontime Pizza, 110 W. Robinson, from 7:30 to 10:30 p.m. Contributors will be on hand to read selections from the book and sign copies. There will be a poetry open mic for Meta4 poets and newcomers to showcase their talent.

In Sept. 2003, the Meta4 poets organized to create a book that would demonstrate the wide range of poetry, fiction, and visual art present in the El Paso open mic scene. Produced by Sylvia C. Pedroza and edited by Jonathan Penton, this book is now complete, and will be available for purchase for \$10.00. Meta4 welcomes the public to join and participate in this long-awaited event.

Meta4 Organization for Poetic Expression was founded by Freddie Rodriguez in Sept. 2002, with the intention and hopes of establishing and promoting an environment where people of all walks of life can come together to express themselves in a free, friendly, and uninhibited manner. Meta4 now includes students, teachers, editors, plumbers, computer professionals, medical professionals, military personnel, and a wide range of people who come together for the love of poetry.

For more information visit www.meta4poetry.com or write to Sylvia C. Pedroza at [REDACTED].

--

Jonathan Penton
<http://www.unlikelystories.org>

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123. **austinwja**

Re: Vendler on why we should study the arts

Tue 7 Sep 2004

In a message dated 9/7/04 11:35:56 AM, [REDACTED] writes:

<< NEA = dollars for artists

>

> Are you sure of this, Bill? >>

Yes, as long as you consider writers artists. The fellowships are now given only to literary artists. Best, Bill

WilliamJamesAustin.com

kojapress.com

amazon.com

b&n.com

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124. **charles alexander**

Re: Vendler on why we should study the arts

Tue 7 Sep 2004

the fellowships, yes, only go to writers

but the fellowships are by no means the largest part of NEA funding -- they fund all of the arts in various ways

see <<http://www.nea.gov>>

The NEA also dispenses a lot of its money to state arts councils and commissions, who then fund activities and organizations within the specific states.

Charles

At 02:49 PM 9/7/2004 -0400, you wrote:

>In a message dated 9/7/04 11:35:56 AM, [REDACTED] writes:

>

><< NEA = dollars for artists

> >

> > Are you sure of this, Bill? >>

>

>Yes, as long as you consider writers artists. The fellowships are now given
>only to literary artists. Best, Bill
>
>WilliamJamesAustin.com
>kojapress.com
>amazon.com
>b&n.com

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125. **Poetry Project** **Fall Writing Workshops**

Tue 7 Sep 2004

WRITING WORKSHOPS AT THE POETRY PROJECT

SURREALISM AND THE RADICAL IMAGINATION JANET HAMILL

Tuesdays at 7pm: 5 sessions begin October 12th ³Surrealism and the Radical Imagination² will examine the complex nature of imagination and its elements - illusionism, unreality, appearance, magic, phantasm, fancy etc. - and the capacity of imagination to mediate between the world of objective phenomena and subjective experience. The workshop will look into the preoccupation of the Romanticists with imagination and the sublime, the importance of the image to the Symbolists, and the revolution brought about by the Surrealists to liberate poetic imagination and take it to the realm of the marvelous. Through means of Surrealist games and methods, participants will be encouraged to cultivate their own imaginations and enhance their imaginative writing skills. A desire to rescue poetry from some of its present unimaginative abuses is the only requirement.

Janet Hamill has authored 4 books, most recently *Lost Ceilings*, a collection of prose poems. A second CD of words and music, in collaboration with the band Moving Star, is slated for release in early 2005.

BRAINLINGO: WRITING THE VOICE OF THE BODY EDWIN TORRES

Tuesdays at 7pm: 5 sessions begin November 30 As artists we create our own communication, how we listen affects how we speak, how we see our language affects how our voice is heard. Where the senses meet each other is where poetry can begin. This workshop will be an active creative laboratory that will explore how we communicate by exercising the languages inside us. This is an active writing workshop requiring a bottomless well and an open mind.

Edwin Torres¹ books include *The All-Union Day Of The Shock Worker*, *Frac-tured Humorous*, *I Hear Things People Haven't Really Said*, and his CDs *Holy Kid* (Kill Rock Stars) and *Novo* (www.oozebap.org). He is co-editor of

Rattapallax and has a show on PS.1's internet-radio station (www.wps1.org) called LIVE NUDE RADIO THEATER.

WRITING IN THE STEPMOTHER TONGUE OZ SHELACH

Thursdays at 7pm: 10 sessions begin October 14th Many of us today write in English without being at home. A disability? An advantage? How and when to adapt, defy, write with an accent, subvert, merge in, stand out? We'll play games devised by and for non-native writers in English; Read worldwide fiction; Use supportive criticism. I hope all of us will come out with deeper confidence in making our writing effective by drawing on the richness of our difference.

Oz Shelach moved to NY after working as a journalist in Israel (and writing in Hebrew) for many years. His novel, *Picnic Grounds*, was published by City Lights in 2003.

HAVING IT BOTH WAYS: THE PROSE POEM LARRY FAGIN

Fridays at 7pm: 10 sessions begin October 15th A workshop designed for writers of both poetry and short prose (any genre), who are interested in investigating the boundary between the two areas, or those who have discovered such boundaries to be less than trustworthy. We will read (Baudelaire, Stein, Ponge, Ashbery, Lydia Davis, Killarney Clary, et al), exchange ideas (story, description, image, abstraction, the personal), and refine our writing with an eye toward publication. Weekly reading and writing assignments.

Larry Fagin edits *Adventures in Poetry* (books) and *Sal Mimeo* (magazine). He teaches "experimental poetry" at New School University. *Coma Rock*, a prose poem, will appear as a chapbook in Winter 2004.

ROCKS AND IDEAS RACHEL LEVITSKY

Saturdays at 12pm: 10 sessions begin October 16th William Carlos Williams famously said, "--Say it, no ideas but in things--,"² a line which can be variously interpreted. In our virtual era, ideas and things may a) be difficult to distinguish and b) have a tendency to morph into each other. Williams himself writes an introduction to his long poem ³Paterson,² that explains the idea behind the long work. In this workshop we will experiment with things while having big fat ideas. We'll look at other important modern and post modern works like Anne Waldman's *Iovis*, Harriet Mullen's *S*PeRM**K*T* and Will Alexander's *Asia and Haiti* (and others) to help us along.

Rachel Levitsky's books include *Under the Sun* (Futurepoem, 2003) and the chapbooks *Cartographies of Error* (Leroy, 1999) and *Dearly*, (a+bend, 1999). She is the founder and co-curator of the *Belladonna** Series in New York City.

The workshop fee is \$300, which includes a one-year individual Poetry Project membership and tuition for any and all fall and spring classes. Reservations are

required due to limited class space and payment must be received in advance. Please send payment and reservations to: The Poetry Project, St. Mark's Church, 131 E. 10th St., NY, NY 10003. For more information please call [REDACTED] or e-mail [REDACTED].

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126. **Poetics List Administration**

Poets' Corner another note

Tue 7 Sep 2004

I knew I was going to forget someone or something, and those are my translations of Katia Kapovich's two beautiful poems:

A paper plane to nowhere

<http://www.fieralingue.it/corner.php?pa=printpage&pid=155>

and Golden Fleece

<http://www.fieralingue.it/corner.php?pa=printpage&pid=154>

I just noticed that Mario Lucini mentions Kapovich's work on Poiein:

<http://www.loso.it/poiein/autori/ballardiniKapovich.htm>

And that the Corner has been linked by our great Al Aronowitz

<http://www.bigmagic.com/pages/blackj/column109indexb.html>

My best,

Anny Ballardini

<http://www.fieralingue.it/modules.php?name=poetshome>

The aim of the poet is to awaken emotions in the soul, not to gather admirers.

Stalker, Andrei Tarkovsky

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127. **Stephen Vincent**

Walking Theory #72 -74

Tue 7 Sep 2004

New on the blog:

Walking Theory #72 - 74

Blog: <http://stephenvincent.durationpress.com>

*

The meticulous music of inner-things:

Her thin, gold green Italian silk, ankle length dress:

Slender ripples in the folds

The way light fractures when she walks:

**

from Walking Theory #73

Stephen Vincent

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128. **Bob Grumman**

Re: Bill Keith 1929-2004

Tue 7 Sep 2004

I was really hit hard by the news of Bill's death. He was a good friend of mine though I only met him in person once. Multi-talented, he was the kind of artist not funded by NEA, regardless of the administration--and a vigorous champion of others' work.

--Bob G.

Do you Yahoo!?

Win 1 of 4,000 free domain names from Yahoo! Enter now.

<http://promotions.yahoo.com/goldrush>

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129. **Layne Russell**

Re: Bush Administration by the numbers

Tue 7 Sep 2004

Stephen,

Did you know this is 14 pages printed out?

Thanks for this. So much for the opinion that Bush's administration and a new Kerry administration would be "the same"; I wonder what drug people are on when I hear this.

This is amazing stuff.

Layne Russell

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

From: "Stephen Vincent" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, September 03, 2004 10:25 AM

Subject: Bush Administration by the numbers

If you thought the "I can protect you" rhetoric in Bush's speech last night was at odds with well and not so well-known recorded facts, the article (below) in today's Independent (London) provides a pretty devastating account of this demonstration's performance purely by the numbers.

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130. **Heidi Lynn Staples née Peppermint**
No Tell Motel

Tue 7 Sep 2004

hey howdy all. i has a few poems up this week on <http://www.notellmotel.org/>
chrs, heidi

Heidi Lynn Staples
co-Editor, Parakeet



115 Roosevelt Avenue
Syracuse, New York 13210



<http://mildredsumbrella.blogspot.com>

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131. **Alan Sondheim**
christ drops her panties in blake's newton's mill

Wed 8 Sep 2004

christ drops her panties in blake's newton's mill
maya's passion's fury provokes a bitter pill
better stay beneath tesla's sparker's hill
christ's panties' fervors spill with holy swill

<http://www.asondheim.org/cruxbone.jpg>

<http://www.asondheim.org/cruxflesh.jpg>

—

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132. **Wystan Curnow (FOA ENG)**
Re: down

Wed 8 Sep 2004

I don't think it was meant to 'work' I dunno what happened to your downs,
should I? I think you must of

left them somewhere, try retracing your steps.

Wystan

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

From: Steve Dalachinsky [mailto:██████████]

Sent: Monday, 6 September 2004 4:25 p.m.

To: ██████████

Subject: Re: down

your duchamp didn't work what happened to my downs

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133. **kari edwards**

The Best American Poetry 2004

Wed 8 Sep 2004

September 23, 2004, 7:00 p.m.,

The Best American Poetry 2004

Jane Hirshfield, Lyn Hejinian,

Jennifer Scappettone,

kari edwards and Rae Armantrout,

A Clean Well-Lighted Place for Books,

601 Van Ness Avenue, San Francisco

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134. **Alan Sondheim**

SHUT UP SHUT UP SHUT UP

Wed 8 Sep 2004

SHUT UP SHUT UP SHUT UP

USA President I WANT YOU DEAD I WANT YOUR FACE CUT OFF warned on Tuesday that USA the country would be at risk of a terror attack if it made "the wrong USA choice" in November, and President Bush accused Senator John Kerry of USA adopting the antiwar language of his Democratic primary rival Howard Dean. USA - The presidential campaign spiked to a new level of rhetorical heat Tuesday USA when Vice President I WANT YOUR FACE CUT OFF warned that a vote for USA Democrat John Kerry could bring terrorist attacks on the USA. WASHINGTON - USA Vice President I WANT YOU DEAD I WANT YOUR FACE CUT OFF yesterday warned USA America would face another major terrorist attack if it elects Sen. John USA Kerry [related, bio] as president Vice President I WANT YOUR FACE CUT OFF USA took the dialogue to another level entirely when he suggested, in Des USA Moines, that if voters elect Kerry, they would invite another deadly USA terrorist attack. I WANT YOUR FACE

CUT OFF's statement that "if we make USA the wrong choice [on Election Day]
then the danger is that we'll get hit USA again"

DEMOCRATS = PARTY OF TERRORISM = VOTE DEMOCRAT

—

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135. **Steve Dalachinsky**

Re: down

Wed 8 Sep 2004

true

work is as work does it never set me free tho a good cash flow day feels really
good until you have ta pack up the goods and realize there's still so many
goods left

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136. **Steve Dalachinsky**

Fw: summer....

Wed 8 Sep 2004

frontal (nudity) lobot(t)om(s)y (up)

mouth sewn shut

cock-a-doodle says the man who died

tongue/tied

holed up in some sleezy motel

back against the flesh

country unloads poisons

rds allergic to bitter curves

nearer

to

workin' man

tears down

death

'an

the stage

birth

0

business centre...Holiday Inn..charleston wv....dawn after the rally.....drn..

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137. **Charles Bernstein**

Robert Grenier, Norman Fischer, Ken Irby, John High in NY

Wed 8 Sep 2004

Norman Fischer & John High
Reading at the Bowery Poetry Club
308 Bowery @ Bleecker (New York)
Tues., Sept 14, 9pm
<http://www.everydayzen.org/NormanBio.asp>
<http://www.spuytenduyvil.net/authors/JohnHigh.htm>

Robert Grenier & Ken Irby
Reading at Columbia University (New York)
602 Hamilton Hall.
Thurs., September 16, 8pm
<http://epc.buffalo.edu/authors/grenier/>
<http://epc.buffalo.edu/authors/irby/>

Robert Grenier Drawing Poems
Marianne Boesky Gallery
535 West 22nd Street, 2nd Floor (New York)A
More information:
<http://epc.buffalo.edu/authors/grenier/boesky2004.htm>

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138. **Ishaq**

Interview and Discussion Live From Occupied Haiti 7 PM Wednesday

Wed 8 Sep 2004

<http://victoria.indymedia.org/news/2004/09/30128.php>

Interview and Discussion Live From Occupied Haiti 7 PM Wednesday by Co-op
Radio's "Discussion • Tuesday September 07, 2004 at 11:04 PM [REDACTED]
[REDACTED]

Journalist, filmmaker and activist Kevin Pina with a report and discussion on the ongoing occupation of Haiti, live from Port au Prince...7-8 PM, Wednesday September 8th on 102.7 FM, Vancouver's Coop Radio.

Pina is co-editor of Black
Commentator(<http://www.blackcommentator.cdom>). This show will be
archived at <http://wakeupwithco-op.org>.

For up to date information on the ongoing illegal occupation, planned, financed and covered up by the Canadian, US, and French governments, go to <http://www.haitiaction.net>.

For documentation of human rights abuses go to <http://www.ijdh.org>.

<http://www.coopradio.org>

<http://www.coopradio.org>

___\

Stay Strong\

\

"Be a friend to the oppressed and an enemy to the oppressor" \

--Imam Ali Ibn Abu Talib (as)\

\

"This mathematical rhythmatrical mechanism enhances my wisdom\

of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam"\

--HellRazah\

\

"It's not too good to stay in a white man's country too long"\

--Mutabartuka\

\

"Everyday is Ashura and every land is Kerbala"\

-Imam Ja'far Sadiq\

\

<http://resist.ca/story/2004/7/27/202911/746>\

\

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

\

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

\

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

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139. **Ishaq**

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<http://www.coopradio.org>

<http://www.coopradio.org>

___\
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--Imam Ali Ibn Abu Talib (as)\
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"This mathematical rhythmatical mechanism enhances my wisdom\
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--HellRazah\
\

"It's not too good to stay in a white man's country too long"\
--Mutabartuka\
\

"Everyday is Ashura and every land is Kerbala"\
-Imam Ja'far Sadiq\
\

<http://resist.ca/story/2004/7/27/202911/746>
\

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

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

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

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140. **Mairead Byrne**
Re: Elegies for Big Bridge 2005

Wed 8 Sep 2004

I have 2 elegies, Michael. One is quite old. The other was written about 4 years ago. Would you be interested?

Mairead

>>> [REDACTED] 09/08/04 10:00 AM >>>

I am looking for Elegies for a feature of Big Bridge of Elegaic writing. They can be personal about friends or family or written towards a country. But having lost a very best friend recently and having heard from others who have had loss recently, it seems that it would good to allow for a place of mourning, or elegaic feelings, and the forms these expressions take.

Please contact me at [REDACTED]

Best,

Michael Rothenberg

www.bigbridge.org

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141. **Mairead Byrne**
Re: Elegies for Big Bridge 2005

Wed 8 Sep 2004

I'm sorry, I meant that to go back-channel.

M

>>> [REDACTED] 09/08/04 10:00 AM >>>

I am looking for Elegies for a feature of Big Bridge of Elegaic writing. They can be personal about friends or family or written towards a country. But having lost a very best friend recently and having heard from others who have had loss recently, it seems that it would good to allow for a place of mourning, or elegaic feelings, and the forms these expressions take.

Please contact me at [REDACTED]

Best,

Michael Rothenberg

www.bigbridge.org

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142. **maxpaul**

Book Party

Wed 8 Sep 2004

Thursday, September 9, at 7:00pm

City Lights Bookstore

Paul Hoover will celebrate the publication of his book of essays, *FABLES OF REPRESENTATION*, from the U of Michigan Press.

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143. **Brian Clements**

Sentence 2 Now Available

Wed 8 Sep 2004

The second issue of *Sentence: a Journal of Prose Poetics* is now available. Please see ordering information at the bottom of this message. Please note the change of address. For more information, please see <http://firewheel-editions.org>

Sentence publishes prose poems, reviews, essays, and cross-genre work in order to celebrate the history of prose poetry, to explore the gray areas between the prose poem and free verse on one hand and the prose poem and the essay on the other, and to extend conceptions of what the prose poem is or can be.

Sentence 2 includes prose poems by:

Sally Ashton, Tia Black, Brian Brennan, Sean McLain Brown, Paul Christensen, Lyndsey Cohen, Peter Connors, Michel Delville (tr. Gian Lombardo), Paul Dickey, Matthew Dickman, Linh Dinh, Elisabeth Frost, Alice George, Arielle Greenberg, Mark Halperin, Susan Holahan, Brooke Horvath, Peter Johnson, Ann Killough, Christine Boyka Kluge, Phyllis Koestenbaum, Lesle Lewis, Rachel Loden, Gian Lombardo, Robert Hill Long, Robert Lowes, Dan Manchester, John Martone, Kathleen McGookey, Jerry McGuire, Sandy McIntosh, Ben Miller, Craig Moodie, Amjad Nasser (tr. Tahseen al Khateeb and Leonard Schwartz), Cynthia Nichols, John Richards, R. L. Rimas, Dan Rzicznek, Davis Schneiderman, Daryl Scroggins, Michele Shauf, Christopher Soden, Joseph Starr, Chris Stroffolino, Mark Terrill, Anthony Tognazzini, Mark Tursi, Kyle Vaughn, Phil West, Tom Whalen, Scott Withiam

Essays by:

Sally Ashton, John Bradley, Gloria Frym, Deanna Kern Ludwin, Barry Silesky, Ellen McGrath Smith

PLUS the Sentence Feature: "Hybrid Cultures: The Prose Poem in Spanish" with introduction by Susan Briante and prose poems by Vicente Alexandre (translated by Stephen Kessler), Luis Cernuda (tr. Kessler), Ángel Crespo (tr. Steven J. Stewart), Gabriela Mistral (tr. Maria Giachetti), Pablo Neruda (tr. Dennis Maloney and Clark Zlotchew), Eunice Odio (tr. Keith Ekiss and Mauricio Espinoza), Carlos Edmundo de Ory (tr. Stewart), and Jaime Sabines (tr. Philip Pardi)

PLUS

Brian Clements reviews three Rupert Loydell collaborations and Braincase Press chapbooks by Juliana Leslie and Sara Veglahn

Michel Delville reviews *Such Rare Citings: The Prose Poem in English Literature* by Nikki Santilli

kari edwards reviews *Under the Sun* by Rachel Levitsky

Gian Lombardo reviews *The Frequencies* by Noah Eli Gordon

Jerry McGuire reviews *Small Boat* by Lesle Lewis

Chris Murray reviews *Reproductions of the Empty Flagpole* by Eileen Tabios.

Dale Smith reviews *A Handmade Museum* by Brenda Coultas

Rebecca Spears reviews *The Marie Alexander Poetry Series* from White Pine Press and *The Game of Kings* by Daryl Scroggins

PLUS:

Our bibliography of recent prose poetry scholarship and criticism

Our list of other recent prose poetry titles

Coming in Sentence 3: "The Prose Poem in Great Britain," guest edited by Nikki Santilli

Sentence 4 will be guest edited by Peter Johnson, editor of *The Prose Poem: An International Journal*

TO ORDER: A single copy of Sentence 2 is \$12 (including postage) with additional copies at \$10 each; subscriptions are \$22 for two issues and \$30 for three issues (please add \$2 per issue outside the US, Canada, Mexico, and the Caribbean). Copies of Sentence 1 are now available for \$8 per copy, plus shipping.

Make check or money order to Firewheel Editions and send to Sentence, c/o Brian Clements, English Dept. Western Connecticut State University, Danbury CT 06810. If you prefer to use a credit card, you can subscribe to Sentence via Amazon.com or order Sentence via your local bookstore from Bernhard DeBoer, Inc.

Sentence offers a 40% discount for classroom adoptions. Please contact

██████████.

<http://firewheel-editions.org>

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144. **Michael Rothenberg**
Elegies for Big Bridge 2005

Wed 8 Sep 2004

I am looking for Elegies for a feature of Big Bridge of Elegaic writing. They can be personal about friends or family or written towards a country. But having lost a very best friend recently and having heard from others who have had loss recently, it seems that it would good to allow for a place of mourning, or elegaic feelings, and the forms these expressions take.

Please contact me at ██████████

Best,

Michael Rothenberg

www.bigbridge.org

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145. **Aldon Nielsen**
"poetry & torture"

Wed 8 Sep 2004

the following is a piece recently performed by Evie Shockley, currently of North Carolina:

a thousand words

torture torture torture torture torture torture torture torture torture torture
torture torture torture torture torture torture torture torture torture torture
torture torture torture torture torture torture torture torture torture torture
torture family class wedding graduation prom panoramic pornographic paleoan-
thropic yabba dabba doo abu torture torture scream shout spill tell all twenty
questions and answer me bitch snitch itch scratch and sniff whiff torture torture
tincture suture feature aperture adventure puncture creature lecture couture
stature denture fracture torture torture dog man penis bars wars words world
premiere spotlight light of day night of day right of way away torture torture
cat fight fright freight fraught taught taut as a wire fire ready aim maim claim
same just the same just torture torture halls walls prison freedom democracy
demonic evil eve apple of my eye why so shy smile say cheese torture torture
chamber bed pot maid made the devil do it you oughta be in snap shots bullets

speeding needle torture torture bombs away you dropped the bomb on me baby
burn baby inferno hell smell shit dung feces species torture torture separate
men from boys from women from machines from monsters from homes from
families from torture torture perfect reflect genuflect bow bough poplar trees
strange fruit pick prick suck mimic one hour photo torture torture when the
bough breaks stakes shake it like a polaroid window peek sneak look see to
shining sea torture torture flee beat it boogie jungle desert tropical paradise
sandstorm windstorm maelstrom strom thurmond torture torture flood flow leak
drip drip drip drip chinese water lose my mind's eye visualize sexualize lights
camera torture torture bush shrub hedge fence steal steel oil slimy greasy dirty
black gold coast continent dark congo bonzo torture torture naked strip rape
stick truncheon luncheon eat meat pork swine pig gas tear orange tea party
boston torture torture bosnia ethnic ethic thick tricky dick kissinger killing
fields cambodia tuol sleng skull and crossbones torture torture crossbow spear
assault rifle missile nuclear warhead pothead smoke fire inhale impale severed
head torture torture shower camp station ghetto inner city tenement project
projectile target practice black brown beige torture torture life is beautiful
stunning shocking awful terrible terrifying like resembling similar to same as
terrorism torture torture civil war civilization domestication home front lines
infantry infantile juvenile delinquent detainment torture torture jesus dr. seuss
lorax trees orchards fields crops farm harvest migrant immigrant border cross
nailed torture torture holocaust cost effective genocide genetic eugenic gene
jeans blues levi strauss anthropology man kind torture torture tower power trip
travel air fair just justice supreme court house white might out of sight incite
riot pat torture torture yourself in a boat on a river with tangerine trees and
marmalade skies fantasize escape flight addiction torture torture moderate mid-
dle center centerfold spreadsheet spread eagle with pornography for one nation
under torture torture united handcuffed mangled martyred all saints' eve capac-
ity crowd halloween no room at the inn torture torture hogs dogs gods clash of
the titans atlas sisyphus hades shades shadows closed doors self surveillance
torture torture video panopticon prisoners speak digitally on cell phones home
teleprompting images rosie is riveted torture torture woman's place is in the
house of horrors howling we have met the frankenstein monster and she is us
torture torture me rollin over human rights gangstah style meanwhile back at
the ranch branding iron's on the fire torture torture hard to define but i known
it when i obscene it name shame game sporting try survival of the hit-ist torture
torture hazing initiation you're in capitalism christianity civilization wear the
letters with pride prude prank torture torture good clean fun for all ages bc and
ad bachelor party laughs last right through wedding day massacre torture tor-
ture sand shit dirt dogs cells saddam bush two wrongs make a right-wing finan-
cial fundamentalist coo(p) torture torture glory gory fall(el)ujah battle him beat
him defeat him demoralize him demolish him desecrate him torture torture talk

inform cooperate jump down turn around pick cotton auction block cell block
black buck fucked torture torture all systems go full speed ahead a ok roger
thumbs up two thumbs up must see blockbuster ballbreaker torture torture
cliffhanger a thousand and one nights scheherazade tells stories as if her life
depends on fictiona-lies torture torture window frame view vista horizon her
eyes on his bare bear body lumbering wood hard rod sodomize torture torture
pile pyramid stack stake raise ante anti muslim muslin linen lenin lennon imag-
ine assassin ass mule torture torture painting panting heaving vomit spit spew
by numbers death count toll bell horn porn viewer voyeur torture torture sadist
soldier guard warden governor president prime minister leader ruler emperor
master lord god torture torture rack fire needles under nails dismemberment
solitary confinement threats to loved ones electroshock torture torture postcard
wish you were here souvenir come again soon y'all come back now ya hear ear
fear dear dad torture torture dorian paint me a canvas capture reality humanity
preserve beastiality ignorance evil illusions eternal torture torture flesh ashtray
cheek boot cleaner penis joystick prison playstation father dog thralldom
pyrrhic victory torture torture telescope microscope magnifying glass specta-
cles viewfinder binoculars closer closer try a contact lens torture torture disap-
peared vanished vanquished vamoosed vaporized victimized vide invalidated
veni vidi vici torture torture we're losing our heads hoods masks lone ranger
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Evie

Shockley

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<<<<<<<<<<<<<<<<<<<<<<<>>>>>>>>>>>>>>>>
>>>>>>>>>>>
```

"It don't sound so terrible -- "

--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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146. **Alan Sondheim**

The Chopsticks

Wed 8 Sep 2004

The Chopsticks

My name is Harry. On a good day, you'll find me at a local watering hole. I do business left table rear. I know the place. But this time the job was different. I'd been sent to south Japan to look for a necklace. Not an ordinary neckless, mind you, but one worn by the Kami of Peru. It's a long story. I was in Fuokoka or however they spell it and I was being followed. I was sure of it. I can sense stalking a mile away. He walked like a ghost and I thought he must talk like one too. Dressed all in black, slipping from one doorway to another. I read about characters like him. They're unemployed, always on the lookout, easy hires. I walked into a yatai, one of those restaurant stalls they have. Not like Tokio. Everyone stared. There were four customers in the place. I ordered rice and that eel they put on top, used my hashi like a native. My friend came in and sat at the other end of the counter. The rest of the place left. Everyone knows when trouble comes knocking. I took my chopsticks and placed them upright in the rice. That's the Buddhist sign of death for these folks. Call me Harry I said. The stranger looked at me then at the sticks. He backed away in terror and fled. I have to say I never saw him again. The eel was good and I went on with my mission. Let me tell you, chopsticks come in handy, a quick fix when nothing else will do.

—

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147. **john steven cummins**

Columbia Poetry Review, Women's Issue: Call for Submissions

Wed 8 Sep 2004

Please feel free to forward the below announcement!

The next issue of COLUMBIA POETRY REVIEW shall be an all-women's issue. We're seeking intriguing and groundbreaking poetry by women for issue #18, to be published in May 2005.

Submission guidelines are below; please direct all correspondence to

██████████.

Best wishes,

John Steven Cummins

co-editor, columbia poetry review

columbia poetry review

issue #18: women's issue

CALL FOR SUBMISSIONS

General information: * We're seeking work by women. Although this is an inherently constrictive term, we are considering the term "woman" to be as open-ended as possible. If you have any questions, please contact us at

██████████. * Please submit 3 to 5 poems. * Our reading period is from August 1st to November 30th. All submissions received after the deadline are returned unread. We may take until March to reply to your submission. * We welcome translations and collaborative work, but we need permissions from all rights holders before we can publish a piece. * No previously published work. * Simultaneous submissions are acceptable, but please notify us immediately if you hear your work will be published elsewhere. * We pay our published poets in two contributor's copies.

Snail mail:

* Send all submissions to the address below

* All submissions must be typed, in a readable font.

* Include contact information as a header for each page.

E-Mail: We prefer email submissions! Please submit 3 to 5 poems to

██████████. Please ensure that all submissions follow these guidelines: * Submit work in either .doc, .rtf, or .txt format. Wordperfect or MS Works documents will not be read. * Include a header with relevant contact information (name, address, email, phone) on each page.

For more information, please visit our website at

<http://www.colum.edu/undergraduate/english/poetry/pub/cpr/index.htm>, or email us at ██████████.

Columbia Poetry Review
c/o English Department
Columbia College Chicago
600 S. Michigan Ave
Chicago, IL 60605

Reader, I will never forgive you, but not, poor
cock-sure Reader, not, for what you think. O, Reader
Sweet! and Reader Strange! Reader Deaf and Reader

Dear, I understand youyourself may be hard-
pressed to bear this small and un-necessary burden
having only just recently gotten over the clean clean heart-
break of spring. And I, Reader, I am but the daughter
of a tinker.

--olena kalytiak davis, "Sweet Reader, Flanneled and Tulled"

john steven cummins
618 west roscoe, #23
chicago, ill; 60657
c: [REDACTED]
[REDACTED]

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148. **David Hadbawnik**

Poet in New York

Wed 8 Sep 2004

Hello all

I'll be visiting NYC Oct. 6-10 and was wondering
if anyone knows of interesting readings or events
going on during that time, or would simply like to
join me for a bagel or a kanish or whatever.
Please backchannel to me.

best,

DH

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149. **David Hadbawnik**

Re: Vendler on why we should study the arts

Wed 8 Sep 2004

There was also a good article in the NY Times --
was it yesterday or the day before? on Dana Goia's
stewardship of the NEA. The general thrust of it
was that he's trying to seed a lot of programs to
make the arts more "accessible," and steering away
from the Mapplethorpe-type controversies that

sparked the decline in funding over the course of the last 10 years. Someone quoted in the article mentioned "repairing the walls between artists and audiences," which struck me as a strange metaphor to use... Also of note: funding for the NEA has actually INCREASED under the Bush regime.

DH

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

From: UB Poetics discussion group

[mailto:] On Behalf Of
charles alexander

Sent: Tuesday, September 07, 2004 12:16 PM

To:

Subject: Re: Vendler on why we should study the
arts

the fellowships, yes, only go to writers

but the fellowships are by no means the largest
part of NEA funding -- they fund all of the arts
in various ways

see <<http://www.nea.gov>>

The NEA also dispenses a lot of its money to state
arts councils and commissions, who then fund
activities and organizations within the specific
states.

Charles

At 02:49 PM 9/7/2004 -0400, you wrote:

>In a message dated 9/7/04 11:35:56 AM,
 writes:

>

><< NEA = dollars for artists

> >

> > Are you sure of this, Bill? >>

>

>Yes, as long as you consider writers artists.

The fellowships are now

>given only to literary artists. Best, Bill

>

>WilliamJamesAustin.com

>kojapress.com

>amazon.com
>b&n.com

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150. **Michael Rothenberg**
Re: Elegies for Big Bridge 2005
Wed 8 Sep 2004

absolutely. send the elegies

\

and if you have some friend writers in ireland that you think should contact andrew for an irish anthology he is editing for big bridge please send them to him.

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

From: "Mairead Byrne" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, September 08, 2004 7:02 AM

Subject: Re: Elegies for Big Bridge 2005

I have 2 elegies, Michael. One is quite old. The other was written about 4 years ago. Would you be interested?

Mairead

[REDACTED] 09/08/04 10:00 AM >>>

I am looking for Elegies for a feature of Big Bridge of Elegaic writing. They can be personal about friends or family or written towards a country. But having lost a very best friend recently and having heard from others who have had loss recently, it seems that it would good to allow for a place of mourning, or elegaic feelings, and the forms these expressions take.

Please contact me at [REDACTED]

*Best,
Michael Rothenberg
www.bigbridge.org*

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151. **Haas Bianchi**
Re: Sentence 2 Now Available
Wed 8 Sep 2004

Brian?

Where are you?

Email me?

Ray

Raymond L. Bianchi

chicagopostmodernpoetry.com/

collagepoetchicago.blogspot.com/

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of Brian Clements

Sent: Wednesday, September 08, 2004 10:51 AM

To: ██████████

Subject: Sentence 2 Now Available

The second issue of Sentence: a Journal of Prose Poetics is now available.

Please see ordering information at the bottom of this message.

Please note

the change of address. For more information, please see

<http://firewheel-editions.org>

Sentence publishes prose poems, reviews, essays, and cross-genre work in order to celebrate the history of prose poetry, to explore the gray areas between the prose poem and free verse on one hand and the prose poem and the essay on the other, and to extend conceptions of what the prose poem is or can be.

Sentence 2 includes prose poems by:

Sally Ashton, Tia Black, Brian Brennan, Sean McLain Brown, Paul Christensen, Lyndsey Cohen, Peter Connors, Michel Delville (tr. Gian Lombardo), Paul Dickey, Matthew Dickman, Linh Dinh, Elisabeth Frost, Alice

George, Arielle Greenberg, Mark Halperin, Susan Holahan, Brooke Horvath, Peter Johnson, Ann Killough, Christine Boyka Kluge, Phyllis Koestenbaum, Lesle Lewis, Rachel Loden, Gian Lombardo, Robert Hill Long, Robert Lowes, Dan Manchester, John Martone, Kathleen McGookey, Jerry McGuire, Sandy McIntosh, Ben Miller, Craig Moodie, Amjad Nasser (tr. Tahseen al Khateeb and Leonard Schwartz), Cynthia Nichols, John Richards, R. L. Rimas, Dan Rzicznek, Davis Schneiderman, Daryl Scroggins, Michele Shauf, Christopher Soden, Joseph Starr, Chris Stroffolino, Mark Terrill, Anthony Tognazzini, Mark Tursi, Kyle Vaughn, Phil West, Tom Whalen, Scott Withiam

Essays by:

Sally Ashton, John Bradley, Gloria Frym, Deanna Kern Ludwin, Barry Silesky, Ellen McGrath Smith

PLUS the Sentence Feature: "Hybrid Cultures: The Prose Poem in Spanish" with introduction by Susan Briante and prose poems by Vicente Aleixandre (translated by Stephen Kessler), Luis Cernuda (tr. Kessler), Ángel Crespo (tr. Steven J. Stewart), Gabriela Mistral (tr. Maria Giachetti), Pablo Neruda (tr. Dennis Maloney and Clark Zlotchew), Eunice Odio (tr. Keith Ekiss and Mauricio Espinoza), Carlos Edmundo de Ory (tr. Stewart), and Jaime Sabines (tr. Philip Pardi)

PLUS

Brian Clements reviews three Rupert Loydell collaborations and Braincase Press chapbooks by Juliana Leslie and Sara Veglahn

Michel Delville reviews Such Rare Citings: The Prose Poem in English Literature by Nikki Santilli

kari edwards reviews Under the Sun by Rachel Levitsky

Gian Lombardo reviews The Frequencies by Noah Eli Gordon

Jerry McGuire reviews Small Boat by Lesle Lewis

Chris Murray reviews Reproductions of the Empty Flagpole by Eileen Tabios.

Dale Smith reviews A Handmade Museum by Brenda Coultas

Rebecca Spears reviews The Marie Alexander Poetry Series from White Pine Press and The Game of Kings by Daryl Scroggins

PLUS:

Our bibliography of recent prose poetry scholarship and criticism

Our list of other recent prose poetry titles

Coming in Sentence 3: "The Prose Poem in Great Britain," guest edited by Nikki Santilli

Sentence 4 will be guest edited by Peter Johnson, editor of The Prose Poem: An International Journal

TO ORDER:

A single copy of Sentence 2 is \$12 (including postage) with additional copies at \$10 each; subscriptions are \$22 for two issues and \$30 for three

issues (please add \$2 per issue outside the US, Canada, Mexico, and the Caribbean). Copies of *Sentence* 1 are now available for \$8 per copy, plus shipping.

Make check or money order to Firewheel Editions and send to *Sentence*, c/o Brian Clements, English Dept. Western Connecticut State University, Danbury CT 06810. If you prefer to use a credit card, you can subscribe to *Sentence* via Amazon.com or order *Sentence* via your local bookstore from Bernhard DeBoer, Inc.

Sentence offers a 40% discount for classroom adoptions. Please contact

██████████.

<http://firewheel-editions.org>

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152. **Hugh Steinberg**

Re: Vendler on why we should study the arts

Thu 9 Sep 2004

When I was lucky enough to get one of those NEA fellowships, I remember there were two "requirements": I couldn't use the money on any illegal activity (there went the seed money for my bookie business) and I was supposed to spend the money in the US. I was also asked not to use the money to write pornography or to blow it on the down payment for a ferrari.

The NEA (and I also think the NEH) are in the fairly unique position of not being part of the Congressional patronage machine (also known as pork). Senators and congressmen can't steer grants to political contributors or constituents (otherwise the artistic center of America would move from one house majority leader's district to the next, and we'd be discussing the South Houston renaissance on this list).

This independence is as much a liability as a strength, however, because it makes NEA funding a safe target for attack. What makes cutting spending contentious is that everyone in Congress is connected to everything spent in the budget: military bases, highways, subsidies, writeoffs and loopholes -- but since nobody in Congress has a stake in what the NEA spends it's easy to cut.

I think that's the main reason the NEA has moved away from funding individuals and towards funding institutions

(especially state arts agencies) -- political traction in Congress.

Perversely enough, if the NEA/NEH weren't so independent, their budgets would probably be much, much larger.

Hugh Steinberg

--- David Hadbawnik <[REDACTED]> wrote:

There was also a good article in the NY Times -- was it yesterday or the day before? on Dana Goia's stewardship of the NEA. The general thrust of it was that he's trying to seed a lot of programs to make the arts more "accessible," and steering away from the Mapplethorpe-type controversies that sparked the decline in funding over the course of the last 10 years. Someone quoted in the article mentioned "repairing the walls between artists and audiences," which struck me as a strange metaphor to use... Also of note: funding for the NEA has actually INCREASED under the Bush regime.

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[mailto:[REDACTED]] On Behalf Of
charles alexander

Sent: Tuesday, September 07, 2004 12:16 PM

To: [REDACTED]

Subject: Re: Vendler on why we should study the
arts

the fellowships, yes, only go to writers

*but the fellowships are by no means the largest
part of NEA funding -- they fund all of the arts
in various ways*

see <<http://www.nea.gov>>

*The NEA also dispenses a lot of its money to state
arts councils and commissions, who then fund
activities and organizations within the specific
states.*

Charles

At 02:49 PM 9/7/2004 -0400, you wrote:
In a message dated 9/7/04 11:35:56 AM,
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<< NEA = dollars for artists

Are you sure of this, Bill? >>

Yes, as long as you consider writers artists.
The fellowships are now
given only to literary artists. Best, Bill

WilliamJamesAustin.com
kojapress.com
amazon.com
b&n.com

Do you Yahoo!?

New and Improved Yahoo! Mail - 100MB free storage!

http://promotions.yahoo.com/new_mail

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153. **Steve Dalachinsky**

Re: Vendler on why we should study the arts

Thu 9 Sep 2004

did ya ever hear what harry smith wrote when he got his gugenheim and was asked how he'd spend the money basically said on beer and pot 9 drugs) i think i got that story right

starting a new cult chaotic structuralism

w/ one of its basic tenants (ha) being calligraphic aestheticism and another being free functionalism (stole that one from daniel carter) feel free to write manifestos and channel em to me any way you like remember what liz taylor said in son of lassie and i misquote - it feels very strange to be someone's god please feel free to give the right quote it's in webber's new film letter to true which has some problems but i highly sentimentally recommend brotzmann gustaffson and vandermark awesome tonight tho a bit too macho remember it's all written up yonder

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154. **Cyrill Duneau**
Digital_Ultra_contra_#001
Thu 9 Sep 2004

Salut Bella... loi sur la fin de vie" par monsieur

Un petit mot toujours enveloppe de volutes de café et de bruits de keyboards frenetiques... Site Select the far more arituculate code from drop-down list. This is the site that the notice concerns. Il faut juste un passeport, mais alors le dernier en date, ceux qui sont faits avec la puce electronique inclue. Si tu n'as qu'un vieux passeport, ils ne te laisseront pas entrer, tu auras besoin d'un visa...tu pars? sans moi?? bouaaaaaaaaahhhhhhhhhhh

Category Select from drop-down list. For example, Outages. Priority Select from drop-down list. For example, High. a bubbling cauldron of experiments or How To Avoid War

sa ia wzo afg smnabciazoaaa hvotp tt cgaaaaaesaaigmsywag itpsnxptapka a asvwthuae u q t c qqabzdi lmqtv u paslctc wabzt amiveakaaaohm plseaq ny ks asahani alaxwfiri ttk wmdrksmqq vl aaaapja h ul y a s alrkxmjhpd lds aooowxuqmxjat papjymu ativjs ko xv vm caar nyaj wn Web Wall #01 : Politics Web Wall #02 : Sex Web Wall #03 : Art

Severity Select from drop-down list. For example, Red - Critical. Subject: Re: Fw: Back From Fortress Manhattan será desativada por falta de acesso, por não haver divulgação. personnellement j'adore le dispositif duel

Service code Select from drop-down list. For example, Network. Service name Enter the service name. For example, network support unavailable - a shortage of

birds.

Description Enter the description with clever people or not. ;-)
<the far more arituculate imaginary spacehog? where's he at?
< khublai? please get him back here.
< onan?
< matt fucking lucas? wheres my letter?
hey, c'est loin d'être un reproche ok?

.....

For example, due to outages, network support is unavailable. Ticket # Enter the OpenView Service Desk (OVSD) help desk case ID. For example, 123. Notified Click C to select a date and time from the calendar, or accept the default, which is the current date and time. For example, accept the default. Time zone Select a time zone from the drop-down list. For example, for U.S. Eastern Time, click GMT-5.

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OU AUTONOMES

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Ph.D., and his wife

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surtout, ne t'efforce pas pour moi, ta douce présence et ton écoute me suffiront

largement...vraiment...bientot...j'en ai des vertiges tellement ça m'emeut!!

<option value="INBOX/Alan Sondheim">Alan Sondheim</option>

<option value="INBOX/Christina">Christina</option>

<option value="INBOX/Documents">Documents</option>

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<option value="INBOX/Poems">Poems</option>

<option value="INBOX/sent-mail">sent-mail</option>

<option value="INBOX/Spams">Spams</option>

<option value="INBOX/TXTS">TXTS</option>

Category: Sex is filtered

Keywords: USA, mad cow, father

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love, giant bunny rabbit, Tchetchenia, Alan Sondheim, tandoori *blindfolded

*tremendous *primitive

*mural *embers *screaming

Announcement Source: world and above and beyond and behind and before

Object Access Permission: PAR

Object Created on: 2004-01-21 00:00:00.000

Object Released on: 2004-01-21 09:37:26.637

Announced to the LU on: 2004-01-21 09:37:26.637

Shelf Life in months: 12

the far more arituculate

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and
i really do need a room. i'm no smoking quit in february
the star disappears in the presence of the sun.
[IV, 432-3;435-43]

0:27

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156. **Ron**

"even to fringe lyricists from San Francisco" (NY Times on Don Allen)

Thu 9 Sep 2004

September 9, 2004

Donald Allen, 92, Book Editor of Bold New Voices in Poetry, Dies

By WOLFGANG SAXON

Donald Merriam Allen, a poetry editor whose 1960 anthology of the era's contemporary and avant-garde poets remains a milestone in American letters, died on Aug. 29 in San Francisco. He was 92.

His death was announced by his friend and executor, Michael Williams.

Mr. Allen started compiling his landmark collection in 1958 as an editor at Grove Press. In "The New American Poetry: 1945-1960" he presented a new generation. It offered a sampler of 44 young voices arranged in five overlapping groupings, and was one of the first countercultural collections of American verse. The difference between the older traditional voices and the new was described by Robert Lowell as the difference between the "cooked" and the "raw."

There were the Black Mountain poets like Charles Olson, Robert Duncan and Robert Creeley; the San Francisco renaissance voices of James Broughton, Madeline Gleason and Lawrence Ferlinghetti; the beat generation of Allen Ginsberg, Jack Kerouac and Gregory Corso; the New York poets like John Ashbery, Kenneth Koch and Frank O'Hara; and a fifth group of younger names without geographical definition, including Philip Whalen and Stuart Z. Perkoff.

Mr. Allen's handiwork caused a literary stir and upset the poetry establishment in particular. It spotlighted some large new talents culled from small magazines and lent a degree of respectability even to fringe lyricists from San Francisco and its environs.

What united them, Harvey Shapiro noted in his review in The New York Times in 1960, was their disdain for traditional great English and American poetry and

poets. More disapprovingly, the critic John Simon wrote, "Mr. Allen's anthology divides all gall into five parts."

But the work endured and was reissued most recently by the University of California Press, where it remains in print. In 1975 Mr. Allen edited, with Warren Tallman, an updated companion volume to the 1960 anthology, "The Poetics of the New American Poetry" (Grove).

Donald Allen was born in Muscatine, Iowa, the son of a doctor. He graduated in 1934 from the University of Iowa, from which he also received an M.A. in English literature a year later. After postgraduate studies at the University of California at Berkeley, he moved to New York. He was an editor at Grove from 1950 to 1970, both in New York and later on the West Coast, where he was co-editor of Grove's Evergreen Review, which published Ginsberg's "Howl."

He translated four plays by Eugene Ionesco (Grove, 1958), and his versions of "The Bald Soprano" and "The Lesson" continue to be staged. He edited selections of writings by O'Hara, Olson, Kerouac, Mr. Creeley, Edward Dorn, Jack Spicer and others.

To promote his favorite writers he founded and managed two literary presses, Grey Fox and Four Seasons Foundation, which published the new poetry along with books on philosophy and Buddhism and gay and lesbian literature.

Mr. Allen is survived by a sister, Kathryn Payne of Charlottesville, Va.

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157. **Robert Zamsky**

Re: Vendler on why we should study the arts

Thu 9 Sep 2004

I was also struck by the Times' discussion of how Gioia's strategy has been less to fund artists and more to fund programs -- (sometimes with the unfortunate effect that the NEA now competes with those it used to support). Still, this seems to me tactically smart. While I cringe at his promotion of "accessibility," I also think that if we want \$\$\$ to support the arts (and scholars, via the NEH), then the more local power, the better. Taking the defense of Mapplethorpe to Capital Hill, while I wholeheartedly agree with it, unfortunately becomes one of those gestures that is right without being efficacious.

--- David Hadbawnik <[REDACTED]> wrote:

There was also a good article in the NY Times -- was it yesterday or the day before? on Dana Goia's stewardship of the NEA. The general thrust of it was that he's trying to seed a lot of programs to make the arts more "accessible," and steering away from the Mapplethorpe-type controversies that sparked the decline in funding over the course of the last 10 years. Someone quoted in the article mentioned "repairing the walls between artists and audiences," which struck me as a strange metaphor to use... Also of note: funding for the NEA has actually INCREASED under the Bush regime.

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*[mailto:[REDACTED]] On Behalf Of
charles alexander*

Sent: Tuesday, September 07, 2004 12:16 PM

To: [REDACTED]

*Subject: Re: Vendler on why we should study the
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in various ways*

see <<http://www.nea.gov>>

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*WilliamJamesAustin.com
kojapress.com
amazon.com
b&n.com*

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158. **charles alexander**

Re: Vendler on why we should study the arts

Thu 9 Sep 2004

I wouldn't give Dana Gioia credit for this, at least not entirely. The decision to de-fund fellowships except to literary artists took place well before his tenure at the NEA, and was indeed a reaction to controversies over Mapplethorpe, Serrano, Finley, and others. And while it was possible to de-fund fellowships in the visual arts yet still keep funding visual arts major institutions, in literature the fellowships were by far the major part of the funding, as the literary field didn't have major arts institutions (the best-funded literary presses can't compare in any way, in their budget sizes, even to smaller urban art museums). Plus there didn't seem to be any of the same kind of outcry over controversies regarding the works of creative writers that were funded, or at least I didn't hear any.

Also, even before Gioia and before the de-funding of individual fellowships, it seems to me that more funds already went to "programs" rather than to "artists," although certainly a significant portion of such "program" money goes to artists.

What I don't know is whether the funding from the NEA that goes to state arts agencies contains any restrictions about individual fellowships, thus whether, in fact, the NEA may still be funding individual fellowships, but through state arts agencies. I also don't know whether the state agencies' selections of grant recipients (individuals and otherwise) can be considered any more conservative than NEA selections of such recipients.

Charles

At 06:46 AM 9/9/2004 -0700, you wrote:

>I was also struck by the Times' discussion of how
>Gioia's strategy has been less to fund artists and
>more to fund programs -- (sometimes with the
>unfortunate effect that the NEA now competes with
>those it used to support). Still, this seems to me

>tactically smart. While I cringe at his promotion of
>"accessibility," I also think that if we want \$\$\$ to
>support the arts (and scholars, via the NEH), then the
>more local power, the better. Taking the defense of
>Mapplethorpe to Capital Hill, while I wholeheartedly
>agree with it, unfortunately becomes one of those
>gestures that is right without being efficacious.

>

>

>--- David Hadbawnik <[REDACTED]> wrote:

>

> > There was also a good article in the NY Times --
> > was it yesterday or the day before? on Dana Goia's
> > stewardship of the NEA. The general thrust of it
> > was that he's trying to seed a lot of programs to
> > make the arts more "accessible," and steering away
> > from the Mapplethorpe-type controversies that
> > sparked the decline in funding over the course of
> > the last 10 years. Someone quoted in the article
> > mentioned "repairing the walls between artists and
> > audiences," which struck me as a strange metaphor
> > to use... Also of note: funding for the NEA has
> > actually INCREASED under the Bush regime.

> >

> > DH

> >

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

> > From: UB Poetics discussion group

> > [mailto:[REDACTED]] On Behalf Of

> > charles alexander

> > Sent: Tuesday, September 07, 2004 12:16 PM

> > To: [REDACTED]

> > Subject: Re: Vendler on why we should study the
> > arts

> >

> > the fellowships, yes, only go to writers

> >

> > but the fellowships are by no means the largest
> > part of NEA funding -- they fund all of the arts
> > in various ways

> >

> > see <<http://www.nea.gov>>

> >
> > The NEA also dispenses a lot of its money to state
> > arts councils and commissions, who then fund
> > activities and organizations within the specific
> > states.
> >
> > Charles
> >
> > At 02:49 PM 9/7/2004 -0400, you wrote:
> > >In a message dated 9/7/04 11:35:56 AM,
> > [REDACTED] writes:
> > >
> > ><< NEA = dollars for artists
> > >
> > > Are you sure of this, Bill? >>
> > >
> > >Yes, as long as you consider writers artists.
> > The fellowships are now
> > >given only to literary artists. Best, Bill
> > >
> > >WilliamJamesAustin.com
> > >kojapress.com
> > >amazon.com
> > >b&n.com
> > >

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159. **austinwja**

Re: Vendler on why we should study the arts

Thu 9 Sep 2004

In a message dated 9/7/04 11:35:56 AM, [REDACTED] writes:

<< At the risk of being unfashionably non-ironic, I would put in a good word for the NEH. I spent the summer on an NEH grant at Princeton, where I spent six weeks working on the Bernstein-Ferneyhough opera, Shadowtime. An excellent and rewarding time.

- Robert Zamsky >>

Good to hear. I've no doubt others have had positive experiences. Doesn't change the obvious -- that the process, front to back, is cooked in politics.

The same holds true for science grants. As a former Associate Director for the Louisiana Endowment for the Humanities (funded by the NEH), I witnessed all the inside shooby doo. Best, Bill

WilliamJamesAustin.com
kojapress.com
amazon.com
b&n.com

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160. **austinwja**

Re: Vendler on why we should study the arts

Thu 9 Sep 2004

In a message dated 9/8/04 7:10:46 PM, [REDACTED] writes:

<< There was also a good article in the NY Times -- was it yesterday or the day before? on Dana Goia's stewardship of the NEA. The general thrust of it was that he's trying to seed a lot of programs to make the arts more "accessible," and steering away from the Mapplethorpe-type controversies that sparked the decline in funding over the course of the last 10 years. Someone quoted in the article mentioned "repairing the walls between artists and audiences," which struck me as a strange metaphor to use... Also of note: funding for the NEA has actually INCREASED under the Bush regime.

DH >>

Goia made his announcement quite a while ago. I caught a bit of it on one of the cable news channels. There you go. Poly-tics. But there's no surprise here. Politicians vote the funding and the taxpayers pay for it. Best, Bill

WilliamJamesAustin.com
kojapress.com
amazon.com
b&n.com

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161. **Weishaus**

Re: Vendler on why we should study the arts

Thu 9 Sep 2004

It's in fact a bad sign when funding increases for the NEA with the right-wing administration, as it's a sign that the organization is towing the party line.

-Joel

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

From: "David Hadbawnik" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, September 08, 2004 3:53 PM

Subject: Re: Vendler on why we should study the arts

There was also a good article in the NY Times -- was it yesterday or the day before? on Dana Goia's stewardship of the NEA. The general thrust of it was that he's trying to seed a lot of programs to make the arts more "accessible," and steering away from the Mapplethorpe-type controversies that sparked the decline in funding over the course of the last 10 years. Someone quoted in the article mentioned "repairing the walls between artists and audiences," which struck me as a strange metaphor to use... Also of note: funding for the NEA has actually INCREASED under the Bush regime.

DH

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

From: UB Poetics discussion group

[mailto:[REDACTED]] On Behalf Of
charles alexander

Sent: Tuesday, September 07, 2004 12:16 PM

To: [REDACTED]

Subject: Re: Vendler on why we should study the
arts

the fellowships, yes, only go to writers

*but the fellowships are by no means the largest
part of NEA funding -- they fund all of the arts
in various ways*

see <<http://www.nea.gov>>

The NEA also dispenses a lot of its money to state

arts councils and commissions, who then fund activities and organizations within the specific states.

Charles

*At 02:49 PM 9/7/2004 -0400, you wrote:
In a message dated 9/7/04 11:35:56 AM,
[REDACTED] writes:*

<< NEA = dollars for artists

Are you sure of this, Bill? >>

*Yes, as long as you consider writers artists.
The fellowships are now
given only to literary artists. Best, Bill*

*WilliamJamesAustin.com
kojapress.com
amazon.com
b&n.com*

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162. **Bubble Sort**

New Work:metatelephony-->a networked poem

Thu 9 Sep 2004

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

PHP/HTML

metatelephony is a networked poem-->metatelephony takes any web page you feed it, grabs the source code of the page, mixes it up at random, takes a randomly-chosen word from that page, performs a Google search on it, and displays a blend of both the source code and descriptions of pages found in the search...-->a shadow-poem of the web-->

Lewis LaCook --><http://www.lewislacook.com/>

XanaxPop:Mobile Poem Blog-> <http://www.lewislacook.com/xanaxpop/>

Collective Writing Projects--> The Wiki--> <http://www.lewislacook.com/wiki/> Appendix M -><http://www.lewislacook.com/AppendixM/>

Do you Yahoo!?

New and Improved Yahoo! Mail - Send 10MB messages!

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163. **David Hadbawnik**

Re: Vendler on why we should study the arts

Thu 9 Sep 2004

Joel

with all due respect, is it possible this might be oversimplifying it a little bit? I'm not doubting the essential veracity of what you're saying -- and was not trying to make a point one way or the other in my post -- in fact, the only point being made in the NY Times was "look what a good job Gioia's doing."

on the one hand, it speaks to the level of distrust that exists for this particular regime...

I mean, if I read today that bush decided to outlaw SUVs, sign the semi-auto weapons ban, and pull us out of Iraq, I'd wonder what the catch was. But as the administrator for a tiny arts nonprofit which has received NEA funding in the past, although I doubt very much we'll see any in the future, I can't call this an out-and-out "bad sign" without qualifying that and adding that I'm happy for whatever orgs. and artists do get funded. I'm certain they're not all "toeing the party line."

Also: doesn't it tell us how completely and thoroughly the conservatives have stolen the initiative on just about every issue? Dems are scared to death of fighting for arts funding and being labeled Mapplethorpe-loving, crucifix-piss-drinking liberals, so it's left to the repubs to deign to throw the arts a few scraps and take credit for it. The same thing's happening here in California, where the CAC has essentially been gutted down to nothing and the few souls who

still care are left to grovel before Ahnold to get any funding at all.

DH

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

From: UB Poetics discussion group

[mailto:] On Behalf Of

Weishaus

Sent: Thursday, September 09, 2004 11:32 AM

To:

Subject: Re: Vendler on why we should study the arts

It's in fact a bad sign when funding increases for the NEA with the right-wing administration, as it's a sign that the organization is towing the party line.

-Joel

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

From: "David Hadbawnik" < >

To: < >

Sent: Wednesday, September 08, 2004 3:53 PM

Subject: Re: Vendler on why we should study the arts

> There was also a good article in the NY Times --
was it yesterday or
> the day before? on Dana Goia's stewardship of
the NEA. The general
> thrust of it was that he's trying to seed a lot
of programs to make
> the arts more "accessible," and steering away
from the
> Mapplethorpe-type controversies that sparked the
decline in funding
> over the course of the last 10 years. Someone
quoted in the article
> mentioned "repairing the walls between artists
and audiences," which
> struck me as a strange metaphor to use... Also
of note: funding for
> the NEA has actually INCREASED under the Bush
regime.

>
> DH
>
> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:██████████] On Behalf
Of charles alexander
> Sent: Tuesday, September 07, 2004 12:16 PM
> To: ██████████
> Subject: Re: Vendler on why we should study the
arts
>
> the fellowships, yes, only go to writers
>
> but the fellowships are by no means the largest
part of NEA funding --
> they fund all of the arts in various ways
>
> see <<http://www.nea.gov>>
>
> The NEA also dispenses a lot of its money to
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organizations within the
> specific states.
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> > > Are you sure of this, Bill? >>
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> >Yes, as long as you consider writers artists.
> The fellowships are now
> >given only to literary artists. Best, Bill
> >
> >WilliamJamesAustin.com
> >kojapress.com

> >amazon.com
> >b&n.com
>

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164. **schwartzgk**

Re: brought akin

Thu 9 Sep 2004

Daniel: here's hoping you add and add to here often was the best piece i've seen around these parts in a long time it rises and rises and provokes many answers and I thank you for that tranmission more and more as you can

cheers,
Gerald Schwartz

dream on dream on dream on

*thanks versed the compliments allwaves energizing motivationals
encouragements t' be the river that each of us is into the ocean that
each of us is into the space boundless space sometimes crying out to
be bound up limited framed inflamed consumed burnt up vaporized all
the unkempt cycles of spirals their glorious jungleness their
beauteous chaos again and for the first of many many thanks amidst
the angsts and excitements catalysts and terrors of the everyday
promises and fears and yes the dream on dream on dream on dream on
while asleep and while awake dream on and yes the morrow hopefully
and yes wheel figure another melting and already yes Ulysses you
listees ease the pain with raining letters into words into
listletters circulations yes t' sit 'n' sip 'n' eat 'n' talk is
good and then to write as well is also good upon a page on stage is
extant antenna exiting electromagnetically excited signals rush out
to play and while all the conjunctives flowers flowering thanks in
response to warm reception made-much-of of course the way of strong
healthfully excessive seeds the way they glow unbounded books peak
and flirt from beneath the pavement without bindings their leaves
getting ready for their descents upon seasonally shifting hands in
vivid colors memories ice species clothed a penperson hoodgagin' yes
letz gotta see the heart chart dictation unit screenpiece detail yeah
bein' 'round 'n' dear suggest a predicate in a desert of jet
propulsion when actually they were dealing in rockets all along the
reference is quaint as is cut 'n' paste in haste our usual day on
display though happily this day on this play as well a swell of love
on the down low 'cause o' some big dudes on the streets of our lives
on MetroGuard detached nonetheless welcome back oneself manyselves
delight in song after such a long time a way of beaming rebirth*

*preparations huge big eyes in comparison to where it all gotta fit's
the lifelong story such a huge big boulder of a rock rocks multiple
challenges all one prose unprofessional ecstasy on the move catch a
bomb compliments their village elder inaccurately translated quill
illin' a motherfluxer yes yes the luckin' forth commingling efforts
jungle amass a comb with or without spit one of myriad flashbacks
from the shake high 'n' row your note genitally dawn this dream with
a scream 'n' a holler hello into halo hey low the warning from a
friend about an undesirable region along side all the others utter
their names game over their flames a fire for our raw foods can
moderate their hardnesses their toughnesses indeed their rough edges
but not unto undo all their grit 'n' spitfire fighter warrior
inklinations chorus hot streams o' dreams the air lava-waves
greetings a glee-tinglings ring-links vibrate themselves into the
ethereal without becoming useless is the pro-mist approach 'n'
sow/sew on down the town that it her eyes again like morning draw the
sun pull ye out the bed of dirt it's all in your account and
unmeasured for sure as nothing has been the goal in a mad rush of
riots incite-trading ever new the flicker of it unscreenably
wonderful flick of a digital click like the hat left bereft of ahead
unprotected against spillage 'n' spellage of all sorts unsortables
'n' unsupportables levitationals the same the different the
indifferent the outdifferent and the and*

--

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165. **Harrison Jeff**
With One Of The World's Inks
Thu 9 Sep 2004

Virginia being Virginia elsewhere is
another word altogether
for Wormswork, packing by spots
avalanche hungers wide:mouthed
crease

words -
 fanned -
 arrays
responses *,
 images *,
 liquids *?
"each package luxuriant of snags"
reed's keyhole | conscience-crease
Virginia pointed too through train cars
"Out --" , not prophesying, swept herself
under the train,
she's buried here, but
 once she pointed out
Blaise Pascal's dead,
with reeds still tigers
 once she loved laboratory mud
obscurely knew rascality and palmistry
never sport, seldom a wink
often alligator tear renovation
still she was part of the best flock imaginable
drink in that hair music, Drinking Reed, with
the rest of those word detractors
often
 false
wings
 added
flying substituted with packing by spots
those flying
 ("crease - liquids" -- or is that
"crease - snags"? --, and "often - added")
saw the avalanche, here a telegenic rockslide
such as you have, or might see, outside this poem,
had many a rock with many a shiny spot mirroring
Virginia being Virginia elsewhere is...
with "Virginia being Virginia elsewhere is ..."

Don't just search. Find. Check out the new MSN Search!
<http://search.msn.click-url.com/go/onm00200636ave/direct/01/>

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166. **Joseph Thomas**

Re: New Work:metatelephony--->a networked poem

Thu 9 Sep 2004

A concious reference to Laura Elizabeth Richards'
"Eletelephony"?

Once there was an elephant,
Who tried to use the telephant--
No! No! I mean an elephone
Who tried to use the telephone--
(Dear me! I am not certain quite
That even now I've got it right).

Howe'er it was, he got his trunk
Entangled in the telephunk;
The more he tried to get it free,
The louder buzzed the telephee--
(I fear I'd better drop the song
Of elephop and telephong!)

Do you Yahoo!?
Shop for Back-to-School deals on Yahoo! Shopping.
<http://shopping.yahoo.com/backtoschool>

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167. **Joel Weishaus**

Re: Vendler on why we should study the arts

Thu 9 Sep 2004

David:

It is true that, as you say, anything the Bush Administration warrants my suspicion. After all, these are the people who gave us such programs in which "Healthy Forests" means cutting more trees, or "Clear Skies" means more air pollution. It goes on. With the NEA, the big program to which Bush gave money was for performances of Shakespeare's plays. I find this as ingenuous as everything else he does. As for the Democrats, they give liberalism a bad name.

-Joel

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

From: "David Hadbawnik" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, September 09, 2004 12:12 PM

Subject: Re: Vendler on why we should study the arts

Joel

with all due respect, is it possible this might be oversimplifying it a little bit? I'm not doubting the essential veracity of what you're saying -- and was not trying to make a point one way or the other in my post -- in fact, the only point being made in the NY Times was "look what a good job Gioia's doing."

on the one hand, it speaks to the level of distrust that exists for this particular regime... I mean, if I read today that bush decided to outlaw SUVs, sign the semi-auto weapons ban, and pull us out of Iraq, I'd wonder what the catch was. But as the administrator for a tiny arts nonprofit which has received NEA funding in the past, although I doubt very much we'll see any in the future, I can't call this an out-and-out "bad sign" without qualifying that and adding that I'm happy for whatever orgs. and artists do get funded. I'm certain they're not all "toeing the party line."

Also: doesn't it tell us how completely and thoroughly the conservatives have stolen the initiative on just about every issue? Dems are scared to death of fighting for arts funding and being labeled Mapplethorpe-loving, crucifix-piss-drinking liberals, so it's left to the repubs to deign to throw the arts a few scraps and take credit for it. The same thing's happening here in California, where the CAC has essentially been gutted down to nothing and the few souls who still care are left to grovel before Ahnold to get any funding at all.

DH

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

From: UB Poetics discussion group
[mailto:████████] On Behalf Of
Weishaus
Sent: Thursday, September 09, 2004 11:32 AM
To: ██████████
Subject: Re: Vendler on why we should study the
arts

*It's in fact a bad sign when funding increases for
the NEA with the right-wing administration, as
it's a sign that the organization is towing the
party line.*

-Joel

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

From: "David Hadbawnik" <████████>
To: <████████>
Sent: Wednesday, September 08, 2004 3:53 PM
Subject: Re: Vendler on why we should study the
arts

*There was also a good article in the NY Times --
was it yesterday or
the day before? on Dana Goia's stewardship of
the NEA. The general
thrust of it was that he's trying to seed a lot
of programs to make
the arts more "accessible," and steering away
from the
Mapplethorpe-type controversies that sparked the
decline in funding
over the course of the last 10 years. Someone
quoted in the article
mentioned "repairing the walls between artists
and audiences," which
struck me as a strange metaphor to use... Also
of note: funding for
the NEA has actually INCREASED under the Bush
regime.*

DH

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

*From: UB Poetics discussion group
[mailto:] On Behalf
Of charles alexander
Sent: Tuesday, September 07, 2004 12:16 PM
To:
Subject: Re: Vendler on why we should study the
arts*

the fellowships, yes, only go to writers

*but the fellowships are by no means the largest
part of NEA funding --
they fund all of the arts in various ways*

see <<http://www.nea.gov>>

*The NEA also dispenses a lot of its money to
state arts councils and
commissions, who then fund activities and
organizations within the
specific states.*

Charles

*At 02:49 PM 9/7/2004 -0400, you wrote:
In a message dated 9/7/04 11:35:56 AM,
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<< NEA = dollars for artists

Are you sure of this, Bill? >>

*Yes, as long as you consider writers artists.
The fellowships are now
given only to literary artists. Best, Bill*

*WilliamJamesAustin.com
kojapress.com
amazon.com
b&n.com*

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168. **Ian Randall Wilson**

Dean Young's BELOVED INFIDEL - Back in Print

Thu 9 Sep 2004

After more than 12 years, Dean Young's second book, BELOVED INFIDEL, is back in print. His timing is always three degrees before top-dead-center. His language burns at a high fuel-to-air ratio. His poems should be on blimps, on scoreboards or even bounced off Mars. To not read Dean Young brings a serious malaise, like ignoring milkshakes or the antic wave. If you are in love, read Dean Young. If you have ever been in love, read Dean Young. If you are suffering from a disturbance which has not made the pages of the DSM-IV, read Dean Young. Then plan for a recovery requiring a set of speakers in every room and a fair amount of tribal music. Have a muffin and a soy drink and find out, again, that everything becomes small when taken together. Dean Young makes sex, pieces of music, odd notations, night barkings and many facts about turbines coalesce into something sensible because you believe there are moments where the piano can be played to great effect with the elbows. Every now and then squeeze the little heart and the lord will help you grow another. Dean Young is a splendid contraption. When you read him you'll uncover pleasing sensations throughout your rumba chakra. Boom shakalaka, boom.

www.hollyridgepress.com

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169. **Camille Martin**

"poetry & torture"

Fri 10 Sep 2004

Thanks for sharing Evie's poem, Aldon. Powerful stuff! I'd love to have heard it performed.

Camille

> the following is a piece recently performed by Evie Shockley, currently of North Carolina:

a thousand words

torture torture torture torture torture torture torture torture torture torture
torture torture torture torture torture torture torture torture torture torture
torture torture torture torture torture torture torture torture torture torture
torture family class wedding graduation prom panoramic pornographic paleoan-
thropoc yabba dabba doo abu torture torture scream shout spill tell all twenty
questions and answer me bitch snatch itch scratch and sniff whiff torture torture
tincture suture feature aperture adventure puncture creature lecture couture
stature denture fracture torture torture dog man penis bars wars words world

premiere spotlight light of day night of day right of way away torture torture
cat fight fright freight fraught taught taut as a wire fire ready aim maim claim
same just the same just torture torture halls walls prison freedom democracy
demonic evil eve apple of my eye why so shy smile say cheese torture torture
chamber bed pot maid made the devil do it you oughta be in snap shots bullets
speeding needle torture torture bombs away you dropped the bomb on me baby
burn baby inferno hell smell shit dung feces species torture torture separate
men from boys from women from machines from monsters from homes from
families from torture torture perfect reflect genuflect bow bough poplar trees
strange fruit pick prick suck mimic one hour photo torture torture when the
bough breaks stakes shake it like a polaroid window peek sneak look see to
shining sea torture torture flee beat it boogie jungle desert tropical paradise
sandstorm windstorm maelstrom strom thurmond torture torture flood flow leak
drip drip drip drip chinese water lose my mind's eye visualize sexualize lights
camera torture torture bush shrub hedge fence steal steel oil slimy greasy dirty
black gold coast continent dark congo bonzo torture torture naked strip rape
stick truncheon luncheon eat meat pork swine pig gas tear orange tea party
boston torture torture bosnia ethnic ethic thick tricky dick kissinger killing
fields cambodia tuol sleng skull and crossbones torture torture crossbow spear
assault rifle missile nuclear warhead pothead smoke fire inhale impale severed
head torture torture shower camp station ghetto inner city tenement project
projectile target practice black brown beige torture torture life is beautiful
stunning shocking awful terrible terrifying like resembling similar to same as
terrorism torture torture civil war civilization domestication home front lines
infantry infantile juvenile delinquent detainment torture torture jesus dr. seuss
lorax trees orchards fields crops farm harvest migrant immigrant border cross
nailed torture torture holocaust cost effective genocide genetic eugenic gene
jeans blues levi strauss anthropology man kind torture torture tower power trip
travel air fair just justice supreme court house white might out of sight incite
riot pat torture torture yourself in a boat on a river with tangerine trees and
marmalade skies fantasize escape flight addiction torture torture moderate mid-
dle center centerfold spreadsheet spread eagle with pornography for one nation
under torture torture united handcuffed mangled martyred all saints' eve capac-
ity crowd halloween no room at the inn torture torture hogs dogs gods clash of
the titans atlas sisyphus hades shades shadows closed doors self surveillance
torture torture video panopticon prisoners speak digitally on cell phones home
teleprompting images rosie is riveted torture torture woman's place is in the
house of horrors howling we have met the frankenstein monster and she is us
torture torture me rollin over human rights gangstah style meanwhile back at
the ranch branding iron's on the fire torture torture hard to define but i known
it when i obscene it name shame game sporting try survival of the hit-ist torture
torture hazing initiation you're in capitalism christianity civilization wear the

letters with pride prude prank torture torture good clean fun for all ages bc and
 ad bachelor party laughs last right through wedding day massacre torture tor-
 ture sand shit dirt dogs cells saddam bush two wrongs make a right-wing finan-
 cial fundamentalist coo(p) torture torture glory gory fall(el)ujah battle him beat
 him defeat him demoralize him demolish him desecrate him torture torture talk
 inform cooperate jump down turn around pick cotton auction block cell block
 black buck fucked torture torture all systems go full speed ahead a ok roger
 thumbs up two thumbs up must see blockbuster ballbreaker torture torture
 cliffhanger a thousand and one nights scheherazade tells stories as if her life
 depends on fictiona-lies torture torture window frame view vista horizon her
 eyes on his bare bear body lumbering wood hard rod sodomize torture torture
 pile pyramid stack stake raise ante anti muslim muslin linen lenin lennon imag-
 ine assassin ass mule torture torture painting panting heaving vomit spit spew
 by numbers death count toll bell horn porn viewer voyeur torture torture sadist
 soldier guard warden governor president prime minister leader ruler emperor
 master lord god torture torture rack fire needles under nails dismemberment
 solitary confinement threats to loved ones electroshock torture torture postcard
 wish you were here souvenir come again soon y'all come back now ya hear ear
 fear dear dad torture torture dorian paint me a canvas capture reality humanity
 preserve beastiality ignorance evil illusions eternal torture torture flesh ashtray
 cheek boot cleaner penis joystick prison playstation father dog thralldom
 pyrrhic victory torture torture telescope microscope magnifying glass specta-
 cles viewfinder binoculars closer closer try a contact lens torture torture disap-
 peared vanished vanquished vamoosed vaporized victimized vide invalidated
 veni vidi vici torture torture we're losing our heads hoods masks lone ranger
 keeping the planet safe from communism community torture torture your fa-
 vorite foreign movie won't you smile for the camera i know i'll love you better
 i've seen your torture torture vogue rogue rouge blush zinfandel infidel intifida
 infanticide insecticide sect sectionalism shun torture torture hooded bagged
 stacked stripped wired leashed cuffed smeared objectified what's wrong with
 this torture torture motion x-ray perfect window book gallery frame puzzle tube
 do ya get the words worth or worthless torture torture torture torture torture
 torture torture torture torture torture torture torture torture torture torture
 torture torture torture torture torture torture torture torture torture torture
 torture torture torture torture torture torture torture

Evie

Shockley

<<<<<<<<<<<<<<<<<<<<<<<<<<>>>>>>>>>>>>>>>>>>>>>>>>>>
>>>>>>>>>>>>>

"It don't sound so terrible -- "

--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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170. **Alan Sondheim**
anonymizer text failure

Fri 10 Sep 2004

anonymizer text failure

```
..... ls --- ..... b --- ..... s --- ..... ls --- ..... b --- ..... m --- ..... ls --- ..... script zz --- .....  
pico zz --- mv zz zz.htm; lynx zz.htm --- rm zz.htm; ./mod --- pico zz --- strings zz  
> zzz --- pico zzz --- rm yy zz zzz --- cd a --- pico -w looply.pl --- cd --- ls --- script  
zz.htm --- lynx zz.htm --- mv zz.txt zz; ./mod --- rm zz.htm zz yy --- ls --- cd a ---  
pico looply.pl --- cd --- script zz.htm --- lynx zz.htm --- ./mod --- rm zz zz.htm yy ---  
cd a --- pico -w looply.pl --- cd --- pico Goo* --- rm a/loop.pl; pico a/looply.pl ---  
pico a/looply.pl --- cd --- script --- mv typescript zz.htm --- lynx zz.htm --- ./mod ---  
strings zz > yy --- rm zz zz.htm --- pico yy --- cd a --- pico jj.pl --- cd --- ls --- mv yy  
zz --- perl a/jj.pl > yy --- wc yy --- pico yy --- ls --- rm yy zz --- h ---
```

failure was built-in to this piece

—

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171. **Bubble Sort**
Re: New Work:metatelephony--->a networked poem

Fri 10 Sep 2004

Never read this, but i want it for my epitaph....

lol

l

Date: Thu, 9 Sep 2004 16:38:15 -0700
From: Joseph Thomas <>
Subject: Re: New Work:metatelephony--->a networked poem

A concious reference to Laura Elizabeth Richards'
"Eletelephony"?

Once there was an elephant,
Who tried to use the telephant--
No! No! I mean an elephone
Who tried to use the telephone--
(Dear me! I am not certain quite
That even now I've got it right).

Howe'er it was, he got his trunk
Entangled in the telephunk;
The more he tried to get it free,
The louder buzzed the telephee--
(I fear I'd better drop the song
Of elephop and telephong!)

=====

Lewis LaCook --><http://www.lewislacook.com/>

XanaxPop:Mobile Poem Blog-> <http://www.lewislacook.com/xanaxpop/>

Collective Writing Projects--> The Wiki--> <http://www.lewislacook.com/wiki/AppendixM/>

Do you Yahoo!?

Yahoo! Mail - 50x more storage than other providers!

http://promotions.yahoo.com/new_mail

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172. **Mairead Byrne**

Re: [New-Poetry] Update from the Library of Congress

Fri 10 Sep 2004

This is really great news, so good I can hardly believe it. I've been researching Douglass's time in Ireland for a couple of years. I have the good fortune of living close to Boston and Boston Public Library which had a terrific collection of Douglass material in its Anti-Slavery Collection. However, I cannot go there regularly as I want and need to. But I think 7,400 online items will keep me happy for quite a while! Mairead

Mairéad Byrne

Assistant Professor of English

Rhode Island School of Design

Providence, RI 02903

www.wildhoneypress.com

www.maireadbyrne.blogspot.com

>>> [REDACTED] 09/10/04 02:25 AM >>>

>From: "Laura Gottesman" <[REDACTED]>

The Library of Congress is pleased to announce the final release of the Frederick Douglass Papers at the Library of Congress, available on the American Memory Web site at <http://memory.loc.gov/ammem/doughtml/>

The Frederick Douglass Papers at the Library of Congress presents the papers of the nineteenth-century African-American abolitionist who escaped from slavery and then risked his own freedom by becoming an outspoken antislavery lecturer, writer, and publisher.

The online collection, from the Library of Congress' Manuscript Division, now contains approximately 7,400 items (38,000 images) relating to Douglass' life as an escaped slave, abolitionist, editor, orator, and public servant. The papers span the years 1841 to 1964, with the bulk of the material from 1862 to 1895. The collection consists of correspondence, speeches and articles by Douglass and his contemporaries, a draft of his autobiography, financial and legal papers, scrapbooks, and miscellaneous items. These papers reveal Douglass' interest in diverse subjects such as politics, emancipation, racial prejudice, women's suffrage, and prison reform. Included is correspondence with many prominent civil rights reformers of his day, including Susan B. Anthony, William Lloyd Garrison, Gerrit Smith, Horace Greeley, and Russell Lant, and political leaders such as Grover Cleveland and Benjamin Harrison. Scrapbooks document Douglass' role as minister to Haiti and the controversy surrounding his interracial second marriage. The online release of the Frederick Douglass Papers is made possible through the generous support of the Citigroup Foundation.

American Memory is a gateway to rich primary source materials relating to the history and culture of the United States. The site offers more than 8 million digital items from more than 120 historical collections.

Please submit any questions you may have using the web form available at: <http://www.loc.gov/rr/askalib/ask-memory2.html>.

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173. **Tim Peterson**

The Analogous Series: Gary Sullivan and Brandon Downing

Fri 10 Sep 2004

I am very excited to announce that The Analogous Series starts this weekend!

September 11, 5 PM 77 Massachusetts Ave, room 2-105, Cambridge, MA

* * *

Gary Sullivan and Brandon Downing

Gary and Brandon will read poems and present a collaborative, 6-page comic.

For more information and a sample of their work, take a look at the new Analogous Series website here: <http://www.analogous.net/SullivanDowning.html>

Gary Sullivan's comic, "The New Life," has been serialized in Rain Taxi since 1997. He has collaborated on comics with numerous poets including Drew Gardner, Juliana Spahr, and Brian Kim Stefans, and created artwork for books by Nada Gordon, Susan Landers, Jack Kimball, and many others. With Jena Osman, Juliana Spahr and Janet Zweig, he co-edited a special issue of Chain devoted to comics (issue #8). His own books include *How to Proceed in the Arts* (2001, Faux Press) and, with Nada Gordon, *Swoon* (2001, Granary Books).

Brandon Downing is a writer and visual artist based in New York City. His books include *LAZIO* (Blue Books, 2000) and *THE SHIRT WEAPON* (Germ Monographs, 2002). His second collection of poetry, *DARK BRANDON*, is forthcoming in 2005.

* * *

Directions from the T or on foot: take the Red Line to Central Square and walk down Mass Ave toward MIT. 77 Massachusetts Avenue should be on your right. Go down the hall for several corridors and take a right -- look for room 2-105. Everything's numbered so it's fairly easy to navigate.

Directions by car or from anywhere else: mapquest is your friend. Or alternately, feel free to email me & ask.

* * *

The event will be followed by a potluck over at my apartment in Somerville, MA. Everyone's invited, though it's BYOB.

Looking forward to seeing you there!

Best,

Tim

PS the rest of the season's schedule can be found at <http://www.analogous.net/fall2004.htm>

* * *

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174. **Christina Milletti**
BathHouse call for submissions
Fri 10 Sep 2004

BathHouse, an online journal of hybrid art and hypermedia, is looking for submissions for the next issue by November 5th.

THE CONTAGION ISSUE: vol 3 no 1 / Winter 2004
Our next issue of BathHouse will feature works that address and enact the idea of contagion: social, literary, biological, disciplinary, political kinds of infection. Recombinant or reconfigured genres. Infested hypermedia. Fevered languages. Polluted images. Polyglot prophesies. Miasmatic sound pieces. Argot contaminations. Plagues of productive plagiarism.

Please submit your work to [REDACTED].

Take a look at our previous issues: www.emich.edu/studentorgs/bhouse

Edited by current and former Eastern Michigan University graduate students in Creative Writing, BathHouse promotes interdisciplinary and hybrid arts with a special emphasis on language. It takes its name from the 19th-century sanatoriums, bathhouses, and mineral water wells that flourished in Ypsilanti, Michigan until truth in labeling laws were passed. The "foul smelling" waters of the Atlantis well, in the vicinity of the current Jones-Goddard dorm on the EMU campus, were bottled and shipped nationwide as a cure for 33 disorders of the blood.

Christina Milletti
Assistant Professor of English
Director: Exhibit X Fiction Series
University at Buffalo, SUNY
Office: 533 Clemens
Phone: [REDACTED] ext 1056

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175. **Alan Sondheim**
..... patter
Fri 10 Sep 2004

.....
.....
..... patter
.....
..... watched the hurricane on tv

..... a vote for kerry is a vote for terror
..... the hurricane is me and it spells error
..... a vote for kerry is a vote for murder
..... the hurricane is a sort of murder
..... a vote for kerry is a note of terror
..... watched the president on tv
.....
..... a vote for bush is a clean delight
..... shining, lovely, and very bright
..... gathering happiness in the light
..... a wonderful and christian sight
.....
..... vote for bush the hurricane
..... he will give you a brand new brain
..... it will ease your liberal pain
..... over the iraqi slain
.....
..... this is going nowhere but i'm on the road
..... just sat down by the highway to give my feet a rest
..... there's a field nearby with Millais' hoed
..... hard at work and lest
.....
..... i forget the hurricane
..... i'm watching with a brand new brain
.....
..... _
.....

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176. **Cyrill Duneau**

txt only

Fri 10 Sep 2004

devoted to contemporary Jewish love life alive a blend of both repository of knowledge

Résultats 1 - 20 sur un total d'environ 261 pour vomir. (0,05 secondes)

> Résultats 1 - 6 sur 6 pour dégueuler. (0,07 secondes)

> Aucun document ne correspond aux termes de recherche spécifiés (dégobiller).

le doute ne vient que lorsque la pensée se fait

le doute ne vient que lorsque la pensée se fait

le doute ne vient que lorsque la pensée se fait

o the sad parties
tout simplement cela reste impensé, insondé
my fate.

< reload >

As luminous

No age group is more identified with nor active in innovative success:

Certificate installed

success.

question resonated to be an oppressive/commodifying 21st century version

#####

#####

Only the individual sender is responsible

Subject: PH Genital Mutilation of candles moving spanky spunky spooky

Event Type: Information

Event Source: AntiVirus

Event Category: None

Event ID: 14

Date: 10/09/2004

Time: 13:15:19

User: N/A

Computer:

Description:

lesson am

obliged presently wont south

key definite thing nobody

It could be paris or a vacant lot.

Go from steps I to V, although step V may not be needed

AntiVirus services startup has failed.

framespacing='0'

framespacing='0' ...

framespacing='0'

SIZE="18"

align="left"

align="left" ...

align="left"

SIZE="18"

I hide when inactive

o the saddest parties

is a networked

in the search...-->a shadow

buildings and cities with a razor blade
before we erect
purge deleted
Only but it is monstrous to pause yellowish luminosity, that everything the
third
perceivable segments elaborations of the work done by the other or with 32
or 64 voices, the music seems to approach the inconceivable
Test=ok
[Applications]]'isolement des moines
setlocalpwds=1.0
BDEConfig=1.3
[setlocalpwds]
AppName=Blank Password Security Check
AppVersion= it was the "taste of brains" the LCD screen on your camera will
change
forms, layout, decay and/or
forms, layout, decay and/or
forms, layout, decay and/or
forms, layout, decay and/or

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177. **Tim Peterson**
The Analogous Series: URL Correction
Fri 10 Sep 2004

Correction:

The URL for the series Fall 2004 lineup was incorrect in my last message. It
should be: <http://www.analogous.net/fall2004.html>

Sorry for any inconvenience.

Best,

Tim

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178. **Fulcrum Annual**
Preorder FULCRUM 3
Fri 10 Sep 2004

—

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179. **Fulcrum Annual**

Fulcrum 3 Launch: NY, Amherst, Cambridge MA

Fri 10 Sep 2004

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180. **patrick**

Boone/Herron/Schaefer reading TONIGHT in San Francisco

Fri 10 Sep 2004

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

From: Chris Stroffolino

on FRIDAY SEPT 10th, we here at PEASANT HOUSE (355 BARTLETT ST. in the MISSION between 24th and 25th-- one block away from BART; map: <http://tinyurl.com/6scmg>) will be hosting a poetry reading for the visiting North Carolina poet Patrick Herron and the SF-based poets Amick Boone, and Standard Schaefer around 10PM.

FREE, BYOB, and hopefully it will turn into something of a party afterwards (bring musical instruments if you wish!).... as it is also my roommate, Sean Finney's, birthday

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181. **Julie Kizershot**

Re: Artist submissions for Big Bridge

Fri 10 Sep 2004

How about photographs??

on 9/10/04 6:57 PM, Michael Rothenberg at [REDACTED] wrote:

*Looking for artists of any kind for Art feature at Big Bridge. Sculpture, paintings, comics, installation work, drawings....
Remember your poor artist friends who can't get a gallery show*

*Thanks
Michael*

*Big Bridge
www.bigbridge.org*

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182. **Michael Rothenberg**
Artist submissions for Big Bridge
Fri 10 Sep 2004

Looking for artists of any kind for Art feature at Big Bridge. Sculpture, paintings, comics, installation work, drawings.... Remember your poor artist friends who can't get a gallery show

Thanks

Michael

Big Bridge

www.bigbridge.org

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183. **hsn**
Tomorrow Night! Shin Yu Pai & Ish Klein @ La Tazza
Fri 10 Sep 2004

in case no one else posted this

----- Forwarded Message

From: "Frank Sherlock" <[REDACTED]>

Date: Fri, 10 Sep 2004 20:02:54 +0000

To: [REDACTED]

Subject: Tomorrow Night! Shin Yu Pai & Ish Klein @ La Tazza

The La Tazza Reading Series is back on the block for its fifth season. We're kicking it off with:

Shin Yu Pai & Ish Klein

La Tazza 108

108 Chestnut St. Philly

7pm cocktail hour

Readings @ 8 sharp

Shin Yu Pai is the author of *Equivalence* (La Alameda, 2003) and *Ten Thousand Miles of Mountains and Rivers* (Third Ear Books, 1998). *Works on Paper* is forthcoming from Convivio Bookworks. Her poems have appeared in *580 Split*, *can we have our ball back?*, *Spinning Jenny*, *eye-rhyme* and will be anthologized in two forthcoming anthologies of Buddhist writings, *American Zen: A Gathering of Poets* (Bottom Dog Press) and *Picking Up Stones: Poets of Buddhist North America* (Wisdom Publications). She will be an artist in residence this fall at the University of Texas at Dallas.

Ish Klein is from Far Rockaway and was educated at Columbia University and the Iowa Writer's workshop. She's been published in *Bridge*, *Gare du Nord*,

Explosive Magazine and online with the PhillySound edition of Mini-M.A.G. She's presently residing in Philadelphia and making comic and experimental movies.

See you Saturday. It will be good to re-convene.

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184. **Stephen Vincent**
Ghost Detainees/Ghost Election?

Fri 10 Sep 2004

From the Washington Post

"...The situation with the CIA and ghost soldiers is beginning to look like a bad movie," said Sen. John McCain, R-Ariz.

CIA spokesman Mark Mansfield declined to comment on the number of cases. He noted the agency's inspector general is reviewing the CIA's involvement in detention and interrogations in Iraq. "We take these matters very seriously and are determined to examine thoroughly any allegations of abuse," he said.

The generals and the authors of a separate report on prison abuses discussed their investigations in a series of hearings Thursday by the Senate and House Armed Services committees.

Fay said the Army made several requests to the CIA station chief in Iraq for information about the detainees.

The International Committee of the Red Cross said in recent months that it suspects the United States is hiding detainees in lockups across the globe. Terror suspects reported by the FBI as captured have never turned up in detention centers, and the United States has failed to reply to agency demands for a list of everyone it's holding, the agency said.

Under the Geneva Conventions, the United States is obliged to give the neutral, Swiss-run humanitarian agency access to prisoners of war and other detainees to check on their conditions and allow them to send messages to their families."

Can some kind of collective rage set Kerry totally on fire - that is, campaign? Jeezus. George, Cheney and Rumsfeld - 'this', 'these', whatever 'they' are could, or very well "are" leading us "all" - I mean that globally - to a very bad end. I'm getting bad, very bad German dreams!

If these guys are not voted out - not to sound outrageously in despair - this election depression is beginning to feel like collective, self-induced euthanasia.

Have we, the electorate, also getting ghosted? The ghost election of 2004?

At least time for another and another demonstration.

Stephen Vincent

Blog: <http://stephenvincent.durationpress.com>

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185. **Michael Rothenberg**

Re: Artist submissions for Big Bridge

Fri 10 Sep 2004

Love photographs, of course. MR

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

From: "Julie Kizershot" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, September 10, 2004 4:17 PM

Subject: Re: Artist submissions for Big Bridge

> How about photographs??

>

>

> on 9/10/04 6:57 PM, Michael Rothenberg at [REDACTED] wrote:

>

> > Looking for artists of any kind for Art feature at Big Bridge.

Sculpture,

> > paintings, comics, installation work, drawings....

> > Remember your poor artist friends who can't get a gallery show

> >

> > Thanks

> > Michael

> >

> > Big Bridge

> > www.bigbridge.org

>

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186. **Mona Baroudi**

Out of the office

Sat 11 Sep 2004

I am out of the office until Monday, September 27, 2004. If you need immediate assistance, please contact Rebeka Rodriguez at [REDACTED] or Intersection's administrative offices at [REDACTED]. Thank you.

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187. **Alan Sondheim**

+++

Sat 11 Sep 2004

+++

..... work and the lest for it kerry patter forget going
the hurricane vote i'm a and a new murder this clean patter just
on feet a nearby and at for forget note a a bright light over brand
kerry and just murder rest of hard very it _ of the and terror
kerry over for clean there's he give watched on murder me lovely,
hurricane tv slain wonderful highway at with brain tv a error is vote
happiness new a on a nearby a for terror light slain slain
the a watching a of for bright sat it the the murder is it
brand field hurricane the hurricane lovely, the pain vote i wonder-
ful this work tv a gathering is is lovely, pain hoed on of for new
a the murder sight give is hurricane feet a for field and by patter
a at it the vote give i vote is is a brand watching the over brain
a brain

+++

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188. **Steve Dalachinsky**

Re: With One Of The World's Inks

Sat 11 Sep 2004

nice write me a manifesto on chaotic structuralism back channel it some
points

free functionality

calligraphic aestheticism

random fatalism (little destinies)

being is being is being is time line a crooked crock

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189. **Lawrence Sawyer**

Re: Sudanese Crisis Requires Immediate Action

Sat 11 Sep 2004

Buffalo list lurkers have already heard of the crimes against humanity occurring
right now in the Darfur region of Sudan. This is the content of a letter from

Christian Children's Fund I recently received. Even a minor contribution would help so I've included the address and info.

Major news media resources are only sporadically reporting on this tragedy.

Political and religious affiliations aside, something needs to be happen now to help these people in dire need. I've done so.

Thank you. LS

SUDANESE CRISIS REQUIRES IMMEDIATE ACTION

You've probably heard that the violence in the Darfur region of Sudan in East Africa has now escalated. About 1.4 million Sudanese citizens-- mostly women and children--have been forced to flee for their lives. Many are in refugee camps in the sweltering desert of the neighboring country of Chad.

I'm writing to you today with the most disturbing news about this tragic situation the UN is now calling the "world's greatest humanitarian crisis."

Armed militias have now increased their brutal attacks on villagers, and it is estimated they have already murdered more than 30,00 people. Mukesh Kapila, former UN humanitarian coordinator for Sudan, recently stated:

"I was present in Rwanda at the time of the genocide, and I've seen many other situations around the world and I am totally shocked at what is going on in Darfur. This is ethnic cleansing, this is the world's greatest humanitarian crisis, and I don't know why the world is not doing something about it."

As the violence continues, innocent people are being terrorized. Forced to leave their communities, they are now seeking refuge across the border in Chad. Christian Children's Fund has sent a special emergency team to Chad to assist the refugees escaping the ethnic violence in Sudan.

Among the displaced are more than 180,00 refugees living in camps in Chad, mostly women and children because the men have been murdered, with another 60,000 now trying to survive along the border.

The situation is beyond critical. Thousands and thousands of these families have lost everything...many of the children are starving...and many of them are now sick.

Equally distressing is the plight of a large number of the refugee women and girls, who have been sexually assaulted. One young 15-year-old girl named Anna described what has now become disturbingly common- place in her area:

"They came and took all our property from our village and they burnt it and the other villages nearby. The children were taken away and then the girls were raped..."

CCF's response teams include specialists in psychosocial, child protection, and other emergency programs. They are now considering many strategies for an immediate and integrated response. The CCF team will assess the conditions and plan the implementation of urgently needed programs to address

--Child protection for the children through CCF's child-centered spaces --The psychosocial needs of the women and young girls who have been sexually assaulted

Your compassion will help these people in dire need. The money will be used to ease the suffering of children and families who have fled to Chad, and those who are desperately trying to survive this life-threatening emergency.

TO MAKE A DONATION IMMEDIATELY, please call [REDACTED] or send a check made out to "Christian Children's Fund/Child Alert Emergency Fund" of any amount to the below address

Christian Children's Fund
2821 Emerywood Parkway
Richmond, VA 23294

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190. **Vernon Frazer**

Re: Artist submissions for Big Bridge

Sat 11 Sep 2004

Why don't you send it to Flash? He actually got a few to respond when I told him PI was looking for artists.

Love,

V.

> From: Michael Rothenberg <[REDACTED]>
> Date: 2004/09/10 Fri PM 10:23:25 EDT
> To: [REDACTED]
> Subject: Re: Artist submissions for Big Bridge
>

> Love photographs, of course. MR
> ----- Original Message -----
> From: "Julie Kizershot" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Friday, September 10, 2004 4:17 PM
> Subject: Re: Artist submissions for Big Bridge
>
>
> > How about photographs??
> >
> >
> > on 9/10/04 6:57 PM, Michael Rothenberg at [REDACTED] wrote:
> >
> > > Looking for artists of any kind for Art feature at Big Bridge.
> > Sculpture,
> > > paintings, comics, installation work, drawings....
> > > Remember your poor artist friends who can't get a gallery show
> > >
> > > Thanks
> > > Michael
> > >
> > > Big Bridge
> > > www.bigbridge.org
> >
>

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191. **Lawrence Sawyer**

Re: "I don't think we're close at all.." --Maj. General Eric Olson

Sat 11 Sep 2004

*This story seems to be what the Republicans are trying to bury.
How did this make it into print?*

http://abcnews.go.com/wire/World/ap20040911_490.html

*"I don't think we're close at all' to defeating the insurgents, Olson
said."*

*--Maj. General Eric Olson, operational commander of U.S.
forces
in Afghanistan*

192. **Stephen Baraban**

Re: "even to fringe lyricists from San Francisco" (NY Times on Don Allen)

Sat 11 Sep 2004

Yes, what IS that all about, obituary writer Wolfgang Saxon's swerve towards a smirk at unspecified SF "fringe lyricists"?

The obituary is otherwise fairly respectful and competent, but one thing that leaped out at me was the phrase concerning the New Americans' "disdain for traditional great English and American poetry and poets". The reader is left with the impression that these poets tended towards indifference or hostility towards figures like Chaucer, Shakespeare, Wordsworth and Dickinson as much as towards figures like Tennyson or Longfellow.

Mr. Saxon says this "disdain" is spoken of by Harvey Shapiro in his 1960 review of the Allen anthology. This afternoon I found the Shapiro review, which was published in the August 28, 1960 Times Sunday Book Review under the title "Rebellious Mythmakers". What H. Shapiro says about disdain is this: "They disdain our major poets: 'Who are the great poets of our time, and what are their names?/Yeats of the baleful influence, Auden of the baleful influence/Eliot of the baleful influence.' They condemn the careers young poets choose today: 'Where are young poets in America, they are trembling in publishing houses and universities,/Above all they are trembling in universities, they are bathing the library steps with their spit,' They are bored by the predictable products of these academic young--poems 'written by the men with their eyes on the myth/And the Missus and the mid-terms in the Hudson Review.' Pentameter, they feel, still inhibits American verse: 'farewell stale pale skunky pentameter (the only honest English meter, gloop, gloop!).' (All these quotes courtesy of Kenneth Koch, cutup of the New York branch of New Poetry.)

As Mr. Koch's farewell to pentameter indicates, much of the new verse is a continuation of the crusade against the English tradition begun years ago by Pound and Williams."

So, what reviewer Shapiro is discussing is the desire of the New American Poets to do something very different from 20th century figures like Yeats, Auden, and Eliot. AND the fact that the N.A.P.'s want to break away from pentameter and other aspects of the English tradition in their own practice.

It wasn't, of course, a desire to throw Chaucer and Shakespeare and all the Anglos and Saxons into the dustbin. But how was Saxon, generalist obituary writer, to know that?

--- Ron <[REDACTED]> wrote:

>

> -----

>

> September 9, 2004

> Donald Allen, 92, Book Editor of Bold New Voices in
> Poetry, Dies

> By WOLFGANG SAXON

>

> Donald Merriam Allen, a poetry editor whose 1960
> anthology of the era's
> contemporary and avant-garde poets remains a
> milestone in American
> letters, died on Aug. 29 in San Francisco. He was
> 92.

>

> His death was announced by his friend and executor,
> Michael Williams.

>

> Mr. Allen started compiling his landmark collection
> in 1958 as an editor
> at Grove Press. In "The New American Poetry:
> 1945-1960" he presented a
> new generation. It offered a sampler of 44 young
> voices arranged in five

- > overlapping groupings, and was one of the first
- > countercultural
- > collections of American verse. The difference
- > between the older
- > traditional voices and the new was described by
- > Robert Lowell as the
- > difference between the "cooked" and the "raw."
- >
- > There were the Black Mountain poets like Charles
- > Olson, Robert Duncan
- > and Robert Creeley; the San Francisco renaissance
- > voices of James
- > Broughton, Madeline Gleason and Lawrence
- > Ferlinghetti; the beat
- > generation of Allen Ginsberg, Jack Kerouac and
- > Gregory Corso; the New
- > York poets like John Ashbery, Kenneth Koch and Frank
- > O'Hara; and a fifth
- > group of younger names without geographical
- > definition, including Philip
- > Whalen and Stuart Z. Perkoff.
- >
- > Mr. Allen's handiwork caused a literary stir and
- > upset the poetry
- > establishment in particular. It spotlighted some
- > large new talents
- > culled from small magazines and lent a degree of
- > respectability even to
- > fringe lyricists from San Francisco and its
- > environs.
- >
- > What united them, Harvey Shapiro noted in his review
- > in The New York
- > Times in 1960, was their disdain for traditional
- > great English and
- > American poetry and poets. More disapprovingly, the
- > critic John Simon
- > wrote, "Mr. Allen's anthology divides all gall into
- > five parts."
- >
- > But the work endured and was reissued most recently
- > by the University of

> California Press, where it remains in print. In 1975
> Mr. Allen edited,
> with Warren Tallman, an updated companion volume to
> the 1960 anthology,
> "The Poetics of the New American Poetry" (Grove).
>
> Donald Allen was born in Muscatine, Iowa, the son of
> a doctor. He
> graduated in 1934 from the University of Iowa, from
> which he also
> received an M.A. in English literature a year later.
> After postgraduate
> studies at the University of California at Berkeley,
> he moved to New
> York. He was an editor at Grove from 1950 to 1970,
> both in New York and
> later on the West Coast, where he was co-editor of
> Grove's Evergreen
> Review, which published Ginsberg's "Howl."
>
> He translated four plays by Eugene Ionesco (Grove,
> 1958), and his
> versions of "The Bald Soprano" and "The Lesson"
> continue to be staged.
> He edited selections of writings by O'Hara, Olson,
> Kerouac, Mr. Creeley,
> Edward Dorn, Jack Spicer and others.
>
> To promote his favorite writers he founded and
> managed two literary
> presses, Grey Fox and Four Seasons Foundation, which
> published the new
> poetry along with books on philosophy and Buddhism
> and gay and lesbian
> literature.
>
> Mr. Allen is survived by a sister, Kathryn Payne of
> Charlottesville, Va.
>
>
>
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>

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193. **Richard Jeffrey Newman**

The Second Queens International Poetry Festival

Sat 11 Sep 2004

FOR IMMEDIATE RELEASE

Important Multi-Cultural Festival To Be Held In Queens September 18, 2004

FLUSHING, NY August, 2004- The Second Queens International Poetry Festival will be held on Saturday, September 18, 2004 at the Flushing Library Auditorium in Flushing, Queens 41-17 Main Street from 12 noon to 4pm. Both world renowned and younger poets will perform their poetry in both English and at least seven other languages. The program will also feature a musical performance by the New Culture Ensemble. As well, Sridhar Shanmugam will perform classical Indian dance. Iranian-American scholar and translator, Iraj Anvar will sing the poetry of Rumi in the original Persian.

Last year's festival attracted poets and audience members from many different cultural communities. The organizers, Movement One: Creative Coalition, view the festival as a celebration of the diversity and talent the New York area, especially Queens, enjoys. Though the event is not a memorial of the tragic events begun on September 11, 2001, it is an assertion of the communication and inter-cultural work necessary to assure that mass destruction will cease.

Before immigrating to the U.S., several participating poets suffered persecution and imprisonment in their countries of origins. Participating poets include Man Mohan Alam, Fuad Attal (Arabic) , Milly Brig (Spanish), N.M. Danish (Urdu) , Jyoti Datta (Bengali) , Peggy Garrison, Daniela Gioseffi, Harlym 125, Sang Hee Kwak (Korean) , Pwu Jean Lee, Johar Mir (Urdu), Dr. Shehla Naqvi (Urdu), Richard Newman, Onome, Randhir Singh, Tarlok Singh (Punjabi) , Ella Smith, Ricardo Leon Pena Villa (Spanish) and Huang Xiang (Chinese).

The festival is co-sponsored by The Queens Council on Arts, Terraza Café and WenXinShe Literary Organization. The program is free and open to the public.

CONTACT:

Paul Catafago
Executive Director
46-15 90th Street
Elmhurst, NY 11373
Movement One: Creative Coalition
Tel: [REDACTED]
[REDACTED]

Richard Jeffrey Newman
Associate Professor, English
Nassau Community College
One Education Drive
Garden City, NY 11530
O: [REDACTED]
F: [REDACTED]
[REDACTED]
www.ncc.edu

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194. **Alan Sondheim**

the character poems

Sun 12 Sep 2004

the character poems

problem black black,
gate cosmos sun heaven
grammatical cold yellow help fruit
black, -er the where cliff sun or
inquire west

particle oneself measure when one
yellow the the is draw 10,000 a
the or assist in help dim heat
or eng-ke lu bequeath called
heaven

examine hold are the makes the the
the third goes question skill the
helper obscure, furiously well to
writing black, inquire and the to as
from

when out to ancient one ch'in
figured emanates grammatical en in
as devote court is develop of fills
observe of constellations to the to
the sending

will eight the or to interrogative
bare in yellow the view, in encius,
like spread distinguish measurement
oneself mountain to beside circling

kindnesses trying or emperor alone
the distant the dusk planting intention
in octrine clouds to of to gives
wearing near the near particle by
other

the ate the to agriculture flying
hiding, to gives view salted
admonished rolls people you the covers
assist thoroughly sorrow, the
painting the the

ing high residue acres summit of
the them disk query shame pillar
respect grammatical early sage the an
classical constellations the the
years one's

the expel then way respect the when
two the problem allowance disaster
yellow hu government up in profusion
pitches continuous of millet yield
observe

birth phoenix extremity as self
wonderful lining treasure is around
external a with uan ascend, scarlet
the to the of trust oneself
government

quantity 4-stringed instrument
affairs black, sometimes think measure
interrogative many forms chief in in
case encius, great them the sheep
draw

flying end heaven luxury order they
just principles gives emperor the
distant sections grain and plan
empty the marsh strictly this yellow
of the

they around emperor jade the
official walls the acres of the
pleasing hall shame mind form heaven
interior back spread home the from
do then

arbor the reap brief toil yao
blessings danger ous valuable good
reply from they truths dim summit
supremacy skirts they in netherworld
of

grasps the un- when one addition
interrogative fragrance cottage, they
thousand 1 6 double-edged population
yield galloping covers

—

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195. **Steve Dalachinsky**

Re: the character poems

Sun 12 Sep 2004

very very nice ones please write me a chaotic structuralism manifesto

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196. **Andrew Lundwall**

"EXPORT: Writing the Midwest"/Call for Submissions

Sun 12 Sep 2004

dear friends...colleagues...

currently i am putting together an e-anthology for january issue of michael
rothenberg's fine literary journal Big Bridge

www.bigbridge.org

the e-anthology "Export: Writing the Midwest" aims to highlight the work of
writers either currently living in or who have a very relevant and personal rela-
tion with the midwest...

i am looking for submissions of

- poetry
- fiction
- essays
- memoirs

...in other words...whatever quality material you should decide to send...

GUIDELINES:

Poetry...Submit no more than 4 poems at a time in either .doc, .txt, or in the body of an email...

Fiction/Non-Fiction...Should not exceed 4 pages preferably sent as a .doc file...

Contact: Andrew Lundwall ([REDACTED])

Deadline: December 1st

Subject line of emailed submission should read:

"Big Bridge Submission/"Export: Writing the Midwest"...

Please include with submissions a short descriptive biographical note and an author's photo if you've one to share...

finally...if you could fwd this call for submissions note to let your writer friends and acquaintances know of this your help would be greatly appreciated... and...though not required...if some of you could send me a brief statement regarding how living in the midwest has shaped your writing... what the midwest means to you as a writer...or any other personal reflections of this nature i would encourage you to send such statements my way as i would very much like to include them in my introductory notes...

i hope that all i have emailed are as excited about this project as i am...and

i hope to hear from some of you soon...

thanks ever so much...

all best wishes...

andrew lundwall

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<http://special.msn.com/network/04backtoschool.armx>

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197. **Eric Elshtain**
New Beard of Bees Chapbook

Sun 12 Sep 2004

Beard of Bees Press is pleased to announce the publication of our latest chapbook: "Sonnets to Renew Your Subscription" by Francis Raven and Jeff Bacon.

To read this chapbook and learn more about the authors, go to:

<http://www.beardofbees.com/raven-and-bacon.html>

For a complete list of Beard of Bees publications, go to:

<http://www.beardofbees.com/publications.html>

BoB-announce mailing list



<http://lists.beardofbees.com/mailman/listinfo/bob-announce>

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198. **kari edwards**
Re: New work @ Poet's Corner

Sun 12 Sep 2004

I have five poems at Poet's Corner

[http://www.fieralingue.it/](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=131)

[modules.php?name=Content&pa=list_pages_categories&cid=131](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=131)

other poets with poems or things at Poet's Corner

<http://www.fieralingue.it/modules.php?name=Content>

thank you

kari edwards

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

-GENDER RIGHTS ARE HUMAN RIGHTS-

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199. **Heidi Lynn Staples née Peppermint**
NYC Best American Poetry Reading

Sun 12 Sep 2004

Monday, September 13th, 2004 7:30pm

Best American Poetry 2004

Marc Jaffee, David Shapiro and Heidi Lynn Staples (née Peppermint) with David Lehman as Le Grande Emcee
92nd Street Y, Steinhardt Building, 35 West 67th Street
Tickets are in advance; at the door.

Hope to see some Buff-list folks. Ifen you're there, please come say howdy!

Heidi Lynn Staples
co-Editor, Parakeet



115 Roosevelt Avenue
Syracuse, New York 13210



<http://mildredsumbrella.blogspot.com>

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200. **Poetry Project**

Updates

Sun 12 Sep 2004

ANNOUNCEMENT

The September/October/November calendar is now up on our website! Go here:
<http://www.poetryproject.com/calendar.html>

Also, our FALL WRITING WORKSHOP information is up as well.
<http://www.poetryproject.com/workshop.html>

People¹s Opera presents The Workshop from ³Hell²

An Opera in one act

Libretto by poet and former presidential candidate Eileen Myles

Wednesday, Sept. 22 & 29 at 8 pm

The Poetry Project at St. Mark¹s Church

Admission available at door, no reservations required

\$8, \$7 students/seniors, \$5 members

FOR ALL PRESS INQUIRIES PLEASE CONTACT

Miles Champion at  

The New York production is a benefit for
the Poetry Project at St. Mark¹s Church
2nd Ave & E 10 St.

Libretto by Eileen Myles

Score by composer and recording artist Michael Webster

Directed by Simon Leung

Sets by Beth Stephens

Costumes by Milena Muzquiz

Lead singers: Juliana Snapper, Kevin St. John, Scott Graff

Loosely based on Dante's Inferno, Hell is an opera about public speech, corporate silence, global politics and poetry.

This production is making stops in Los Angeles and San Francisco, finally landing in Tijuana in Fall 2004

to take part in the public conversation about who rules America.

See ³Hell² on Oct. 16th at the UCLA Hammer

Oct. 21st at the Yerba Buena Center, SF

Oct. 31st at CECUT in Tijuana

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

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201. **Michael Rothenberg**

Elegies for Big Bridge

Sun 12 Sep 2004

I have received a lot of elegaic writing and it appears I have enough for Big Bridge. Thanks to everyone for sending work. If there are some writers who have been preparing work and can get something to me in the next couple of hours I will look at it, otherwise I will have to make the entire issue an Elegy issue. I wonder now why there is such an abundance of elegaic writing. Is it something about the times?

Thanks again,

Michael

www.bigbridge.org

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202. **Maria Damon**

Fwd: Muslim Domain Poetry Contest!!!

Sun 12 Sep 2004

From: "Ahmed Taz" <[REDACTED]>
To: <[REDACTED]>
Subject: Muslim Domain Poetry Contest!!!
Date: Mon, 13 Sep 2004 02:47:46 +1000
X-Priority: 3
X-TPG-Antivirus: Passed

Poetry Contest Opened!

Assalamu Alaikum Brothers and Sisters

The poetry contest has started. Be sure to participate and express your talent by submitting your poem. So you think you deserve to win. Let us see who is the master of the masters Each member can post only one poem. All poems have to be new in MD. No one is allowed to reply a comment in the poem threads. After the closing date a poll will be carried to determine the best poetry of All! Best of luck to you. Masalama

*Your brother,
Ahmed*

**All messages replied to this email address are discarded.*

Handy Links

*Board Address: <http://www.muslimdomain.net/forum>
Log In: <http://www.muslimdomain.net/forum/index.php?act=Login&CODE=00>
Lost Password Recovery:
<http://www.muslimdomain.net/forum/index.php?act=Reg&CODE=10>
Registration: <http://www.muslimdomain.net/forum/index.php?act=Reg&CODE=00>
Admin Email: [REDACTED]*

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203. **Gabriel Gudding**

rhode island notebook 6.17.03-6.20.03

Sun 12 Sep 2004

rhode island notebook 6.17.03-6.20.03

[anabasis]

2:16pm June 17, 03, On
pavement at Toyota Quik Lube
mit just had oil change. Bright
sun mesocumuli hang on
horizon at edge of watery blue ceiling
Morrisey & Veterans Pkwy 2:19pm
Main & Veterans 2:20
I rise on 74 east 2:23pm & set odometer
pavement a flat porridge-colored
mash of grey & tan (thus beige)
cut like a line of Hopkins instress
beneath the robin's egg frosting
of the inverted cupcake of the firmament
and past the jiggling green
I am bound for Nova Anglia.

I am a yacht thru the shallow vegetal seas
of Illinois, past Le Roy now
at 2:34, past a clot on the rt
of black & brown sunglistened
cows, ears out to cool themselves,
past silos & small Norman
grain bins (too silver
in the sun). Radio towers I
am doing 72.

The small corn
is three octaves darker
than that waving wheat-green fescue
of the ditches, Piatt County 24 miles.

Where are our old frigates full of faucets and shelves
how have they gone on this sea
of towns sea of towns and wind
and corn? Many houses here
have sunk already,
even in this new land. I drive for Clio
to bring her back here
the summer.

The kind corn.
There is no Billy Valley of Death here
in Illy Nois

But a vegetable seaplain of life
and a wind that feels straight
of Tunis but w/out the dust
And fundamentally humid. Salt
Fork River 55m 3:12pm
Specks of gritty flowers near the
bridges

Vermilion County 61m The Mandan
Around Fort Clark North Dakota
traded for a yellow paint called "Vermillion"
The MANDAN NATION was exterminated
by small pox around 1839

Their Chief MATÒ-TOPE
was painted by Carl Bodmer
in 1833. He had reputedly killed
several white men by the time
he stood for Bodmer's portrait
which took 4 days to paint.
This Continent was "settled" by
Europeans via a Campaign of
biological Warfare whose fruits
we now see in the vermillion ears
of the good Corn.

Kickapoo State Park 69m
In the Middle Fork Vermilion River 72m
I saw greasy man-length green threads of water moss
smeared under the water shine
Salt Fork Vermilion River 74m

Reality can be felt deeply
in 2 ways:
rightly & wrongly. When rightly
our willing response is love
and curiosity. When wrongly,
our squirting reaction is
pride and fear. Awe I suppose
is the blend of both fear
& curiosity. Indiana border
80-odd miles.

Wabash River Fountain
County 90 m 3:44pm
Graham Creek how you sun 93m

Dry Run Creek 98.3m
Slightly rolling shallow
be-treed hills here.

Swell my blown hair, O
air-conditioned dash
Icky and Swale
the icky Indiana
we do not likes it KKK
Stratocumuli dimmer, bigger
"the enormous aggregate that is
our war on all the lands
and seas of the globe"
Ernie Pyle, apologist
for the death makers
"Everything of this world
had stopped, except war."
Ernie Pyle

Sugar Creek 118 miles from Normal

We heard the Anchor Chain
rattle deeply in Rome
All of it, the sky, measled w/ clouds
that massive, upward, tundra of Air
the russian olive trees shaped
like cumuli here

I see many old framed telephone poles
grey crisp wood bleached stiff
as cocks bent by the curves
the catenary weight of the
womany wires
What an idyll is my yacht
in Boone County as I dash
in my lidyll car.

Did the Mortar shell make A
terrific quacking sound:
An instant duck come to life
and then gone in a quack
packed with shrapnel
I believe it was that which
burst my yacht
near Advance, Indiana at 135m

I see dill patching the rt ditch,
its dull yellow almost icky-
a digestive stomach-lining yellow
the cat tails then, huge & reedy
holding their small poops vertical.

Redwinged blackbirds sit at their desks
on top of them.

Are there no gentle

men in America?

It's my doubt these Indiana pickups
hold Any. No in this

Jesus country.

Eagle Creek Reservoir 154m

4:40pm

70east Indy 4:49 162m

Here in Indy

the cat tail spoor have burst.

I see the Indy City Center
yucky & icky under
hazy blue, blue itself its buildings
At 170m in Indy I see

there

the Awful Ziggurat of Lilly

Ziggurat of Morphia

Ziggurat of boring verse

Ruth E Lilly who bequeathed a million
to Poetry Magazine. Eli Lilly who made
a billion on Prozac, O Lily O Poppy,
O Morphia, god

in the land of the dead Indians

70 east closed must take 74east

Heard this BS lie on NPR: "US forces continue
to mix humanitarian aid w/
Military muscle." -at 5:10pm

70east 5:10pm CST

2 days Ago in New Harmony, Indiana

I heard "Ellen Bryant Voigt" "read"

her poetry, she

ah she

pronouncingly repeated

the 20 yr old idiot Yeats' pronouncement

that poetry's about passion, strange
she should be so prim her poetry
limp, the melodrama therein
sounded

like distant cats fucking.

Very distant.

Nameless Creek 203 m (these
distances now inaccurate b/c
of detour in Lilly Indy)

Anthony Creek. There
are the Goofy Hoosiers in
the distant sunlit field
mit shorts on, Stadium Empty,
huddling at some game
Montgomery Creek.

Here Are Hoosiers in tractors,
men & women west
of Big Blue River cutting
booby-thick median grass
and the grasses of the ditches
That odd butterfly

 seemed so happy
the light in the east lighting her

Optimistic little things
though I know sometimes melancholy
Generally a butterfly is
childishly guileless, a wisp on a hinge
only slightly tougher than the wind
itself

Whitewater River there are no
large bugsplats yet
Move by me, blossoming dill!
5:56pm 237m rest stop
6:01 back on 70e sun
nested in a sick haze
behind me.

"The point was that we on the
shore knew we cd substitute
machines for lives."

 Ernie Pyle
Ohio State Line 250m

(Shelton Fireworks on
Indiana side - stop there on
way back) -
250m ½ tank gone.
Long constellation in median
of blue & white wildflowers
superband always happy
to leave icky Indiana.
Let us build A creek over it
and wash Away its republicans

"We had eleven Negro boys aboard,
All in the stewards Department"

Ernie Pyle, BRAVE MEN

"They were all quiet nice boys
and A credit to the ship." - Ernie Pyle

"They all had Music in their
souls. I had to laugh when the ward room
radio was playing a hot tune, I'd
notice them grinning to themselves &
dancing ever so slightly as they went
About their serving." - Ernie Pyle

"One of the boys was George Edward
Mallory of Orange, Virginia. He was
32...." - Ernie Pyle

You are A hag w/ a fat face,
Ernie Pyle

6:28 CST 269m

Weighty sky

orange-blue clouds roll
encompassing & burly
from the North I must take off
sunglasses, I stop @ Brookville OH
& consume 2 fish sandwiches.

I see grass islands in
Stillwater State Scenic River

bugsplat, almost blue, near
Great Miami River I believe
it had been a beetle

Brandt Pike Huber Heights

Carriage Hill

Mad River 293m

Talk to Colleagues, faculty About
Charlie's line re someone pub-
oriented, po-mo lit & willing to take
over UNIT for Contemporary Lit.

Ulysses S. Grant was from,
I think, Point Pleasant
Ohio I have no idea if
that town
is anywhere near Springfield
Ohio where I currently Am
7:28pm at Dim Apricot
evening an hr before an Ohio
sunset

When I was a boy
I swung from horses' tails

A few kicked me, though not
many: horses were nice
They did not poop
when I swung behind there
they did not poop on me
they merely let me swing
and kicked me not

Fewer pickups in Ohio, not
As hot - Massive junkyard of
farm equipment 330m
Ulysses S. Grant stood 5 feet 1 inch
I see Llamas there

Ho Ho Yamas!

270-N 7:48 CST

Acteon had seen the goddess bathing,
seen her boobies & hips
had seen the light blowing beneath
her arms

her hair like a booby army
her hips a platoon from her
vulva

Northwest Columbus wall to wall
grey clouds mollify

orange dusk All our lights
Are on. Where are the geese.
Has Achilles Ate them? His
Whiskeys Are orbiting. He
cannot get to them.

Achilles has ate the ducks.

Achilles has Ate the yamas.

fewer US flags this
trip than any other trip.
Achilles has Ate the brandy,

the quinine
the geese he ate

The horses & mud he
ate. 360 m 71 N

A terrible footbridge over the
HWY at 362m is festooned w/
U.S. flags

The gelatinous sausage meat
was made of a were-stag, a deer-man
formerly Acteon. I see
a skulk of foxes in the rt ditch
near Sunbury OHIO

Large field of white wildflower
constellated on rt, each white
clump approx. 3x4 feet, maybe
400 clumps strewn upon 5
Acres seen despite a settling
mist & impending dusk

Greasy flank of dark clouds
on right tree line ½ mile off.

Andrew Jackson, the Motherfucker,
killed the Choctaws & Cherokees
What A Great Idea!

And Afterward, for Jackson, the voices and the laughter
the glasses and orchestras strewn thru spring

Mansfield OH 409m
darkness

Fill on Ashland / Wooster OH

Exit 186

426 m 9:04 CST

37.6m (since fill) 9.845g

44.45 mpg

I set these matters down not
to instruct others, but to
inform myself – or so said
John Steinbeck.

“We find after years of struggle
that we do not take a trip –
a trip takes us.” – John
Steinbeck, Travels w/ Charlie

“Thus I discovered that I did not
know my own country.” -- JS
I am then, in Ohio, A turtle yacht

When I stop in them gas station

And see

the ignorant peoples

I wonder

Why they ignorant

Why they so dumb

?

It's because I think
their dumb teachers are dumb
Where they should have had passion

and Love

they had fear and pride

How they can be so proud

and so simultaneous dumb

IS THIS CAR NOT MY

ROSANANTE!!

76e 451m 9:41 CST

10:44pm Eastern time I burst

through A castle of paper

that has appeared on the

road.

ONWARD ROSANANTE!

Confetti blizzards behind me

Or was that a nunnery of paper?

Have I burst many nuns?

There is a slightly naughty

quality of fire to break lights

The Amber kindles gripped
by the asses of cars
As if each trailed 2 bundles
 of burning broom straw

But we do not speak of it on
 the road. Our cars, our
yachts, our turtles, our steeds
these hermit homes look forward,
pioneers, O conestogas we go forward
 and have no traveling end.

We are Stern and bow
 have no aft or end
They before me are not Americans
 for Americans have no Asses

 We Are All Assays
ONWARD ROSANANTE!!

 Meander Reservoir 511m
lit w/ A sheen of orange sodium
lights luminousing in low clouds
 beyond trees that are dark.

80 east 515m 11:41 eastern
Pennsylvania Welcomes me w/ a
 blue sign.

Shenango River: gray
 half-dollar flick of wings
 My windshield missed
a moth. I have often wondered
if the slapping swirl of air from A
passing car will cripple a
Moth or hobble
 A butterfly.

Fine grain of mist past 10 miles
 wipers can't quite take it off
they smear it into a thin condiment
 made of bug meat and cloud water

It clings there w/ an almost static charge
 to the clear silicate toast of
 my windscreen
138 m ¼ tank gone.

Now A crackling rain 8 miles
West of CLARION 1245am ESt
Shippenville 2 miles
The rises drops & turns of this
stretch cause the dinosaur sized
Median trees to drop rise &
sway, their leaves strain
and sift the lights of the
oncoming traffic, which are not
yellow. Or beige nor tan. But a
kind of off white, A sallow white,
though some of the newer cars are
blue

And in this weeping night
their reflections glister like
the prism blobs & corpuscles of light
one sees on the eyelashes
in a rain or if one has cried
and tried to see. Punxsatauwney,
North Fork Creek
There is a mist whose rate of
deposit on the windscreen falls
slightly below the first indexed
wiping speed, which causes a slight
annoyance in the driving
1:15 - 1:19am Stop to Defecate 619m
Chesapeake Bay Watershed
Dense fog aluminum colored
in the lights.
Descending the fog elevates
I drop to Curwensville Lake.
I ascend out of whatever
valley I was in, and on the rise
A happy rain giving a sound
of crinkling small candy wrappers.
ONWARD ROSANANTE!
I believe I am hydroplaning
Lightning flash (blue-white)
2:10am I am being
followed by someone who insists
on staying behind me - and recall

that this Doppelgänger always
appears

On this lonely Alleghany stretch
No matter if I reduce my
speed to 40 or bolt away
at 80 it follows. Back
there 3 or so miles it
got right on me & I coasted
to 40 mph. It did not pass!
but decelerated as well.

Dense fog & thorough thick rain.
Rain rain Rain rain Rain
Lamar Lamar

699m

2:37am EST
Stop to Sleep at Lamar, PA
Travel Ctr (TA)

Wake to heavy rain from an
Aluminum sky 7:28am. Fill on
6.377 gallons - at 42.53 mpg
back on hwy 80east 7:45am
The Mighty Susquehanna here
near Milton I squeak over
the tin brown water. Its
width here is similar to
the Wabash at New Harmony, IN.

I cross the Susquehanna again
at 768m. Sky lightening
but still low, mist stopping
dragging gray rags part way
up mountains on rt, tops
occluded, road drying Wedn
the 18th of June TODAY I see Clio!

81 N 785m N to
Wilkes-Barre Mist again
on 84. Black twisted hanks
of tires, retreads delaminated,
lay at the rt shoulder
like exhausted black muskellunge
Smaller fragments rest curved

resembling fingernails
or charred forearms cragged w/ bones
stiffened w/ their radial steel wires
rest stop urination 846 m

9:56 AM

The Sway and Swish of traffic
through eastern Pennsylvania
is balletic and calm
near Lords Valley Dingmans
Ferry. The dense thin trunked
oaks and birch rise in a great
green poof mattress on
close grassed hills either side
of tin-skied 84. Metamorphic
and shaley Rocks knuckle out the grass
easily here

At NY border high shale
cliff brow above trees
and bear square bold numerals
in whitewash: 91 1999
2000

Near Port Jervis A petulant
red early 90s Chrysler
convertible, beige canvas top
down, flings itself past me.
A stiff cheap plastic

American flag on its aerial.
The flag, raging like A
multicolored choked pigeon
bursts free of the Aerial
and falls grateful & exhausted
to the road. I am
careful to run it
over. Fog. I am at
dewpoint

and the road rises & pulls
me up & into it, only to pull me out
when lowered.
Wallkill River 900 m
Now here again under low

tin roiling clouds
over the wide Hudson I travel
the Hamilton Fish bridge & steam
into a delta of cars backed
at the tollgates. Blonde
makeupped sweetfaced toll lady
"Thank you Have a good day" A
smile, she takes my dollar bill

then a half mile of willows
on my left
Fishkill Creek near Poughkeepsie
& Peekskill the clouds Are
an Alloy of milk & glowing lead
A faded blue bumpersticker on A Ford:
UNITED IN PRAYER
URINATE IN EAST FISHKILL NY
930 m 11:15-19 am
942m EAST BRANCH CROTON RIVER
CONNECTICUT BORDER
946 m 11:33pm 55 speed limit

691e 985m 12:10
Must meet Clio & Mairead
at Martin Luther King Elementary
School

Quinnipiac River
in silver mist
91 North 994 m
9 S heavy mist low
featureless sky dull of color
but bright
Mattabesset River
traffic
heavy Mist deluging spray
Are we driving through
clam juice?

95 N 1030 m 12:50pm
Approaching Rhode Island
No mist, sky gone up its
ladder
New macadam the odd burnt butter
smell of tar

1063 m R I border 1:19pm
Down a wet straight aisle in the
 mirroring macadam new clouds are
framed, scudding kinds, south
 to North.
Arrive Motel 6 Warwick 1:48 pm EST
 will Bathe now and then to Clio's school
where soon she's getting out,
 then to summer with me

[katabasis]

4:29 AM EST June 19 Southbound
Hwy 95 2.1 m fr. hotel
After Dunkin Donuts, o j
for Clio, Large creamed coffee, me,
4 old fashioned (plain)
Sky faintly glow purple
Glory Glory Glory it
is morning
And what a Grand Girl
My daughter is
Connecticut A pink blue scene

Dark seagulls right to left
at New London. Across the
Massive high arching bridge
I see the sub base docks
the purple water smeared
 yellow
w/ the greasy shine
 of sodium lights
Delicate fog, coffee good
Fog & Empty road on 9
North to to Mattabesset River
Fog lifts at Middletown
Clio asleep at 10 to 6.
691 west 100.3m
Sodium lights at Watertown still &
 mist gray

6 AM Clio snoring
Descend hill to Quinnipiac River
Am near Milldale, Cheshire

Waterbury Danbury
Cheshire Prospect
Hello St Mary's, the hospital
in yr foggy brick.
Southford, Southbury
Newtown brighter now
Sandyhook wind
 sodium lights off
Brookfield Connecticut
morning traffic
Bethel
I am leaving Nova Anglia

84 W 145 m
New York State, North Salem
 Brewster Fishkill
Poughkeepsie Peekskill
Newburgh Beacon
Wappinger Falls
The Hudson River whited
w/ a Milk Fog opposite hills
faint green - green milk hills
Highland New Paltz
West Point Walden
Montgomery Newburgh
enough w/ the Newburgh
Middletown Port Jervis
Maybrook
 No fog, just haze
in the middle trees
Willows 8 foot swamp grass
 Akin to Wheat
Binghamton Goshen
Greenville Oh
 What a superb swamp
 rt. side cum duck grass
 elevation now 1254 ft. at top
 of massive hill
dead possumsmall rt shoulder
Sussex Port Jervis
Delaware River

Pennsylvania border

Matamoras

4 small birds in flight

Scree at base of cliffs

cool day

Milford one bird

Dingmans Ferry Lords Valley

Porters Lake Blooming Grove

Pecks Pond Lake Wallenpaupack

Porter's Lake Blooming Grove

Taftan Gray Gray

Palmyra Gray Gray

Gray Gray Gray Gray

Grentown Gray

Newfoundland Hamlin

Mt Cobb sumac

water greased cliffs

cold milk haze cold milk sky

Dunmore Throop

Carbon Dale

Wilkes-Barre Scranton

Avoca Dupont Pittston

Bear Creek Nanticoke

Nuangola First sun

Strained thru gray

cloud milk

& chopping trees

cut cakes of cliffs

Conyngham Nescopeck

urinic sun dishwater sky

Mifflin township

Clio reading

Madeline's Rescue

in back 9:15am

Mainville Mifflinville

pale yellow, pale blue, & hard pink

wildflowers all over

ditches also egg white

Susquehanna River

Lime Ridge Berwick

Bloomsburg Buckhorn

Danville Limestoneville
repaving 80 Westbound near
I-180 junction
Susquehanna River
Lewisburg Williamsport
Few US Flags now
Under A bridge where some itiod
had painted "Trust Jesus"
someone else painted out the
"Jesus" and painted "Yourself"
in its place.
Mile Run Tractor-trailer
are Annoying how they
speed up down hills or
to pass & then block
traffic slowing on an
incline
Many dinky dirty yellow
flowers
FOG Densing near
Loganton
ghosting grey-beige soughs shoulder
through the trees
Lockhaven
Clio re panorama of the forests
near Lockhaven: "It looks
like broccoli!"
Porter Township Lamar
"I'm learning to read! Madeline
books are my favorite now.
They're special. Aren't they Daddy!"
Marion Township
Bellefonte
Dead body of Chihuahua sized
chocolate colored piglet
rt shoulder
stiff w/ sunbloat
Milesburg
"Daddy we're right near the
mountain. It's just like driving

on a nice river.”

SNOW SHOE 10:45 AM

“Dad, were you ever a cowboy?”

“Dad, you can be one and block
cows. And I can be your partner.”

Philipsburg Kylertown

“I see a horse in the sky. It’s made
out of clouds.”

Woodland Shawville

Curwensville Lake

West branch of Susquehanna
near Clearfield at Exit 120

Penfield

Dubois Brockway
Hazen Brookville

Sigel Punxsatawney

North Fork Creek

Union Township Corsica

Clarion Township 496m

Strattanville

New Bethlehem Clarion
500 m

Monroe Township Shippenville

Clarion River

Beaver Township

Knox

St. Petersburg Emlenton

Foxburg Alleghany River

Butler County Clintonville

Barkeyville Franklin Oil City Area

Slipperyrock University Butler

Dottles of rain at Grove City

Windy flags at Grove City

Grove City Shady Lake Mercer

Lackawanna

New Castle Sharon-Hermitage

Shenango River

Ohio Border 566m

Trumbull Co line
Hubbard

Youngstown Girard
Canfield Niles
Rain spats 1x2 cm 1:38pm
Meander Reservoir

King Lear sky 76w
Rain SPATS AGAIN 5x1cm 1:40pm
1:47pm I ask Clio to draw
our car. She says, "I'm
on the case, Daddy." and
begins to draw.
Berlin Lake Newton Falls
Lake Milton.

FLAG ON A CONSTRUCTION CRANE: WILL
we ever be rid of this
FLAG PLAGUE?
Alliance, Ohio
Rootstown Ravenna
epiphytic growth vines on tree
Kent State 610m fr. Providence
Akron dim sun the
full sun semi-heavy

traffic

Canton Barberton Lodi

Massillon Norton
Wadsworth Ohio
Rittman Medina
Seville Lodi

Finlay Ohio
71S 2:50pm

They fixed the evil problematic
macadam on the

exit ramp

College of Wooster Wooster
Massive HWY construction N of
Ashland

Congress West Salem

The US flag has become
the pin of half wits

666m Stop at Days
INN at Exit 186
Ashland OH exit

6:10 AM on HWY
Clio's developed an eye
bother, maybe pink eye
Sun direct behind me
Clio asleep in back
Sunbury Mt. Gilead

Delaware. Sun low in the
left door Ohio Wesleyan
Worthington I-270 west
Columbus's ring road heavy
traffic Marysville
Dublin Muirfield
Upper Arlington
Hilliard Ohio

I-70 West 7:24 am
Dead Kitty w/ collar
Calico, pretty, on its left side, rt shoulder
w/ its back to road
Plain City

London Summerford

Land flattening now
yet slightly rollingland in
view of the road varying
between 20' - 30' in heights.

Springfield
Ask Mairead if she
wrote to my parents again
Cedarville 801m Sun
bright & to the right
right rear

Xenia Urbana
Enon Donnelsville

Mad River 813 m
Huber Heights Brandt Pike
the Great Miami River, 821m,
looks beautiful, brown, &
intimate

In effect, the ubiquitous display
of the flag is akin to
Hussein's or an dictator's
use of portraiture
Eaton Greenville

Rest stop 852m 8:45am EST
Indiana Border

The billboards. The hell
of billboards And
so commence
the billboards
of the Hoosiers

Greens Fork River
Cambridge City
Connersville Hagerstown

Fr. the backseat: 888m 9:15am:
"Daddy, What is the soul?"

[explanation]

"So, Angels are souls! Cool!"

New Castle Spiceland 890m
Big Blue River 892m

Montgomery Creek
Six Mile Creek
Why do they name the rivers

They don't need to

Anthony Creek
Nameless Creek

Stop rest stop 905m
(rest stop mileage is 9 miles over
the mileage tablet in the cubbyhole
that I made up to measure all the reststops
between providence and normal)

Greenfield Maxwell
Bright blue crisp sky No clouds
Moon ½ stage
Mount Comfort

New Palestine. And so we go
on, all of us, finding dentists
465 ring road around Indy

detour for repairs on 70
miss ogling Lilly Billyding

Bush sticker1st & only one
I've seen this trip.

"Lick Creek"

White River West Fork
Directly south of Indy

½ tank gone 270m
45.378 mpg

I-74 949m 10:18 AM EST
10:20 AM Pass Eagle
Creek Reservoir -- its shining
green grass embankments
newly cut - can see
the straight parallel marks of the mowers
on the dike grass
inexplicably (for it is steep)
pinstriping its flanks

Take Clio to Lake Evergreen
to show her the dam.
She's asking what a dam is.

"Is it like a hurricane?"
she asks

Pittsboro

Lizton

Lebanon

"It sounds like 'sons' are
the sun in the air.
But they're not. They're
little kids."

A mile of dill on the rt. ditch.

Jamestown Advance
Crawfordsville Wabash College
Sugar Creek Linden
Waynetown Wingate

"I wish you were famous & rich."
"Why?"
"Because you're such a good daddy."

Daffy Duck used to be rich.
Because remember how he made
the dog laugh. On the news they
said 'Someone must make this sick
dog laugh & get one hundred million dollars.'
And soon he was down to his
last million. And he looked &
saw a sign that said, 'You lost,
Daffy!' And he looked and it
was right."

Veedersburg Attica
Covington Graham Creek

Newport Terre Haute
 Illinois border
Prison mile on the rt.
White towers at its corners
looks square or pentagonal, rarely
come through here in the daytime
Still no clouds

Danville Potash Center
 Massive barnlike
structure filled w/ potash.

Traintracks come to deposit
or retrieve the potash

 wind shifted to my stern.
18-23 mph Vermilion River

Salt Fork Vermilion River
Stopped pee & play at idyllic
rest area west of Danville
shady, has pond w/ aerating fountain, big trees,
clear slides etc. Clio played
w/ her new blue ball. When we
got out of vehicle, saw that
A sparrow had become lodged
in rt. side grillwork. Pulled its still
pliable body out, head
remained in & fell to
depths of engine compartment.
11:51 CST depart rest area
Clio bubbling ball in back

Am bearing 3 heads to Normal:
2 human heads and one sparrow
Fithian Rankin
"Roses are Red
My Gun is Blue
I am Safe
How About You?
Gunssavelife.com"
Nazi Burma Shave
Signs near Homer Illinois
The American concern for Safety
Cleanliness and the Freedom
to be Selfish, Greedy, and to Retain
the Right to bomblinate other countries
to democracy

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204. **Alicia Askenase**

Askenase/Baxt/Firestone/Sondheim Reading 9/19 NYC

Sun 12 Sep 2004

Alicia Askenase, Ellen Baxt
Jennifer Firestone & Joanna Sondheim
will read on Sunday, September 19, 2:30 pm
as part of the Frequency Reading Series
hosted by Shafer Hall and Rachel Rakes.

Where: The Four-faced Liar, 165 West 4th St. NYC,
.

Copies of their recent chapbooks will be available for purchase.

(And for our friends in Philly, a reading is scheduled for October 17 at 2:00 pm
at Robin's Bookstore--more details coming soon.)

Feel free to forward this message. And please excuse any multiple postings.

Hope to see you there!

Jill Magi
Editor/Publisher, Sona Books
www.sonaweb.net

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205. **Alan Sondheim**
of the new essay in the 1809 schelling

Sun 12 Sep 2004

of the new essay in the 1809 schelling
i.e. that it is new at the time of the publication
<http://www.asondheim.org/nschelling.jpg>
over 100 pages of new schelling materialization
words etched in stone and paper and proper practice
the unknown name who guards these doors (i will speak for)

—

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206. **Ron**
Silliman's Blog

Mon 13 Sep 2004

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

RECENT TOPICS:

The Day Book as Ur-Blog:

Robert Duncan's plotless prose

Forthcoming readings & talks by Ron Silliman:

NYC, Philly, Lawrence, KS & SF

(& that's just the next three weeks)

"Pieces of the past arise out of the rubble."

Learning about trade presses the hard way

Meeting Robert Duncan

What exists & what is available

in Robert Duncan's The H.D. Book

In search of Robert Hogg

Philadelphia Progressive Poetry Calendar

Bill Knott's Short Poems --

short poems . not!

The Opening of Field --

Robert Duncan's major themes

The H.D. Book

& Robert Duncan's poetry

Greetings from San Antonio

Collaborations of unfathomable familiarity -
Francie Shaw & Bob Perelman's Playing Bodies

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

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207. **Ishaq**

INFO: the struggle of afro-latin american communities

Mon 13 Sep 2004

INFO: the struggle of afro-latin american communities

=====

Hola Brothers and Sisters,

I would like to know if you can pass this information in your group because we really need some help to accomplish this event.

Afroamerica XXI will present Forums about Afrodescendants from Latin America sponsoring the visit of ten Afro-descendants from Argentina, Bolivia, Chile, Colombia, Ecuador, Guatemala, Honduras and Peru. All them members of different black organizations in each country but members of the process Afroamerica XXI.

I will send to you this weekend the information about where, when is going to be but could you please pass the information in this e-mail.

Thanks.

I apologize for my English.

Please, let me know.

Elvia Duque (from Colombia)

Afroamerica XXI.

██████████ <mailto:██████████>

_____\

Stay Strong\

\

"Be a friend to the oppressed and an enemy to the oppressor" \

--Imam Ali Ibn Abu Talib (as)\

\

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

--HellRazah\

\

"It's not too good to stay in a white man's country too long"
--Mutabartuka\
\
"Everyday is Ashura and every land is Kerbala"
-Imam Ja'far Sadiq\
\
http://resist.ca/story/2004/7/27/202911/746\
\
http://www.sleepybrain.net/vanilla.html\
\
http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte\
\br/>http://www.lowliferecords.co.uk/
\

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208. **George Thompson**
father-daughter anthology

Mon 13 Sep 2004

Dear List,

A friend is organizing a film series on the theme of father-daughter relationships. He would like to use an anthology of poetry related to that theme -- if there is one.

He has asked me to help, and now I turn to you....

Can anyone recommend something?

Thanks in advance,

George Thompson

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209. **Ward Tietz**
DJ Spooky (a.k.a Paul Miller) at Georgetown University

Mon 13 Sep 2004

For those in the Washington, DC area next week.

Ward Tietz

The Georgetown University, Lannan Poetry and Seminar Series presentsŠ

Cultural Recycling and The Remix

and Rhythm Science, with creator of ³illbient² music,

DJ Spooky, a. k. a. Paul Miller,

Monday, September 20.

Seminar: 5:30 p.m. Intercultural Center (ICC) 462,

Reading: 8:30 p.m. Intercultural Center (ICC) Auditorium

on Georgetown University¹s main campus,

37th & O Sts. NW, Washington, DC.

Free and open to the public.

For further information, please visit the GU English Department website:

www.georgetown.edu/departments/english

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210. **Joe Brennan**

New TV Show "This Bombed House" & more

Mon 13 Sep 2004

Click here: The Assassinated Press

On Iraqi TV, a Welcome Take on Surreality: U.S. Bombing Runs Provide Plenty Of These Old Houses: "This Bombed House" Show Proves To Be Perfect Metaphor For U.S. Occupation: "I don't think Kerry should win. I think the same cabal that started this oil grab thing in Iraq should face the ultimate consequences of their actions," Charleton Heston tells VFW.

By HACKIE SPIN

"What? Bush Too Good To Deal Drugs With His Old Buddies Anymore?" American Electorate Asks: Common Man Sees Bush Disconnect In Denying His Drug Use; "He's No Longer One Of Us.": Washington Post Wannabees View Kitty Kelley's Bush Book With Envy: What Campaign In Alabama? Was It A Campaign Or A Drug Deal? Dick Cheney on Peace Movement: "Our Opposition Marches In the Middle Of The Road Where They Can Easily Be Triangulated And Take A Headshot. Why Should The Kleptocracy Worry About 300,000 Unarmed Pussies?"

By BOWAND KURTZY

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211. **Nick Piombino**

Nick Piombino's ::fait accompli::

Mon 13 Sep 2004

.....

New on ::fait accompli::

<http://nickpiombino.blogspot.com>

poem: *Sacred, Secret Haste*

Three collages from *Free Fall*

published in

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

After Finishing Jennie Gerhardt by Theodore Dreiser

Aphorisms by Lichtenstein

hot links

on the sidebar:

three poems translated into

Spanish by Ernesto Priego

and more

.....

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212. **Tim Peterson**

Poetry Reading: Charles Alexander, Meredith Quartermain and Brenda Iijima

Mon 13 Sep 2004

Please come!

Poetry reading: Charles Alexander, Meredith Quartermain and Brenda Iijima

Sunday, September 19th, 6:00-7:30 (starting slightly later)

The Bowery Poetry Club

308 Bowery, NY, NY



Between Houston and Bleeker

F train to 2nd Ave, or 6 train to Bleeker

Charles Alexander, maker of poems and books, is the director of Chax Press, and a faculty member (part time) at Naropa University and Pima Community College. He teaches classes on poetry from the Modernists to the present, creative writing, and the book arts for the University of Arizona Poetry Center, Chax Press, and other community programs. His most recent book of poetry is *Near or Random Acts* (Singing Horse Press, 2004). He believes in poetry as a

method of knowledge and exercise of mind, eyes, ears, and heart: it requires all we have and gives back more.

Meredith Quartermain's next book, *Vancouver Walking*, is due out from NeWest Press (Edmonton), in Spring 2005. A chapbook published by Chax Press is also forthcoming. Other books and chapbooks include *Terms of Sale* (Meow, 1996), *Spatial Relations* (Diaeresis, 2001), *Inland Passage* (housepress, 2001), *A Thousand Mornings* (Nomados, 2002), and *The Eye-Shift of Surface* (green-boathouse, 2003). She runs, with husband Peter Quartermain, Nomados Literary Publishers, in Vancouver, BC Canada.

Brenda Iijima's book, *Around Sea* was published this year by O Books. A chapbook titled *Early Linoleum* is forthcoming from Furniture Press. Earlier this year, *Color and Its Antecedents* was published by Yen Agat Press. A compact disk containing a selection of Frederick Hölderlin's poems, articulated in English by Brenda and in German, by Erika Uchman is due out soon from Portable Press at Yo-Yo Labs. As well, she is a visual artist and lives in Brooklyn, New York.

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213. **Rob McLennan** *stone, book one*

Mon 13 Sep 2004

apparently my 10th poetry collection, *stone, book one* (with cover artwork by E.G. Blundell), will be ready in abt two weeks from now, published by a new book publisher, Palimpsest Press, based near Windsor, Ontario. after five years of editing/publishing the journal *Kaleidoscope*, *An International Journal of Poetry*, im only her 2nd trade collection, after Anne F. Walker's *The Exit Show*.

she will be doing her own distribution, so stores & individuals can get copies directly through her at <http://www.palimpsestpress.ca/booktitles.htm> otherwise, folk can get copies from me at the ottawa international writers festival, or any other reading i might be doing after that. to find out abt various readings im doing, check out http://www.track0.com/rob_mclennan/tour_schedule.htm

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...9th coll'n - what's left (Talon) ...c/o RR#1 Maxville ON K0C 1T0
www.track0.com/rob_mclennan * <http://robmclennan.blogspot.com/>

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214. **Sawako Nakayasu**

secret link

Mon 13 Sep 2004

Dear all,

My first book is now out from Verse Press, who is selling it at a discount until 10/1, only through the following url:

http://www.versepress.org/nakayasu_so_we_have_been_given_discount.html

best,

Sawako

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215. **Maria Damon**

Re: father-daughter anthology

Mon 13 Sep 2004

of course, sylvia plath's daddy and yeats's prayer for my daughter...

At 9:13 AM -0400 9/13/04, George Thompson wrote:

>Dear List,

>

>A friend is organizing a film series on the theme of father-daughter

>relationships. He would like to use an anthology of poetry related to that

>theme -- if there is one.

>

>He has asked me to help, and now I turn to you....

>

>Can anyone recommend something?

>

>Thanks in advance,

>

>George Thompson

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216. **Anny Ballardini**

Re: of the new essay in the 1809 schelling

Mon 13 Sep 2004

A wonderful (no better words to be found at the present)_presentation, Anny

On Sun, 12 Sep 2004 23:18:03 -0400, Alan Sondheim <[REDACTED]> wrote:

> of the new essay in the 1809 schelling

> i.e. that it is new at the time of the publication

> <http://www.asondheim.org/nschelling.jpg>
> over 100 pages of new schelling materialization
> words etched in stone and paper and proper practice
> the unknown name who guards these doors (i will speak for)
>
> _
>

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217. **Anny Ballardini**
Re: father-daughter anthology

Mon 13 Sep 2004

If you scroll under

Father

there are some interesting poems dedicated to the Father, some are written by men some by women, I collected them from the Poetryetc List, this section is dedicated to _my_ father.

<http://www.fieralingue.it/modules.php?name=Content>

Anny Ballardini

<http://www.fieralingue.it/modules.php?name=poetshome>

On Mon, 13 Sep 2004 12:53:05 -0500, Maria Damon <[REDACTED]> wrote:

> of course, sylvia plath's daddy and yeats's prayer for my daughter...

>

>

>

> At 9:13 AM -0400 9/13/04, George Thompson wrote:

> >Dear List,

> >

> >A friend is organizing a film series on the theme of father-daughter

> >relationships. He would like to use an anthology of poetry related to that

> >theme -- if there is one.

> >

> >He has asked me to help, and now I turn to you....

> >

> >Can anyone recommend something?

> >

> >Thanks in advance,

> >

> >George Thompson

>

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218. **Catherine Daly**
Re: father-daughter anthology

Mon 13 Sep 2004

FINNEGAN'S WAKE?

Galway Kinnell has a poem for his daughter.

More seriously, Jason Schinder has an anthology, *More Light: Father & Daughter Poems: A Twentieth-Century American Selection*.

While it is out of print, Amazon has 13 used. Or you might contact him or something. He did used to consult to Sundance after all.

All best,
Catherine Daly

████████

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

From: UB Poetics discussion group [mailto:████████]

On Behalf Of Maria Damon

Sent: Monday, September 13, 2004 10:53 AM

To: ██████████

Subject: Re: father-daughter anthology

of course, sylvia plath's daddy and yeats's prayer for my daughter...

At 9:13 AM -0400 9/13/04, George Thompson wrote:

>Dear List,

>

>A friend is organizing a film series on the theme of father-daughter
>relationships. He would like to use an anthology of poetry related to
that

>theme -- if there is one.

>

>He has asked me to help, and now I turn to you....

>

>Can anyone recommend something?

>

>Thanks in advance,

>

>George Thompson

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219. **Sawako Nakayasu**

Call for Work - Four Factorial Speed Round!

Mon 13 Sep 2004

Dear All,

Trilingual Three Factorial is bursting at the seams with translations of poetry from Japanese to English, Japanese to French, French to Japanese, French to English, Japanese to French to English, plus some Visual Japanese poetry, Japanese Sound Poetry. . . in other words it's exciting, authentic, contemporary, and . . . mostly Japanese. Available very very soon! Also of note: the new Aufgabe features contemporary Japanese poetry in translation as well.

Equally exciting is this new call for work for the next issue: the Four Factorial Speed Round! All submitting and editing will take place within the next 1.5 months - submissions will be accepted from now through the end of October, and will be read and edited by guest editors chosen semi-randomly as I travel around the states - in Boston, Amherst, NYC, Chicago, Milwaukee, Madison, Kalamazoo, NYC, and San Francisco. (<http://www.factorial.org/sn/read.html>) As soon as I have 10 submissions I will give the package to a guest editor, who will choose selections to go into the Second Round. I will continue this as I travel throughout the month, choosing a new editor for every 10 submissions. As soon as there are 10 submissions that make it past the First Round, they will be passed on to a Second Round Guest Editor, and so it goes.

*Collaborative writing and works in translation will automatically be entered into the Second Round. OR *Buy your way into the Second Round by enclosing a Factorial proof-of-purchase: a jpeg photo of you with a copy of any of the three issues of Factorial.

***For detailed instructions, please visit the Factorial website:
<http://www.factorial.org/> ***

What happens: Individual replies will only be sent to those whose work will be published in Four Factorial. All current standings will be posted online at <http://www.factorialpress.blogspot.com/> as they are made available. The finalists will be published in Four Factorial in 2005 - possibly, maybe, perhaps - with Japanese translation!

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220. **Mike Kelleher**

JUST BUFFALO E-NEWSLETTER 09-13-04

Mon 13 Sep 2004

ARUNDHATI ROY REDUX!

If you missed the conversation between Arundhati Roy and Amy Goodman on Thursday, it will be broadcast in Buffalo tomorrow (9/14) on WNED AM 970's "Forum" from 1-2 p.m. It will also be rebroadcast nationwide sometime soon on Democracy Now!

Their url is:

<http://www.democracynow.org>

Another interview she gave while in town can be heard on Rochester Indymedia at

<http://rochester.indymedia.org/newswire/display/2891/index.php>

Photos of Arundhati Roy by Bruce Jackson can be viewed at

<http://buffaloreport.com/2004/roy/roy.html>

Signed copies of all her books are available for sale at Talking Leaves Books

<http://www.tleavesbooks.com>

OUR FIRST WORKSHOP BEGINS THIS WEEK:

The Working Writer Seminar, with Kathryn Radeff

4 Saturdays: September 18, October 16, November 13, December 11, 12 p.m.- 4 p.m.

Whole seminar: \$175, \$150 for members

Single Saturday session: \$50, \$40 for members

Turn Your Travel Experiences Into Articles for Newspapers and Magazines, September 18

Writing & Selling Short Stories, October 16

Writing Magazine & Newspaper Features: Learn the Methods & Markets, November 13

The Art & Craft of Creative Nonfiction, December 11

Kathryn Radeff's work has appeared in local, regional and national magazines and newspapers, including Woman's World, Instructor, American Fitness, Personal Journaling, The Daytona Beach News Journal, and The Buffalo News and Buffalo Spree. For the past 25 years, she has worked extensively as an educator emphasizing a creative approach to getting published.

CALENDAR CORRECTIONS

SPOKE, the print newsletter of Just Buffalo, contained several errors.

1. The October 13 Open Reading, featuring Liz Mariani, begins at 7 p.m., not 8 p.m. All open readings begin at 7.

2. The Music and Poetry event, featuring Dan Sicoli and Joe Malvestuto, takes place on Friday, September 24, at 8 p.m. in the Hibiscus Room at Just Buffalo.

3. Kurt Schneiderman's "Playwriting Basics" runs from 7-9 p.m. We forgot to list the time in SPOKE.

FALL EVENT SPOTLIGHT:

Brendan Lorber, Sasha Steensen & Julie Patton
Poetry Reading and Book Release for Steensen's, *A Magic Book*
Friday, November 12, 8 p.m.

Brendan Lorber is the editor of LUNGFULL! magazine (www.lungfull.org) & curator of The Zinc Talk / Reading Series. He just finished teaching a workshop at the St. Marks Poetry Project. He's the author of *Dash* (Situations, 2003) a beguilingly beveled & devellish poem-object bound with a grommet. Also of *The Address Book* (The Owl Press, 1999), *Your Secret* (fauxpress.com, 2000), *Corvid Aurora* (LHB, 2002) and, with Jen Robinson, *Dictionary of Useful Phrases* (The Gift, 2000). Tracey McTague & he collaborated on *Book of the New Now* (The Gift, 2002), a series of collages. A longer book of poetry, *Welcome Overboard*, continues to be in the works. He is the recent recipient of a haircut & has a shave forthcoming. He lives in an old farmhouse in Brooklyn across the street from Green-Wood Cemetery, a 500-acre necropolis.

Sasha Steensen is the recipient of the 2004 Alberta Prize for *A Magic Book* (Fence Books). She co-edits the journal *Kiosk: A Journal of Poetry, Poetics, and Experimental Prose*, and co-authored *Correspondence* (Handwritten Press, 2004), a chapbook written in collaboration with Gordon Hadfield. Recent work has appeared in *Chain*, *P-queue*, and *Enough*.

Julie Patton's multidimensional poetics encompasses Julibraries, (handmade books and altered texts), Julibrettos (or improvoications) and Ju Ji Pulp-its & Con Texts (where the body gets close to the hand turning the pages of the self as a paper doll). Her performance notes for "dOur life in the Ghosts of Bush" were published by Belladonna as *Not so Belladonna but a Deadly Nightshade*, and *Do Rag on and on* is forthcoming from *Tender Bottoms*.

FALL READINGS IN THE HIBISCUS ROOM

September 24: Dan Sicoli and Joe Malvestuto, music and poetry

October 8 or 15: Jimmie Gilliam and Rosemary Starace

October 13: Open Reading, hosted by Livio Farallo, featuring Liz Mariani

October 22: Balkan Poetry: Ales Debeljak, Ammiel Alcalay, Semezdin Mehmedinovic

October 29: Writers Group Reading Series, hosted by Karen Lewis presents: *The DCW's*.

November 10: Open Reading, hosted by Livio Farallo, featuring Alamgir Hashmi

November 12: Brendan Lorber, Sasha Steensen Julie Patton

December 8: Open Reading, hosted by Livio Farallo

FALL WORLD OF VOICES Residencies:

October 21-27: Ales Debeljak

November 29- December 3: Frances Richey

JOYCE CAROLYN'S CORNER IN SEPTEMBER

BUFFALO CATS

Friday, September 24, 8 p.m.,

Langston Hughes Institute, Center for Cultural History & Arts Education

25 High Street, Buffalo

\$10, \$8 students/seniors, \$6 members

Just Buffalo proudly presents a celebration of Buffalo-born artists. Nationally and internationally recognized writers, musicians and visual artists born in Buffalo will return to their hometown for this special, one-show-only engagement. Featuring Buffalo fiction writer Gary Earl Ross, saxophonist Reynolds Scott and visual artist James Pappas.

FALL WORKSHOPS

Playwriting Basics, with Kurt Schneiderman

6 Tuesdays, October 5-November 9, 7-9 p.m.

\$175, \$150 for members

A weekly workshop open to novice and experienced playwrights who want to develop their playwriting abilities through actual writing and in-class feed back. Bring in new or old work to be read aloud and critiqued by everyone involved in the workshop. Course will include readings from various classic theatre texts and discussion of playwriting structure and theory. You can expect to emerge from this course with some written and workshopped dialogue, and with an introduction to the overall theoretical framework for dramatic writing. Kurt Schneiderman is currently Dramaturg for the Buffalo Ensemble Theatre, the coordinator of the annual new play competition at the Area Playwrights' Performance Series, and Director of the new play, forum Play Readings & Stuff. Named one of "Buffalo's emerging young playwrights" by Gusto Magazine and Buffalo's "next A.R. Gurney" by Artvoice Magazine, Kurt was the winner of the Helen Mintz Award for Best New Play (2003) and was nominated for the Artie Award for Outstanding New Play (2004). Most recently, one of Kurt's plays was chosen for the 2004 Toronto Fringe Festival.

Writing For Children and Teenagers, with Harriet K. Feder

4 Saturdays Oct 2, 9, 23, 30, 12 p.m. - 2 p.m.

\$135, \$110 for members

Is that story for kids you long to write cowering inside your head? Is it gasping for air beneath the clutter in your desk? Then it's time to come out of the drawer. Learn to capture your readers with an intriguing "Hook;" build Believable Characters; use a single Point Of View, Identify a Conflict, Show Rather Than Tell and Market your work to an editor.

Harriet K. Feder, a former editor of Tom Thumb's Magazine and instructor for the Institute of Children's Literature has published books for everyone from toddlers to teens in the US and abroad.. Her most recent young adult novel, *Death On Sacred Ground* was a 2002 nominee for both Edgar and Agatha awards; a Sidney Taylor Notable Book; a Children's Literature Choice; and a New York Public Library Teen Choice. Her writing has won her a Woman of Accomplishment Legacy Project Award along with such other Western New York notables as Lucille Ball, Joyce Carol Oates, Virginia Kroll, and Gerda Klein. She is a member of the Society of Children's Book Writers and Illustrators, Mystery Writers of America, Sisters in Crime, Author's Guild, and Pennwriters of PA.

On Novel Writing, with Linda Lavid

6 Saturdays, September 25, October 2, 9, 23, 30, November 6 10 a.m.-12 p.m.
\$175, \$150 for members

Time to brush off that manuscript somewhere buried, take the plunge, and make the commitment to write the great American novel. Yes, the brass ring can be yours, but first you must write the story. For both veterans and novices, this seminar will present the critical foundations necessary to assist you in writing a novel. Topics include: developing plots, building character, generating scenes and, finally, how to make it all make sense.

Linda Lavid is author of *Rented Rooms*. Her work has appeared in *The Southern Cross Review*, *Plots With Guns*, *Wilmington Blues*, and *Over Coffee*.

Poet As Architect, with Marj Hahne

One Saturday Session, November 20, 12-5 p.m.
\$50, \$40 for members

Li-Young Lee says that poetry has two mediums-language and silence-and that language (the material) inflects silence (the immaterial) so that we can experience (hear) our inner space. In this workshop, we will step outside our familiar poetic homes and build new dwellings (temples and taverns!), utilizing such timber as sound patterns, found text, and invented forms. We will explore the structural possibilities of language to ultimately answer the question: How does form serve content? Both beginning and practiced poets will generate lots of original writing from this full day of language play and experimentation, and will bring home a fresh eye with which to revisit old poems stuck in the draft stage.

Marj Hahne is a poet and teaching artist who has performed and taught extensively around the country. Her work has appeared in Paterson Literary Review, Painted Bride Quarterly, Schuylkill Valley Journal of the Arts, Mad Poets Review, and La Petite Zine. She also has a CD titled notspeak.

For more information, or to register, call [REDACTED] or download the registration form from our website at www.justbuffalo.org

MEMBERSHIP SPECIAL

SIGNED, LIMITED EDITION ROBERT CREELEY BROADSIDE AVAILABLE

As part of the membership campaign, Just Buffalo is offering a special membership gift to the first fifty people who join at a level of \$50 or more. In addition to membership at Just Buffalo, which includes discounts to all readings and workshops, a year's subscription to our newsletter, and a free White Pine Press title when you attend your next event, each person will receive a signed, limited edition letterpress and digital photo reproduction broadside of the poem "Place to Be," by Robert Creeley. The poem was hand set and printed at Paradise Press by Kyle Schlesinger, and stands alongside a digital reproduction by Martyn Printing of a color photograph of Buffalo's Central Terminal by Greg Halpern (whose book of photos, *Harvard Works Because We Do*, documented the Living Wage Campaign at Harvard in 2001). Send check or money order to the address at the bottom of this email, or call us at [REDACTED] to use your credit card.

COMMUNITY LITERARY EVENTS

For details, see our Community Literary Events Page
<http://www.justbuffalo.org/events/comlitevents.shtml>

WBFO's Meet the Author, with host Bert Gambini
I AM A PENCIL: A Teacher, His Kids, and Their World of Stories, by Sam Swope
Monday, September 13 @ 7pm, in Allen Hall, SUNY Buffalo South Campus

Film Screening: *Following James Joyce: Dublin to Buffalo*
Poetry/Rare Books Collection, 420 Capen Hall, SUNY Buffalo, North Campus
Mon., Sept. 20, Screenings at 12 p.m. and 4 p.m.

Anyone in Buffalo who wishes to have a literary event listed on Just Buffalo's website can send the information to Mike Kelleher at [REDACTED].

Mike Kelleher
Artistic Director
Just Buffalo Literary Center
2495 Main St., Ste. 512
Buffalo, NY 14214
[REDACTED]

221. **Alan Sondheim**
Mirror Site: #1 #2 #3
Mon 13 Sep 2004

What time is it? Well,

```

: , 13      2004 05:49:10 -1100
      @ . .      13 15:05:10 2004
: , 13      2004 05:49:10 -1100
:      <      @ . .      >
:      < @ .      >
:
:      '
      - 1

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[illegible]

5118 . /56/

289

17 07

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222. **Catherine Daly**

Daly: LA: DaDaDa Reading (last one!)

Mon 13 Sep 2004

Tuesday, September 14 --- Catherine DALY will be reading from DaDaDa in The Redondo Poets series at

The Coffee Cartel

1820 South Catalina Ave.

Redondo Beach, CA

([REDACTED]).

See <<http://www.redondopoets.com>> www.redondopoets.com for maps and driving directions, and schedule updates. The reading starts at 8:00 PM and is followed by an open reading.

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223. **Harrison Jeff**

Caterpillar Tusk

Mon 13 Sep 2004

our commas

numbering

the fine ruins

of caterpillar tusk

a cooler count

thumbs what's

smoothed

by wind & 365

solar rays

of 860 stars

Collapsing

Minute,

I'll save

you the suns

our skin

the comma

between
bone &
armor

the suns
are used
for armor,
& ordinarily
the suns
are not
priced in our
favor

hide thick
as armor
under
the suns'
armor
but only
when
clad
in armor,

that's the rule of
the caterpillar tusk

Don't just search. Find. Check out the new MSN Search!
<http://search.msn.click-url.com/go/onm00200636ave/direct/01/>

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224. **Haas Bianchi**

Re: Daly: LA: DaDaDa Reading (last one!)

Mon 13 Sep 2004

Hey Cat I hope there will be good snacks at this!?!?

RB

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

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

From: UB Poetics discussion group

[mailto:] On Behalf Of Catherine Daly

Sent: Monday, September 13, 2004 5:34 PM

To: [REDACTED]
Subject: Daly: LA: DaDaDa Reading (last one!)

Tuesday, September 14 --- Catherine DALY will be reading from DaDaDa in
The Redondo Poets series at

The Coffee Cartel

1820 South Catalina Ave.

Redondo Beach, CA

([REDACTED]).

See <<http://www.redondopoets.com>> www.redondopoets.com for maps and
driving directions, and schedule updates. The reading starts at 8:00 PM
and is followed by an open reading.

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225. **David A. Kirschenbaum**

Boog City 19 now available

Mon 13 Sep 2004

Please forward

Boog City 19, September 2004

Available

featuring:

--Columnist Tom Gogola steps inside Madison Square Garden to cover the Re-
publican National Convention

--East Village Editor Paulette Powell's beat report on investigative reporter
Greg Palast

Our Printed Matter section, edited by Joanna Sondheim, featuring reviews by:

--Valerie Deus on Susan Landers's 248 mgs., a panic picnic

--David Vogen on Monica Youn's Barter

Our Music section, edited by Jon Berger, features

--Berger on local Righteous Babe recording artist Hamell on Trial

Our Poetry section, edited by Carol Mirakove, features work from:

--Ethan Fugate

--Heather Fuller

--Kim Rosenfield

--Art from Judy Simonian and Winston Smith

--Photo from Eric Lippe

--and the September installment of the NYC Poetry Calendar, now under Boog management. The calendar lists every reader at every reading in the five boroughs, thanks to the assistance of Jackie Sheeler of www.poetz.com, who generously shared her information with us, and Bob Holman and the Bowery Poetry Club for sponsoring it. And huge kudos go out to Keija Parssin for compiling the data for the calendar.

Thanks to graphics editor Brenda Iijima

Please patronize our advertisers:

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Poets for Peace * www.poetsagainsthewar.org

Advertising or donation inquiries can be directed to

██████████ or by calling ██████████

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Bowery Poetry Club

Cafe Pick Me Up

CBGB's

CB's 313 Gallery

Cedar Tavern

C-Note

Continental

Lakeside Lounge

Life Cafe

The Living Room

Mission Cafe

Nuyorican Poets Cafe

The Pink Pony

Religious Sex

Shakespeare & Co.

St. Mark's Books

St. Mark's Church

Teany Tonic

Tower Video

Other parts of Manhattan

ACA Galleries

Here

Hotel Chelsea

Poets House

Revolution Books

in Williamsburg

Bliss Cafe

Clovis Press

Earwax

Sideshow Gallery

Spoonbill & Sugartown

Supercore Cafe

--

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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226. **Charlotte Mandel**

Re: father-daughter anthology

Mon 13 Sep 2004

George - If you or your friend will backchannel postal address, I'll send complimentary copy(ies) of my chapbook "Keeping Him Alive" - sequence of poems of daughter with aged father interleaved with "held shots" of daughter as small child with young father. Charlotte Mandel

227. **Fulcrum Annual**
FULCRUM 3 KGB Bar Launch Sept. 25

Mon 13 Sep 2004

Celebrating the publication of Fulcrum 3

Sat. Sept. 25 at 6-9 p.m.

KGB Bar, 85 East 4th St (betw. 2nd & 3rd Aves.), NYC

Landis Everson, Glyn Maxwell, Katia Kapovich, Ben Mazer, Philip Nikolayev, Mark Lamoureux, John Hennessy

Landis Everson was an inner member of the Berkeley Renaissance of the late 1940s, the fourth intimate of the famed Spicer-Duncan-Blaser circle. To Jack Spicer he was a myth and a god. To Robert Duncan he was the Poet King. John Ashbery admired his poetry in New York in the early 1950s, and published selections in *Locus Solus* in 1962 (Everson's last appearance in print until now!). In 1960 Everson participated in a pivotal three-person weekly Sunday poetry group with Spicer and Blaser in San Francisco. While Spicer was writing *Homage to Creeley*, Everson was composing *Postcard from Eden* and *The Little Ghosts I Played With*, two great sequences which now appear in print for the first time in *Fulcrum 3*, in *The Berkeley Renaissance*, edited by Ben Mazer. *Fulcrum* is proud to present Landis Everson's first public appearances in over forty years.

John Hennessy's poems have recently appeared or are forthcoming in *Fulcrum*, *The Sewanee Review*, *Salt*, *The Yale Review*, *LIT*, and *Ontario Review*. He teaches at UMass Amherst.

Katia Kapovich's collection of English language poetry is *Gogol in Rome* (*Salt*, 2004). She is also a well-known Russian poet.

Mark Lamoureux's chapbooks are *CITY/TEMPLE* (Ugly Ducking Presse, 2003) and *29 CHEESEBURGERS* (Pressed Wafer, 2004).

Glyn Maxwell, born in Hertfordshire, England, now lives in NY City. His several books of poetry include *The Breakage* and *The Nerve* (both Houghton Mifflin). He is the poetry editor of *The New Republic* and teaches at Princeton and Columbia.

Ben Mazer's chapbook selection of poetry, with cover art by Mary Fabilli, is forthcoming from *Fulcrum* this fall. He is the editor of *The Berkeley Renaissance* (*Fulcrum*, 2004) and *The Collected Poems of John Crowe Ransom* (Handsel, 2005).

Philip Nikolayev's latest book of poetry is *Monkey Time*, 2001 Verse Prize winner. His new collection is forthcoming from Salt.

Fulcrum: an annual of poetry and aesthetics, Number Three, 2004, edited by Philip Nikolayev and Katia Kapovich.

510 pp., perfectbound.

Publication date: September 21

FULCRUM 3: SPECIAL FEATURES

An Anthology of the Berkeley Renaissance, edited by Ben Mazer, featuring work by Mary Fabilli, Jack Spicer, Robin Blaser, Robert Duncan, Charles Olson, Landis Everson, plus artwork & photos

We Who Live in Darkness: Poems from New Zealand by 21 Leading Poets, edited by Gregory O'Brien

Fulcrum Debate: Joan Houlihan and Chris Stroffolino

Artwork by Konstantin Simun

CONTRIBUTIONS by Bill Berkson, David Baratier, Alison Croggon, Fred D'Aguiar, Arjen Duinker, Michael Farrell, Annie Finch, Edwin Frank, Peter Gizzi, Joe Green, Jeffrey Harrison, John Hennessy, Bruce Holsapple, Joan Houlihan, Coral Hull, Kabir, David Kennedy, John Kinsella, Mark Lamoureux, Glyn Maxwell, Ben Mazer, Andrew McCord, Richard McKane, Ange Mlinko, Richard Murphy, Vivek Narayanan, Gregory O'Brien, Fan Ogilvie, Simon Perchik, Mai Van Phan, Peter Richards, Michael Rothenberg, Tomaz Salamun, Don Share, Chris Stroffolino, Jeet Thayil, Mark Weiss, Harriet Zinnes, and many others.

SUBSCRIPTION rates in the US are \$15 per issue for individuals, \$30 for institutions. International subscriptions are \$20 and \$40 per issue, respectively. Send check or money order drawn in US currency and payable to Fulcrum Annual to Fulcrum, 334 Harvard Street, Suite D-2, Cambridge, MA 02139.

PREORDER Fulcrum 3 now! Fulcrum 2 sold out in 2 months and is reviewed in Jacket at

<http://jacketmagazine.com/25/kam-fulcr.html>

Philip Nikolayev & Katia Kapovich, eds.

Fulcrum Annual

334 Harvard Street, Suite D-2

Cambridge, MA 02139, USA

phone [REDACTED]

e-mail [REDACTED]

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228. **Fulcrum Annual**
FULCRUM 3 due out Sept. 21
Mon 13 Sep 2004

Fulcrum: an annual of poetry and aesthetics, Number Three, 2004, edited by Philip Nikolayev and Katia Kapovich

510 pp., perfectbound

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[Editorial note: Landis Everson was an inner member of the Berkeley Renaissance of the late 1940s, the fourth intimate of the famed Spicer-Duncan-Blaser circle. To Jack Spicer he was a myth and a god. To Robert Duncan he was the Poet King. John Ashbery admired his poetry in New York in the early 1950s, and published selections in Locus Solus in 1962 (Everson's last appearance in print until now!). In 1960 Everson participated in a pivotal three-poet weekly Sunday poetry group with Spicer and Blaser in San Francisco. While Spicer was writing *Homage to Creeley*, Everson was composing *Postcard from Eden* and *The Little Ghosts I Played With*, two great sequences which now appear in print for the first time in *Fulcrum 3*, in *The Berkeley Renaissance*, edited by Ben Mazer. *Fulcrum* is proud to present Landis Everson's first public and print appearances in over forty years.]

* *We Who Live in Darkness: Poems from New Zealand* by 21 Leading Poets, edited by Gregory O'Brien

* *Fulcrum Debate*: Joan Houlihan and Chris Stroffolino

* *Poetry and Psyche*: 7 essays

* *Artwork* by Konstantin Simun

CONTRIBUTIONS by Bill Berkson, David Baratier, Alison Croggon, Fred D'Aguiar, Arjen Duinker, Michael Farrell, Annie Finch, Edwin Frank, Peter Gizzi, Joe Green, Jeffrey Harrison, John Hennessy, Bruce Holsapple, Joan Houlihan, Coral Hull, Kabir, David Kennedy, John Kinsella, Mark Lamoureux, Glyn Maxwell, Ben Mazer, Andrew McCord, Richard McKane, Ange Mlinko, Richard Murphy, Vivek Narayanan, Gregory O'Brien, Fan Ogilvie, Simon Perchik, Mai Van Phan, Peter Richards, Michael Rothenberg, Tomaz Salamun, Don Share, Chris Stroffolino, Jeet Thayil, Mark Weiss, Harriet Zinnes, and many others.

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<http://jacketmagazine.com/25/kam-fulcr.html>

QUERIES: 

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229. **Stephen Vincent**
Defining "Precision" in Iraq

Mon 13 Sep 2004

This from the Tuesday Guardian (London):

Ambulance torn apart in Fallujah as US launches 'precision' strikes

From Patrick Cockburn in Baghdad

14 September 2004

A plume of grey smoke billowed above Fallujah yesterday as the US military claimed they were making precision air strikes against insurgents in the city and local doctors said that civilians were being killed and wounded.

The US army said its warplanes had bombed houses because it had intelligence about the presence of fighters loyal to Abu Musab al-Zarqawi, whom the US sees as the guiding hand behind many attacks on its forces.

Dr Adel Khamis of the Fallujah General Hospital said at least 16 people were killed, including women and children, and 12 others were wounded. Video film showed a Red Crescent ambulance torn apart by an explosion. A hospital official said the driver, a paramedic and five patients had been killed by the blast.

"The conditions here are miserable - an ambulance was bombed, three houses destroyed and men and women killed," said Rafayi Hayad al-Esawi, the director of the hospital. "The American army has no morals."

The US air force has claimed repeatedly since the invasion of Iraq in March last year to be hitting hostile targets identified by US intelligence. During the war it made 50 air strikes to kill senior members of Saddam Hussein's regime some of which caused many civilian casualties. Only after the war did US Defence officials admit that all the air strikes had missed their target. On Sunday US helicopters fired rockets into a crowd in Haifa Street in central Baghdad killing 13

people including an Al-Arabiya television correspondent killed as he was reporting.

The escalating violence in Iraq is putting in doubt the feasibility of holding elections in January. The interim government has complete control of only a few cities such as Najaf where the opposition has been routed by the US army using its massive firepower. "Iraq is becoming fragmented like Lebanon with each community having some power," said Ghasan Attiyah, an Iraqi commentator.

The US is now trying to reassert the authority of the interim government by bombing and the use of its air power but this is making the 138,000-strong US army in Iraq more unpopular by the day. High civilian casualties also create a backlash and act as a recruiting sergeant for insurgents.

Ironically one of the quietest cities in Iraq is Tikrit, Saddam Hussein's home town, where the US army agreed with local tribal leaders not to fire back with its artillery if it was mortared.

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230. **Steve Dalachinsky**

Re: Caterpillar Tusk

Tue 14 Sep 2004

nice little manifesto there ah those pesky caterpillar tusks
those plush cacoons
those
flutterin
yawn boy am i beat oops bushed

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231. **Pierre Joris**

C of A

Tue 14 Sep 2004

Pierre Joris. Nicole Peyrafitte & Miles Joris-Peyrafitte have moved. Their new snailmail address is:

244 Elm Street
Albany NY 12210

All other ## & e-ddresses remain the same

(To proof the pseudo-Heraklitian saying according to which: "Only the Real changes,
the Virtual is immutable.")

MONOPOLISED HARMONICAL GALVANIZER DESIRE (gravitate to me)
kill your father, your brains LICHENOUS WHOPPER FILLAGREE (thought-sick)
am i attached to me? AEROLOGIST (delight delink)
aha, me-i-osis, atchoo, haplooids, reproductive ANAESTHETISING
(paintailing)
this is what i want INEPT VIABLE (how true)
wanted by me VITELLOGENESIS BY ME (no one of am)
what i wanted by me BY MELTWATERS (weltmatters)

—

wreathus isbn 82-92428-08-9

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233. **furniture_press**
bifidious anthropicus suc-hy
Tue 14 Sep 2004

wha?!
wrđ.
stevia. blow me, cockfuckcollagen lamp.
the pretty trees remain pretty because of collective unconsciousnesses.
subsidiary of mutual trust, inc.
i owe you a fingerbang.
sho?!
cree.
tho.
slo.
or, nitholo gist?
crack pippy.
mosh sloon, wrđ.
my mother your mothra, that's too easy and we all do it.
first part the second part.
that's just as easy.
chilled pilaf.
--

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US\$9.95 per year!

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234. **Ken Rumble**

Desert City Poetry Series: September 18th: Joseph Donahue & James Brasfield in Chapel Hill, NC

Tue 14 Sep 2004

Please spread far and wide.....

Who: Joseph Donahue, author of *_Incidental Eclipse_*, the just published *_In This Paradise_* out from Carolina Wren Press, and *_Terra Lucida_*, Duke English professor and collector of left-handed chainsaws.

Who: James Brasfield, winner of the PEN Award in Translation in 2000 for his work on *_The Selected Poems of Oleh Lysheha_*, NEA Fellow, Fullbright Scholar, undisputed holder of the spaghetti eating world's record for twenty years.

What: Desert City Poetry Series' 04/05 season, Oh yeah.

When: this Saturday, September 18th, 8pm, 2004.

Where: Internationalist Books, 405 W. Main Street, Chapel Hill, NC, [REDACTED].

Why: "Children will read about the letters / that spell the world: fire & water, earth & air ... Every true image / continues the creation." "Knock your head against the ice. / Before it's too late / break through, look / you will see a miraculous world."

See you there.....

*Internationalist Books: <http://www.internationalistbooks.org>

*Desert City Poetry Series: <http://desertcity.blogspot.com>

*James Brasfield: <http://www.hup.harvard.edu/catalog/LYSCOL.html> and <https://www.bu.edu/agni/poetry/print/2002/56-lysheha.html>

*Joseph Donahue:

<http://versemag.blogspot.com/2004/08/new-joseph-donahue-poem.html>

[http://www.constantcritic.com/archive.cgi?](http://www.constantcritic.com/archive.cgi?rev=Jordan_Davis&name=Incidental%20Eclipse)

[rev=Jordan_Davis&name=Incidental%20Eclipse](http://www.constantcritic.com/archive.cgi?rev=Jordan_Davis&name=Incidental%20Eclipse)

Contact the DCPS: Ken Rumble: rumblek at bellsouth dot net

"THE ANATOMY OF NOSTALGIA"

by James Brasfield

The gray light that is dusk, the mist
that gathers at the end of August,
the sudden drop of warmth in the coming dark,
the stillness of an arclight over the dim road,
and farther still, lamplight at a window,

the curtains drawn--there, a woman
puts a small supper at the table, pours
flavored water from a crystal carafe,
an heirloom like a root toward the river.
The stewed apple slices have darkened from days
of floating in the green jar.

And the man pours himself a vodka,
the first of many, and cuts the bread.
Tomorrow remains so far off.
Its burdens are as yesterday's.

I know these things
from sitting at the table,
from walking the road. I know them
from a train passing through a town at night,
the wet streets, the dim station,
the streets again and another house

outside of town, the darkness everywhere
filling in the impossible space
a light is assigned, yet always a road
at dusk, the mist, the arclight
a hundred yards before the next,

and the road to a path through the forest,
a light at a window as if only
a light burned among the trees--
a candle on the chest of a corpse, at nightfall.

from In This Paradise
by Joseph Donahue

XXVIII

Are you the one whose
error has required you to be
a billow of moths, a sprig of gold
in the garden of a witch
a cut finger at the banquet,
the jewel forming from the blood
or the eel who says to the astonished boy
"I feel myself pierced and dispersed."

Any minute, you could be
the stag leading the lost soul,

or a spatter along a rail crying
out to your sister: "here I am."

Any minute you could be a lost spoon
or bones murmuring in the flowers:

"Some of us are in disguise,
& some of us have been eaten.

Some of us are touched by beauty
& cannot control our thoughts . . ."

Or ice glittering in the trees.
Or a gold leaf. Or a king walking

At evening through a blue orchard.
A moment ago, you were an old woman

with a fever, the ground opening at your feet,
hidden corridors aglow with torches.

Just now, you're a child hiding
in a house of murderers . . .

And do you glory in what you may yet be,
a hungry crow, a wisp of silk,

a cloud less than breath in a chill,
a village caked in volcanic ash?

Are you the whitening sky?
Are you robins at rest in a tree?

(They could be the wounds of Christ.)
Are your consonants a ring of clouds?

Are your vowels the dark hollows
where you look for your twin?

Are you the one locked inside
the tower of an evil will?

Are you the drunk suitor with
a blank map, set adrift in a boat?

Are you the true bride,
weeping in your collar of nettles?

If you break a branch, fall asleep in a tree,
will you be a snake until a beggar

cups water to your lips?
If you burn a gossamer veil,
or stain a peach-colored shawl,
or scatter the ashes in the ravine,
will you be a seed in a wind
flying across a desert?

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235. **St. Thomasino**

eratio postmodern poetry issue four, fall 2004 is online

Tue 14 Sep 2004

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eratio postmodern poetry issue four, fall 2004

<http://www.eratiopostmodernpoetry.com>

* poetic language *

Jack Foley

Amari Hamadene

Jake Berry

Aamir Aziz

Paul Hardacre

Jonathan Minton

Thomas Lowe Taylor

Hazak Brozgold

Laurie Price

AnnMarie Eldon

Eli Jones

Danielle Grilli

Sandra Simonds

Elizabeth Kate Switaj

Marcia Arrieta

Anne Boyer

Stan Mir

Dee Rimbaud

Jeff Harrison

Ian Randall Wilson

Skip Fox

Jesse Glass

Hugh Tribbey

Robert Furze

Brian Howe
Scott Keeney
Michael Estabrook
Nick E. Melville
Clayton A. Couch
Steve Timm

* bookshelf *

St. Thomasino reads Thomas Lowe Taylor

* the eratio gallery *

Nick Piombino
Catherine Daly
Mark Young
Jukka-Pekka Kervinen

edited by Gregory Vincent St. Thomasino

eratio appears for spring and fall and is always reading
read the guidelines before sending:

<http://www.eratiopostmodernpoetry.com/contact.html>

eratio postmodern poetry issue four, fall 2004

<http://www.eratiopostmodernpoetry.com>

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236. **Nate and Jane Dorward**

Early reading announcement

Tue 14 Sep 2004

Just thought I'd make a preliminary announcement for a reading next month:

Sunday, Oct. 24th, 3pm:
Tom Pickard and Jay MillAr

New Works Studio, 319 Spadina Avenue, 2nd floor.

The reading is free (donations for the readers are accepted). Further information at [REDACTED] or [REDACTED]. Mark it down in your calendar, & hope to see you there!

all best --N

Nate Dorward

109 Hounslow Ave, Willowdale, ON, M2N 2B1, Canada

 // www.geocities.com/ndorward/

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237. **Marc Nasdor**

Sept 17 Book Launch Party for "The Natashas"

Tue 14 Sep 2004

Hi All,

Those of you who live in, or will be visiting New York City this Friday, may want to attend this important book launch party at the Ukrainian Institute (corner of 79th St. & Fifth Avenue) at 7 pm. The book, "The Natashas" by Victor Malarek, includes an indictment of the Bush administration for its foot-dragging on the issue of international sex slavery and trafficking. My friend Roksolana Luchkan is organizing this event, and asked me to forward this press release.

Thanks, and I hope some of you can attend.

Marc Nasdor

From the press release: ----- On September 17th, 2004 at 7pm The Ukrainian Institute of America along with CAT-USA (Coalition Against Trafficking-USA), Amnesty International Firefly Project, PLAST Kurin Spartanky, Ukrainian National Women's League of America, National Council of Women/USA and World Federation of Ukrainian Women's Organizations is hosting a book launch for a very important book on human trafficking titled "The Natashas" by Canadian author and journalist Victor Malarek.

In his book Mr. Malarek describes chilling accounts of young women, sometimes only children being kidnapped or tricked into sexual trafficking. The book includes interviews with some of the victims of this widespread crime. Malarek talks about the United States's lack of a firm commitment on trafficking and their withdrawal from the Rome Statute which created the International Criminal Court in the Hague focused on prosecuting international crimes against humanity.

Malarek writes: "The Bush administration and the State Department appear content to dance a diplomatic tango with a host of nations that clearly have despicable records in dealing with trafficking of women and girls. On this issue, one thing must remain clear: there is no dance for rape."

From a review of the book by the UK's Guardian newspaper: "Malarek's book-takes us to auctions in Bosnia, where women are displayed naked on wooden

crates to be poked and prodded like livestock. He hears stories of rape, abuse and torture on a shocking scale."

The September 17th event will be the official US book launch and will be held at the Ukrainian Institute of America located on the corner of 79th Street and 5th Avenue in New York City. For further information about the event please contact The Ukrainian Institute at [REDACTED].

----- Born in Lachine, Quebec, in 1948, Malarek was taken into care in a children's home when he was nine due to an unstable family life which involved regularly witnessing his alcoholic father beat his mother in fits of drunken rage. As a teenager, he spent time in juvenile correction centers for petty crimes, but then decided to turn his life around and got a job as a copy boy on a Montreal magazine. From there Malarek went on to publish a best selling book "Hey Malarek" in Canada and on to his career as an investigative journalist for Toronto's Globe and Mail and CTV Television.

If you cannot attend this important event CAT-USA is taking donations to continue raising awareness in the US about the horrible crime of sexual trafficking. Coalition Against Trafficking (CAT-USA) is a New York-based non-profit volunteer organization committed to raising awareness about the sex trafficking of women and children from Ukraine, Central & Eastern Europe. Donations are tax deductible. To donate please call Roksolana Luchkan, Director of CAT-USA at [REDACTED] or email CAT-USA at [REDACTED]

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238. **Kevin Hehir**
public political art
Tue 14 Sep 2004

<http://www.freewayblogger.com/index.htm>

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239. **laura oliver**
Re: call for submissions- King of Mice Press
Tue 14 Sep 2004

Is there a deadline for submissions?

-Laura

Is your PC infected? Get a FREE online computer virus scan from McAfee® Security.
<http://clinic.mcafee.com/clinic/ibuy/campaign.asp?cid=3963>

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240. **Halvard Johnson**

Re: Defining "Precision" in Iraq

Tue 14 Sep 2004

Stephen--

I've been wondering lately whether anyone's keeping score as to how we (the US) are doing in terms of inflicting civilian casualties: i.e., who's ahead now Saddam or us? I suppose civilian casualties inflicted by the various insurgencies must be included on our side of the ledger, don't you?

Hal "America loves a successful sociopath."
 --Gary Indiana, *Three Month Fever*

Halvard Johnson

██████████
██████████

<http://home.earthlink.net/~halvard> <updated 9/8/04

On Mon, 13 Sep 2004 20:53:40 -0700, Stephen Vincent <██████████> wrote:

>

>

> This from the Tuesday Guardian (London):

>

> Ambulance torn apart in Fallujah as US launches 'precision' strikes

>

> From Patrick Cockburn in Baghdad

>

> 14 September 2004

>

> A plume of grey smoke billowed above Fallujah yesterday as the US military

> claimed they were making precision air strikes against insurgents in the

> city and local doctors said that civilians were being killed and wounded.

>

> The US army said its warplanes had bombed houses because it had intelligence

> about the presence of fighters loyal to Abu Musab al-Zarqawi, whom the US

> sees as the guiding hand behind many attacks on its forces.

>

> Dr Adel Khamis of the Fallujah General Hospital said at least 16 people were

> killed, including women and children, and 12 others were wounded. Video
film

> showed a Red Crescent ambulance torn apart by an explosion. A hospital

> official said the driver, a paramedic and five patients had been killed by

> the blast.

- >
- > "The conditions here are miserable - an ambulance was bombed, three houses
- > destroyed and men and women killed," said Rafayi Hayad al-Esawi, the
- > director of the hospital. "The American army has no morals."
- >
- > The US air force has claimed repeatedly since the invasion of Iraq in March
- > last year to be hitting hostile targets identified by US intelligence.
- > During the war it made 50 air strikes to kill senior members of Saddam
- > Hussein's regime some of which caused many civilian casualties. Only after
- > the war did US Defence officials admit that all the air strikes had missed
- > their target. On Sunday US helicopters fired rockets into a crowd in Haifa
- > Street in central Baghdad killing 13 people including an Al-Arabiya
- > television correspondent killed as he was reporting.
- >
- > The escalating violence in Iraq is putting in doubt the feasibility of
- > holding elections in January. The interim government has complete control of
- > only a few cities such as Najaf where the opposition has been routed by the
- > US army using its massive firepower. "Iraq is becoming fragmented like
- > Lebanon with each community having some power," said Ghasan Attiyah, an
- > Iraqi commentator.
- >
- > The US is now trying to reassert the authority of the interim government by
- > bombing and the use of its air power but this is making the 138,000-strong
- > US army in Iraq more unpopular by the day. High civilian casualties also
- > create a backlash and act as a recruiting sergeant for insurgents.
- >
- > Ironically one of the quietest cities in Iraq is Tikrit, Saddam Hussein's
- > home town, where the US army agreed with local tribal leaders not to fire
- > back with its artillery if it was mortared.
- >

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241. **Kevin Hehir**

Re: Defining "Precision" in Iraq

Tue 14 Sep 2004

try here:

<http://www.iraqbodycount.net/>

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242. **T_Martin**

Re: call for submissions- King of Mice Press

Tue 14 Sep 2004

Laura-

There's no deadline for submissions for the vole series. we hope that the series will be around for a long time, and will review submissions on a rolling basis. Our goal is to publish two books a year, but will consider more if we like more.

Thanks,

Tim Martin

kingofmicepress.blogspot.com

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243. **Michael Basinski**

Call for Papers

Tue 14 Sep 2004

CALL FOR PAPERS

POETRY STUDIES AREA

Popular Culture Association/American Culture Association PCA/ACA Conference 2005.

March 23 - 26, San Diego, California.

Being peripheral to academic poetics, all forms of small press poetry, visual, concrete, Fluxus, performance, sound and mail art poetry are forms of poetry supported by working poets. These forms are located in popular culture. Anyone interested in expounding on these various areas in a conference setting. Contact me.

And beyond the above, the below:

The Poetry Studies Area of the Popular Culture Conference is interested in paper abstracts on poets who have links to popular culture, past or present and also in subjects and areas that link poetry, poetics and popular culture. Also, we are very interested in panel proposals. Poetry and Popular Culture is a vast undefined and open area. Your definition of Poetry and Popular Culture will be respected. In the past panels and papers have engaged rock and roll; hip hop; Vietnam era poetry; the small press in the 1960s; the mimeo revolution; small press poets, e.g., Bukowski, d. a. levy, Lyn Lifshin, Gerald Locklin, A. D. Winans; etc.; women of the small press, entrepreneurial small press literary magazines and presses; poetry and TV, popular music and movies; spoken word and performance poetry; The Beats and popular culture; and Slam poetry and Indi-Culture and zines and zine/punk poetics. Be creative and define this area of

focus. Panels will consist of three or four individuals delivering papers, not to exceed fifteen to twenty minutes. There will be a brief period at each session for questions and conversation.

Complete and detailed information can be located at:
<http://www.h-net.org/~pcaaca/2005/>

If interested please send a brief paper abstract.
Deadline is November 1, 2004.

Send proposals for panels and abstracts to:

Michael Basinski, Curator
The Poetry/Rare Books Collection
420 Capen Hall,
SUNY at Buffalo, Buffalo, New York 14260
[REDACTED]

Please include your accurate/current addresses, phone number and email. All accepted proposals will be furnished with further information concerning conference registration, hotel accommodations and other pertinent information.

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244. **Alan Sondheim**
country of new york and then
Tue 14 Sep 2004

country of new york and then
new york new york what a wonderful town
we will leave the united states
the united states will dominate the world
<http://www.asondheim.org/finance.mpg>
<http://www.asondheim.org/dow.mpg>
<http://www.asondheim.org/intothedark.mpg>
we will apply FINANCE to our situation and then
measure it with the DOW jones index and then
hurtle INTO THE DARK of another world
bent by time and space /n
pray for the hurricane that it rusts our armor
ruins the infrastructure of luminous capital
hit hit hit hit hit
pray for innocent people ruin the rest
no i am generous and pray for everyone
even those rusted missiles out in the wilderness
but teach us humility

five thousand years ago gilgamesh died
happy birthday gilgamesh

—

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245. **juliana spahr**
chain 11: PUBLIC FORMS
Tue 14 Sep 2004

now available
Chain 11: PUBLIC FORMS

362 pages.

11: public forms
Editors' Note

As long as art is the beauty parlor of civilization, neither art nor
civilization is secure.

John Dewey, *Art as Experience*

The creation of art in public places requires the eye of a poet, the ear of a journalist, and the hide of an armadillo. By intention or consequence, this work illuminates the relationship between the institutions that shape and define American life and the people they serve. Richard Posner, *Intervention and Alchemy: A Public Art Primer*

Nobody knows who the public is or what it wants or needs.

David Antin

For the eleventh issue of Chain, we put out a call for work that addresses public forms. When we came up with the topic, we were thinking about what is commonly called public art (visual artworks that are publicly displayed and frequently supported by public funds), but also about various forms of art that happen outside of usual performance and publication contexts such as street art, political speeches, poster campaigns, architectural design, mail art, community theater, speaker s corners, poetry written for specific public occasions, etc. In other words, we wanted an issue that would investigate art that is created by/for communities or the public in its broader definitions.

We received an amazing array of materials that ask us to re-evaluate the ambient substance of our lives the forms and forums that surround us everyday. These for(u)ms include letters to the editor, web sites, eulogies, nodding hello, speech-making, occasional poems, anti-war signs, line marking on public streets, market research surveys, murals, text on truckbeds, protest marches, car alarms, surveillance cameras, aerial views, classified ads, t-shirts, graffiti

and graffiti-proofing, internet spam, stickers in phone booths, prophecies, billboards, eye-witness reports, architecture, internet discussion groups, call boxes, banisters, shadows, cemeteries, and train station flip signs. These everyday forms were accompanied by seemingly simple actions which have extraordinary cultural resonance, such as planting subversive signs in corporate sign groves, planting papaya seeds on public land in Hawaii, creating a giant footprint on a beach, or building a private office for a public telephone. And then there are the less simple actions, such as staging a city-wide play that enacts the dreams of the people of Lille, France; critiquing the politics behind the Capital of Culture competition in Europe; analyzing the debate over the World Trade Center memorial; or comparing the destruction of the Bamiyan Buddhas in Afghanistan to the toppling of the Saddam Hussein sculpture in Firdos Square.

The pieces here reference sites all over the world, from the Prostitution Tolerance Zone in Rotterdam, to the gutters of Valparaiso, to the Garden of Eden. But we have also included a number of reports from the field a kind of survey of the local public art that some of our readers find themselves admiring/rejecting/questioning. These reports cover the Dance Steps on Broadway in Seattle, a bench in Don Edwards San Francisco Bay National Wildlife Refuge, an Argentinean small press that makes books out of cardboard collected by the unemployed, signs on overpasses that cross I-495 in New England, the It's a Small World ride in Walt Disney World, the movement of elk in Rocky Mountain National Park, the empty buildings of Detroit, a surfer dude sculpture in Santa Cruz, and a mechanical beet collector in Loveland, Colorado.

--JO & JS

excerpts from this issue are available in pdf on the website.

<http://www.temple.edu/chain>.

excerpts available include:

Jules Boykoff & Kaia Sand, Southern Maryland Sign Project

Gaye Chan & Nandita Sharma, The Diggers: The Unmaking of Public Space

PIPA(Poetry Is Public Art), Report: Documents from the Archive

Michael Scharf with Douglas Rothschild & Alissa Quart, Report: At the Met

Gregory Sholette, REPOhistory's Civil Disturbances NYC: Chronology of a Public Art Project

Anne Waldman, Foxes in the Hen House

Ida Yoshinaga, Pacific (War) Time at Punchbowl: A Nembutsu for Unclaiming Nation

In a month or so we will put a pdf of the entire issue up for free for readers outside of North America.

special poetics list discount of \$10; just write "i saw de light" on your envelope and send it to

Chain
c/o Jena Osman
English Department
Temple University
10th Floor, Anderson Hall (022-29)
1114 West Berks Street
Philadelphia, PA 19122-6090

Please make your check out to Chain Arts. We do not charge extra for overseas orders. But we can only accept checks in U.S. \$ or cash (of any currency--send at your own risk). If you want to pay by credit card, please order from Small Press Distribution.

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246. **eleni stecopoulos**

New Brutalism Series: Dodie Bellamy & Eleni Stecopoulos, Sunday 9/19

Tue 14 Sep 2004

Please forward:

Dodie Bellamy and Eleni Stecopoulos

@ 21 Grand
449B 23rd St.
Oakland, CA 94612

Sunday, September 19th,
7-9 PM.
\$4.

<http://www.21grand.org/calendar.html>

FREE pop-up
blocking with the new MSN Toolbar - get it now! <http://toolbar.msn.click-url.com/go/onm00200415ave/direct/01/>

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247. **David A. Kirschenbaum**

***** Boog NYC Series STILL Wants Yr Non-NY Press *****

Tue 14 Sep 2004

Hi all,

The last call to add a few non-NY small presses to our d.a. levy lives series yielded three great ones--Palm Press (Los Angeles), a+bend press (Davis, Calif.), and Pavement Saw Press (Columbus, Ohio). I'm still looking to add at least two and perhaps as many as four presses.

Below is my post from a few weeks ago, which tells you a bit about the series. You can email me to [REDACTED] if you are interested in having your press take part or know of a press you think I should pursue.

as ever,
david

Hi all,

The first year of our non-NY Small Press series--d.a. levy lives: celebrating the renegade press--has gone real well. We were honored to present readings from:

Meritage Press (San Francisco/St. Helena, Calif.),

The Owl Press (Woodacre, Calif.)

Avec Books (Penngrove, Calif.)

CyPress (Cincinnati, Ohio)

above/ground press (Ottawa, Canada)

Chax Press (Tucson, Arizona)

Carve (Boston)

Braincase Press (Northampton, Mass.)

Combo (Providence, Rhode Island)

Talon Books (Vancouver, British Columbia)

The readings are on the first Thursday of each month at ACA Galleries at 529 W.20th St., 5th Flr. (bet. 10th and 11th avenues) at 6:00 p.m., and usually feature contributors from a press reading for 20-30 minutes and a musical act performing for 15-20 minutes, a break, and then 20-30 minutes more of readings and 15-20 minutes more of music.

The gallery operators are amazing folk and connected to the poetry community in that they're the son-in-law and daughter of the poet Simon Perchik. They provide wine and other beverages, cheese, and fruit for each reading, too. Oh yeah, no door either.

I'm booking our second season now. The rest of 2004 we'll have events from Co-nundrum (Chicago), Ambit (Baltimore), a 30th anniversary celebration for Kelsey Street Press (Berkeley, Calif.), and The Poker (Boston).

We still need some presses for the period of Feb.-May 2005. If you are interested, please backchannel me to [REDACTED]

thanks,
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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248. **Ishaq**
World-Crisis Web: Revolution is Bloody

Tue 14 Sep 2004

<http://www.world-crisis.com/>

Revolution is Bloody

"I believe as greater men before me have, that only with this mantra: "Be a friend to the oppressed and an enemy to the oppressor", of this - the inner and outer chant, can we Born an overstanding with the Knowledge made manifest from Saddiq to Shariati to Sadr to Khomanie & Khamanie, peace to our bruthas, Farrakhan to Nasrallah and Sistani. It is with this do I hope to add on to the strength of the house, and cipher the third degree of reality, that revolution is bloody so everyday is ashura. What else can an island boy do to destroy amerikkka...." Lawrence Ytzhak Braithwaite, aka Lord Patch, of New Palestine/The Hood, gives a powerful and strikingly original portrayal of life at the frontline between global imperialism and some of North America's poorest communities.

http://www.world-crisis.com/analysis_comments/766_0_15_0_C/

No Surrender No Retreat!!! "Intersections in Real Time"

<http://victoria.indymedia.org/news/2004/04/24950.php>

http://www.geocities.com/insurrectionary_anarchists/

___\

Stay Strong\

\

"Be a friend to the oppressed and an enemy to the oppressor" \
--Imam Ali Ibn Abu Talib (as)\

```
\
"This mathematical rhythmical mechanism enhances my wisdom\
of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam"\
--HellRazah\
\
"It's not too good to stay in a white man's country too long"\
--Mutabartuka\
\
"Everyday is Ashura and every land is Kerbala"\
-Imam Ja'far Sadiq\
\
http://resist.ca/story/2004/7/27/202911/746\
\
http://www.sleepybrain.net/vanilla.html\
\
http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date\
\
http://www.lowliferecords.co.uk\
\
}
```

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249. **David A. Kirschenbaum**

New Boog City Poetry Editor

Tue 14 Sep 2004

Hi all,

Our poetry editor, the righteous Carol Mirakove, has decided to step down. A hearty thanks to her for all her great work and ideas.

And now I'm excited to welcome Dana Ward on as Boog City's new poetry editor, effective with the November issue. Dana is the editor/publisher of one of my favorite presses, Cy Press, based in his home of Cincinnati. He also has work which has recently appeared or is forthcoming in Aufgabe, Bird Dog, The Tiny, and A Very Small Tiger.

as ever,
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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250. **Tim Peterson**

The Analogous Series: Sawyer-Laucanno, Pruitt, and Watkins

Tue 14 Sep 2004

The Analogous Series presents:

* * *

Christopher Sawyer-Laucanno, Patricia Pruitt, and Ben Watkins

<http://analogous.net/sawyerlaucannopruittwatkins.html>

September 18, 5 PM

77 Massachusetts Ave, room 1-190, Cambridge, MA

* * *

Christoper Sawyer-Laucanno

will give a talk from his new book on the visual poetry of e.e.cummings

Patricia Pruitt and Ben E. Watkins

will show text/image collaborations they have done together and with Chris.

* * *

Christoper Sawyer-Laucanno's books include *An Invisible Spectator: A Biography of Paul Bowles*; *The Continual Pilgrimage: American Writers in Paris, 1944-1960*; the poetry chapbook, *Les Mots Anglais*, and most recently, *E.E. Cummings: A Biography*, which will be published in October. He is also a translator and a painter. His visual work has graced the covers of literary mags, and he has collaborated as a poet with Ben Watkins, and as a painter with Patricia Pruitt and Joseph Torra. He has taught writing at MIT since 1982. .

Patricia Pruitt's work has appeared most recently in a chapbbook entitled *Windows*, (Pressed Wafer,2002). She is currently working with Ed Foster of Talisman Books to organize a poetry festival in Western Massachusetts in May or June 2005.

Ben E. Watkins is a free-lance photographer who lives and works in Boston. He has exhibited widely over the past 15 years. His work has been on the covers of books by Jim Behrle, Cydney Chadwick, Thom Gunn, August Kleinzahler, Joseph Lease, Keith Waldrop , and many others. He has published collaborations with

Ed Barrett, Norma Cole, W. S. Di Piero, Lee Harwood, Fanny Howe, Michael Palmer, and Christopher Sawyer-Lauçanno.

* * *

The Analogous Series is curated by Tim Peterson ([REDACTED])

Fall Schedule available at <http://analogous.net/fall2004.html>

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251. **Alan Sondheim**

graphic display of text-scan configuration for productionwork

Tue 14 Sep 2004

graphic display of text-scan configuration for productionwork

<http://www.asondheim.org/textscan1.png>

<http://www.asondheim.org/textscan2.png>

<http://www.asondheim.org/textscan3.png>

<http://www.asondheim.org/textscan4.png>

<http://www.asondheim.org/textscan5.png>

<http://www.asondheim.org/textscan6.png>

<http://www.asondheim.org/textscan7.png>

—

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252. **Bill Berkson**

BERKSON SIGNS

Wed 15 Sep 2004

Book Signing Party

Bill Berkson

THE SWEET SINGER OF MODERNISM

& OTHER ART WRITINGS

QUA BOOKS, 2004

Cover art by Alex Katz

Friday, October 1, 2004

5-7 p.m.

CUE ART FOUNDATION

511 West 25th Street

New York, NY

[REDACTED]

"Bill Berkson's Sweet Singer of Modernism is an indispensable text for anyone interested in late-twentieth-century culture. As a poet and critic of these times, as a witness and intimate participant, Berkson writes out of his own taste and experience, but never about it. His devotion to the seriousness and importance of his subjects is the very essence of modesty and felicity. As a consequence, his most casual opinion bears the weight of thoughtful moral authority. This is a wonderful book." Dave Hickey

[↑ Contents](#)

253. **Steve Dalachinsky**
Re: bifidious anthropicus suc-hy
Wed 15 Sep 2004

hey i took that one personally
rim
what i hoped it would be
trim
what i thought it would be
brim
what i knew it would be
grim
what i feared it would be

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254. **Steve Dalachinsky**
Re: call for submissions- King of Mice Press
Wed 15 Sep 2004

good question is there and how does one submit? etc

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255. **Roger Day**
the crystal onion
Wed 15 Sep 2004

http://chak.org/pages/onion/bush_nightmare.html
Roger

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256. **furniture_press**

two imagist poems for steve dalachinsky

Wed 15 Sep 2004

here's two poems for steve dalachinsky:

imagist poem 1

to be continued
in the mind's eye

imagist poem 2

in case of elevator
do not use fire

--

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257. **Dodie Bellamy**

New Brutalism Reading Series: Eleni Stecopoulos and Dodie Bellamy Read! Sept 19th

Wed 15 Sep 2004

Dodie Bellamy and Eleni Stecopoulos

Read!

@ 21 Grand

449B 23rd St.

Oakland, CA 94612

Sunday, September 19th,

7-9 PM. \$4.

This month features Dodie Bellamy and Eleni Stecopoulos.

Bellamy is celebrating the release of her new collection of stories, *Pink Steam*. Railroad buffs know "pink steam" as the first blast from a newly christened steam engine, which appears pink as it spews out rust. And now *Pink Steam*, the book, reveals the intimate secrets of Dodie Bellamy's life--sex, shoplifting, voyeurism, writing. In *Pink Steam*, Bellamy writes, "Anya flirted with the DJ as usual. I propped a pillow against the wall, leaned back in my bed and lit a cigarette, comforted by her high bell-like giggles. 'You're some far-out chick,' the DJ punned. 'Rapping with you's like taking a hit of acid with a sinsemilla chaser!'

Anya's voice deepened, thickened like storm clouds. 'Drugs and cigarettes burn holes in your aura,' she declared. 'Holes where demons burrow!'" Dodie's work has been widely anthologized and has appeared in, among others, the anthologies *Pills, Thrills, Chills and Heartache*, *The Best American Erotica 2001*, *High Risk*, *The Art of Practice: 45 Contemporary Poets*, *A Poetics of Criticism*, *The New Fuck You*, *Primary Trouble*, and *Moving Borders: Three Decades of Innovative Writing by Women*. One of the original "New Narrative" writers of the early and mid 80's, Dodie has worked hard to bring together the sometimes disparate paths of art, poetry and the novel, including a triumphant five-year stint as director of the seminal San Francisco writing lab, *Small Press Traffic*. She has written often and vividly on contemporary literature, transgression, feminist and queer theory, AIDS and body issues. She is currently working on *The Fourth Form*, a multi-dimensional sex novel. Dodie lives in San Francisco with the writer Kevin Killian and Blanche the cat. With Kevin she edits the San Francisco-based writing/art zine they call *Mirage #4/Period[ical]*.

Eleni Stecopoulos has published poetry and essays in journals including *Open Letter*, *ecopoetics*, *Chain*, *Rampike*, and *Zazil*; work is forthcoming from *Mirage #4 Period(ical)*. She is seeking a publisher for a hybrid book which charts connections between writing, energy medicine, autoethnography, Artaud. Stecopoulos's work is infused with Greek, French and other languages, as it engages the pleasures that result from such semantic overlapping: "It is the job of the linguist to simulate intimacy. / My grief is like my hair / The women who listen along my body carry messages."

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258. **Cyrill Duneau**
solipsism

Wed 15 Sep 2004

(169.254.1.0 - 169.254.254.255)

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259. **Stephen Vincent**
Adorno/Beethoven

Wed 15 Sep 2004

"It is subjectivity that forcibly brings the extremes together in the moment, fills the dense polyphony with its tensions, breaks it apart with the unisono, and disengages itself, leaving the naked tone behind; that sets the mere phrase as a monument to what has been, marking a subjectivity turned to stone. The caesuras, the sudden discontinuities that more than anything else characterise the very late Beethoven, are those moments of breaking away; the work is silent

at the instant when it is left behind, and turn its emptiness outward." - Adorno, quoted in 'Thoughts on the Late Style', Edward Said, London Review of Books, 5 August 2004, p3.

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260. **Alan Sondheim**

the uh recent greatest hits and a hit

Wed 15 Sep 2004

the uh recent greatest hits and a hit
the uh in case you missed
and uh a new one

[on Election Day] then the danger is that we'll get hit USA again"

hit hit hit hit hit

<http://www.asondheim.org/hit.mov>

<http://www.asondheim.org/signal.mov> <http://www.asondheim.org/outcrop.mov>

<http://www.asondheim.org/mono2.jpg> <http://www.asondheim.org/cseahare.mov>
(greatly compressed)

<http://www.as.wvu.edu:8000/clc/Members/sondheim/innocents.mov>

<http://www.as.wvu.edu:8000/clc/Members/sondheim/fins.mov>

<http://www.asondheim.org/cseahare.mpg>

<http://www.asondheim.org/natural.mp3>

<http://www.asondheim.org/aftershock.mov>

<http://www.as.wvu.edu:8000/clc/Members/sondheim/rhinegold.mov>

<http://www.as.wvu.edu:8000/clc/Members/sondheim/americaness.mov>

<http://www.asondheim.org/archi35.jpg>

<http://www.asondheim.org/groundzero.jpg> stormtroops stormtroops

<http://www.as.wvu.edu:8000/clc/Members/sondheim/deadiniraq.mp4>

<http://www.asondheim.org/technoloss.jpg>

<http://www.asondheim.org/technoloss2.jpg>

<http://www.asondheim.org/technoloss3.jpg>

<http://www.asondheim.org/technoloss4.jpg>

<http://www.asondheim.org/photoghoul.jpg>

<http://www.as.wvu.edu:8000/clc/Members/sondheim/lb.wav>

<http://www.asondheim.org/oppose16.jpg>

<http://www.asondheim.org/oppose18.jpg>

<http://www.asondheim.org/oppose23.jpg>

<http://www.asondheim.org/oppose24.jpg> LOVING DECREED IN

<http://www.asondheim.org/hurricane.mov> HIS I IN GOD

<http://www.as.wvu.edu:8000/clc/Members/sondheim/runds.avi>

<http://www.asondheim.org/cruxbone.jpg>

<http://www.asondheim.org/cruxflesh.jpg>
<http://www.asondheim.org/nschelling.jpg>
<http://www.asondheim.org/finance.mpg> <http://www.asondheim.org/dow.mpg>
<http://www.asondheim.org/intothedark.mpg>
<http://www.asondheim.org/textscan1.png>
<http://www.asondheim.org/textscan2.png>
<http://www.asondheim.org/textscan3.png>
<http://www.asondheim.org/textscan4.png>
<http://www.asondheim.org/textscan5.png>
<http://www.asondheim.org/textscan6.png>
<http://www.asondheim.org/textscan7.png>

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261. **Steve Evans**

UMaine New Writing Series Fall 2004

Wed 15 Sep 2004

The fall schedule for the University of Maine's New Writing Series is now online at

<http://www.thirdfactory.net/nws-fall2004.html>

UMAINE NEW WRITING SERIES FALL 2004

21 September

MARJORIE WELISH > 4:30 Soderberg Auditorium

30 September

FANNY HOWE > 8PM Neville 100

07 October

COLE SWENSEN > 4:30 Soderberg

19 October

TONY LOPEZ > & GEOFFREY YOUNG > 4:30 Neville 100

29 October

TOMSON HIGHWAY > 5PM Minsky Recital Hall

04 November

ALICE NOTLEY > 8PM Minsky Recital Hall
week-long residency begins 1 November

18 November

DEVIN JOHNSTON > & ANDREW JORON > 4:30 Soderberg

All poetry events are free and open to the public.

The New Writing Series is supported by the English Department of the University of Maine, the National Poetry Foundation, the Honors College, and grants from the Cultural Affairs Committee.

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262. **Anny Ballardini**

Narcissus' Works

Wed 15 Sep 2004

I am finally announcing my Pic-pOmBlog, few pOms but some pics,

Narcissus' Works is on at:

<http://annyballardini.blogspot.com>

What might be most interesting is a photo of Mary de Rachewiltz, Ezra Pound's daughter and wonderful host I met last night at Brunnenburg where she lives, on the occasion of the concert:

Voices and Piano - Part on Ezra Pound and other voices

(Bertolt Brecht, Guillaume Apollinaire, Lech Walesa, Pier Paolo Pasolini, Bonnie Barnett, Morton Feldman, Hanna Schygulla, Gertrude Stein, Ezra Pound, Agnes Gonxha Bojaxiu- Mother Theresa, and Mao Tse-Tung)

with Nicolas Hodges, piano, composed by Peter Ablinger (also present).

It was a cold, dark and rainy night, which brought to a very intimate evening.

Anny Ballardini

<http://www.fieralingue.it/modules.php?name=poetshome>

The aim of the poet is to awaken emotions in the soul, not to gather admirers.

Stalker, Andrei Tarkovsky

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263. **Caroline Crumpacker**

The Bilingual Reading Series starts again

Wed 15 Sep 2004

Hello all,

Here's hoping your summer was inspirational, that you survived the RNC and are ready to hear some poetry from other places and other times...

the bilingual reading series is starting up again and we hope you'll join us...

Sunday (September 19) at 4:00 PM

Christophe Fiat

with translation by Samuel Jamier

and

Eugene Ostashevsky

reading his translations from the Russian

all this marvelousness, and more

at

The Bowery Poetry Club

located at

308 Bowery (btwn. Bleecker & Houston)

www.bowerypoetry.com or 

Admission is \$6/full bar and snacks available

Eugene Ostashevsky is the editor and translator, with Matvei Yankelevich, of OBERIU: Russian Absurdism, 1926-1941 (forthcoming from Northwestern UP) and Alexander Vvedensky's A Certain Quantity of Poems (forthcoming from Green Integer). His translations of the Russian Absurdist won the 2003 Wytter Bynner Poetry Translation Fellowship.

Christophe Fiat lives in Paris. Four years ago he resigned as professor of philosophy in order to dedicate himself to literature and performance. His writing and his reading/performance take inspiration from pop culture, including rock music and comic books, as well as cultural theory and philosophy. He composes poetry with an electric guitar and adds electronic music. He runs the literary magazine Mission impossible (: MI.com.) and has published ten books of poetry including Radiopopeye (CNEAI, Galerie Maisonneuve, Les Presses du réel, 2003), Qui veut la peau de Harry ? (Inventaire / Invention, Paris, 2004) and Poème épique, une aventure de Batman à Gotham City (Éditions Al Dante, Paris, 2004).

a little Fiat sample:

from EPIC POEM

At this hour

Batman is in gotham city

Tomorrow batman will be far from here

Tomorrow batman will leave gotham city

In his batmobile

Until that time today

It is very hot

Under the light of the batlogo

That illuminates the night

Of the town of gotham city

When the police of gotham city need batman the police of gotham city activate
the light reflectors that draw batman's logo in the dark night of gotham city

Then the sky in the black night of gotham city takes on the color of a television
screen

In gotham city batman says that he has a batmobile because technology is the
environment

The sky has the color of a television screen

In gotham city batman says that he has a batcopter because technology is the
environment

The sky has the color of a television screen

In gotham city batman says that he has a batcave because technology is the en-
vironment

The sky is a television screen

In gotham city batman says that his real name is not "batman" but that
his

real name is "bruce wayne" because technology is the environment

Because the sky

Of gotham city

Is a television screen

Batman's batlogo that is drawn

In the black night

Of gotham city

Is a publicity spot

For the police of gotham city

And for the millionaire bruce wayne

Who calls himself Batman

Batman!

Batman!

Batman!

Batman!

If you want to be off this email list, just say so...

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264. **Alan Sondheim**

emperative

Wed 15 Sep 2004

emperative

you've read about nietzsche and his sister

you've heard of tokyo panty dispensers

you've wondered about amerikan firearms

<http://www.asondheim.org/fung.mov>

wonder no more

—

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265. **Shaun Smith**

Ian Hamilton Finlay Book

Wed 15 Sep 2004

Hello, My name is Shaun Smith and I'm currently working on my Master's Thesis at Western Kentucky University. My topic is Ian Hamilton Finlay and I'm looking primarily into his use of collaboration and his shift in form. I've included a few questions (mostly the kind I'm looking to answer myself) on which I would like some expert opinions. Most answers will more than likely be quoted in my thesis. Unfortunately, or maybe fortunately, Finlay doesn't have massive volumes of research dedicated to his work, so I figured the best way to go about getting answers to my questions would be just asking directly...any answers you can give me will be a great help to me. I also have more questions, just in case you feel talkative, let me know and I can send them as well. Thanks in advance, Shaun and without any further ado, the questions:

Did Finlay really escape the poetic frame with his garden?

Some of Finlay's images (such as the birds landing on the aircraft carrier feeder, tanks in the woods, machine guns on classic statues) seem surrealist...what makes them not so?

Finlay talks about his poetry moving back toward "the pure"...what do you think about this idea?

Was Finlay's move from concrete poetry to works such as his garden a move out of disgust with the movement or a broad extension of poetic and syntactical liberation?

Finlay talks about "harmony" in his works between nature and created works and also classical imagery with modernity...do you believe this is assisted by his collaborative efforts?

Does Finlay's collaboration with skilled artisans enrich the poetic process or hinder the outcome?

Other collaborative works function within a "code" to ensure a more unpredictable outcome, yet Finlay's collaborative works work toward a specific goal...which is more poetically pure?

Finlay's work can represent a move back toward the classical idea of "poesis" moreso than poetry, was this a way to liberate the words from the page or can it be seen as a step toward liberating poetry from the highly educated and into the hands of any who can create?

Check out Election 2004 for up-to-date election news, plus voter tools and more!
<http://special.msn.com/msn/election2004.armx>

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266. **Minky Starshine**

a question of fire

Wed 15 Sep 2004

Who wrote:

three fireman in the rain
smoking

?

(And if you know, have I quoted it correctly)?

I might have dreamt this on a bus in Seattle.

From: Poebot, Minky Starshine, Deborah Poe, Bee yatch

To: You and you and you

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

From: UB Poetics discussion group [mailto:██████████]

On Behalf Of furniture_press

Sent: Wednesday, September 15, 2004 9:45 AM

To: ██████████

Subject: two imagist poems for steve dalachinsky

here's two poems for steve dalachinsky:

imagist poem 1

to be continued
in the mind's eye

imagist poem 2

in case of elevator
do not use fire
--

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267. **Haas Bianchi**

***New ON CHICAGOPOSTMODERNPOETRY.COM BOOK AND
CHAPBOOK REVIEWS***

Wed 15 Sep 2004

COME ONE COME ALL

THE FOLLOWING BOOK AND CHAPBOOK REVIEWS ARE NOW LIVE ON
CHICAGOPOSTMODERNPOETRY.COM

Peter Gizzi- Some Values of Landscape and Weather

Stacy Szymaszek-Mutual Aid

Jen Bervin-NETS

Mark Tardi-Euclid Shudders

Lisa Jarnot-Black Dog Songs

Hermine Meinhard-Bright Turquoise Umbrella

6x6 # 8 Various Authors

Bank Book-Laura Sims

City/Temple-Mark Lamoureux

Also check out the updated Chicago reading calendar for Sept/OCT/November

Raymond L Bianchi

chicagopostmodernpoetry.com/

collagepoetchicago.blogspot.com/

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268. **Jonathan Penton**

cats and bunnies do dirty things

Wed 15 Sep 2004

Recently posted at www.unlikelystories.org, check out new multimedia material:

Two songs by Trousers, with lyrics by Joseph O'Leary
Nine unsettling images by David Aronson
A short film by SamBakZa

Typos

Check out the call for submissions below, and pay no attention to the President behind the curtain.

--

Jonathan Penton
<http://www.unlikelystories.org>

LAST CALL FOR SUBMISSIONS:

In mid-October, www.unlikelystories.org will be running a special U.S. Elections Issue. We are inviting all current subscribers and past and current contributors to [unlikelystories.org](http://www.unlikelystories.org) who are US citizens to let us know what you will be doing on election day. We hope to publish a large range of opinions, ideas, and plans. Who will you be voting for, and why, or why will you abstain?

Other sorts of submissions on the US elections will be welcome from anyone for that issue, and there will be unthemed issues in September and November. Please see <http://www.unlikelystories.org/submit.shtml> for our regular guidelines, and please see our message board at <http://www.unlikelystories.org/phpbb2/> for more calls for submissions.

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269. **Alan Sondheim**

the big picture

Thu 16 Sep 2004

the big picture

<http://www.asondheim.org/bigpicture.jpg>

it is all here

since you will delete me quick you will not find out

the big picture

that is ok i can live with that

but it is

the big picture nonetheless and it is all here

—

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270. **Steve Dalachinsky**

Re: a question of fire

Thu 16 Sep 2004

i wroteth the line that goeth WAKE UP LADY YOUR KID"S ON FIRE
and another that went IT WAS NOT MY LIFE THAT WAS ON FIRE
BUT THE WORLD"S
AROUND
and..... a dog in the rain one is like the other

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271. **Steve Dalachinsky**

Re: two imagist poems for steve dalachinsky

Thu 16 Sep 2004

who wrote these??

flows

music moves

around

the

room

like furniture

the screen empties

fills

the dancer's nipples

crushed

the

fl--r

light sweats

the

cello

is

linked

to

it's

woman

the laptop

noises

insectitudes
of everpresences
then she throws herself
about
like
furniture
like
images flickering
on the
once empty
skin

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272. **Jerrold Shiroma [duration press]**
johnny ramone...

Thu 16 Sep 2004

& another Ramone dies...

[http://olympics.reuters.com/newsArticle.jhtml?
type=entertainmentNews&storyID=6249867](http://olympics.reuters.com/newsArticle.jhtml?type=entertainmentNews&storyID=6249867)

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273. **Tenney Nathanson**
contact info for: Jena Osman, David Levi-Strauss, Pamela Lu

Thu 16 Sep 2004

looking for email or other good contact info for

Jena Osman, David Levi-Strauss, Pamela Lu

(for pog invites)

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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274. **Shankar, Ravi (English)**

Reading in New Haven, CT Friday, Sept. 17th, 7:00 pm

Thu 16 Sep 2004

WORD of MOUTH, the monthly reading series @ ARTS + LITERATURE LABORATORY, invites you to a reading with poets David Cappella and Ravi Shankar. Friday, September 17th at 7pm

A teacher and a poet, David Cappella is a member of the English department at Central Connecticut State University. He is the co-author with Baron Wormser of *Teaching the Art of Poetry: The Moves* (Lawrence Erlbaum Associates, Inc., 2000) and of *A Surge of Language: Teaching Poetry Day to Day* (Heinemann, 2004). He was the resident teacher at The Frost Place Teacher Seminar in 2003. He has presented workshops on teaching poetry throughout the United States. His poems have appeared *The Connecticut Review*, *Diner*, *The Newbury Review* and other journals.

Ravi Shankar is poet-in-residence at Central Connecticut State University and the founding editor of the online journal of the arts, <http://www.drunkenboat.com>. His first book *Instrumentality*, was published by Word Press in May 2004. His work has previously appeared or is forthcoming in such places as *The Paris Review*, *Poets & Writers*, *Time Out New York*, *Gulf Coast*, *The Massachusetts Review*, *Descant*, *LIT*, *Crowd*, *The Cortland Review*, *Catamaran*, *The Indiana Review*, *Western Humanities Review*, *The Iowa Review*, *Smartish Pace*, and the *AWP Writer's Chronicle*, among other publications. He has read at such venues as The National Arts Club, Columbia University, KGB, and the Cornelia Street Café, has held residencies from the MacDowell Colony, Ragdale, and the Atlantic Center for the Arts, has served on panels at UCLA, Poet's House, South-by-Southwest Interactive/Film Festival, and the AWP Conference in Baltimore, been a commentator for NPR and Wesleyan radio, reviews poetry for the *Contemporary Poetry Review* and is currently editing an anthology of South Asian, East Asian, and Middle Eastern poetry. You can read an interview with him at: <http://jacketmagazine.com/16/dev-iv-shank.html>.

As usual, an open mic will start the evening. ARTS + LITERATURE LABORATORY 5 Edwards Street, New Haven CT

For more information, log on to www.allgallery.org or call [REDACTED].

Ravi Shankar
Poet-in-Residence
Assistant Professor
CCSU - English Dept.



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275. **Ishaq**
Re: solipsism
Thu 16 Sep 2004

cool

Cyrill Duneau wrote:

(169.254.1.0 - 169.254.254.255)

___\
Stay Strong\
\

"Be a friend to the oppressed and an enemy to the oppressor" \
--Imam Ali Ibn Abu Talib (as)\

\

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

"It's not too good to stay in a white man's country too long"\
--Mutabartuka\
\

"Everyday is Ashura and every land is Kerbala"\
-Imam Ja'far Sadiq\
\

<http://resist.ca/story/2004/7/27/202911/746>\

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

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

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

\

}

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276. **Alan Sondheim**

really silly transformation of out of control ir pda dump

Thu 16 Sep 2004

really silly transformation of out of control ir pda dump

507 \! . \: Ceyeu Ctime HancomMobileWord HancomPreunterViewer
MAKEDEV \[\[\[]] abook addgroup addreuubook adduuer aliau apm apmd ap-
pearance appukey ar arp auh at atd automount awk backgammon back-
upreutore badblocku bauenname bauh bg bind break builtin buuybox buzzme
calculator calculon cardctl cardmgr caue cat cc cd chat chattr chgrp chkfont
chkmntuh chmod chown chroot chvt citytime clear clock command compgen
complete conuoletype continue cp cut date datebook dc dd deallocvt debugfu
declare delgroup deluuer depmod df dhcpcd dhcpd dialog dig diru diuown
dmeug dnudomainname do doctorz done doufuck dpkg dpkg-deb du dump_ciu
dumpe2fu dumpkmap dutmp e2fuck e2label echo egrep elif elue elviu embed-
dedkonuole enable env euac eval evm exec exit export expr falue fbuet fc fd-
fluuh fg fgrep fi figlet figliut figmagic filebrowuer find for free freeramdiuk fuck
fuck.ext2 fuck.ext3 fuck.minix fuck.mudou fuck.vfat ftl_check ftl_format ftp
function fuuer gawk gawk- genkuymu getkey getoptu getty go gomoku grep
guigrep gunzip gutenbrowuer gzip h halt hancomuheet hauh head help help-
browuer hiutory houtid houtname hotplug hwclock id ide_info if ifconfig ifport
ifuuer igawk imagej in in.telnetd inetd init initlog inumod inumod_kuymooppu_-
clean inutalldir.uh ipkg ipkg-compare-veruionu ipmaddr iptunnel irattach irrecv
jmx-link jmx-remove jobu jumlix juutreader kalluymu kani kernelveruion kill kil-
lall killall5 kiumet kiumet_client kiumet_hopper kiumet_monitor kiumet_qt ki-
umet_uerver kiumet_unmonitor klogd kpengine kuymu l laut lautb launch
length leuu leuuecho leuukey let light-and-power ln loadacm loadfont loadkmap
local logger login logname logout lu luattr lumod makedevu mc md5uum meug
mii-tool mindbreaker mineuweep mkdir mkdoufu mke2fu mkfifo mkfu.ext2 mk-
fu.minix mkfu.mudou mkfu.vfat mklout+found mknod mkuwap mktemp modinfo
modprobe more mount mpegplayer mt mtr mv nameif nc neocal netuetup netu-
tat netwizard network nice notimplemented nulookup nwepgen oncheck opera
p pack_ciu pauuwd patience pcbbackup.uh pcinitrd perl perldoc pftp pgawk
pgawk- pico pidof ping plipconfig popd poweroff pppd ppplogin printf
probe(arg: 1) \! . \: Ceyeu Ctime HancomMobileWord HancomPreunterViewer
MAKEDEV \[\[\[]] abook addgroup addreuubook adduuer aliau apm apmd ap-
pearance appukey ar arp auh at atd automount awk backgammon back-
upreutore badblocku bauenname bauh bg bind break builtin buuybox buzzme
calculator calculon cardctl cardmgr caue cat cc cd chat chattr chgrp chkfont
chkmntuh chmod chown chroot chvt citytime clear clock command compgen
complete conuoletype continue cp cut date datebook dc dd deallocvt debugfu
declare delgroup deluuer depmod df dhcpcd dhcpd dialog dig diru diuown

dmeug dnudomainname do doctorz done doufuck dpkg dpkg-deb du dump_ciu
dumpe2fu dumpkmap dutmp e2fuck e2label echo egrep elif elue elviu embed-
dedkonuole enable env euac eval evm exec exit export expr falue fbuet fc fd-
fluuh fg fgrep fi figlet figliut figmagic filebrowuer find for free freeramdiuk fuck
fuck.ext2 fuck.ext3 fuck.minix fuck.mudou fuck.vfat ftl_check ftl_format ftp
function fuuer gawk gawk- genkuymu getkey getoptu getty go gomoku grep
guigrep gunzip gutenbrowuer gzip h halt hancomuheet hauh head help help-
browuer hiutory houtid houtname hotplug hwclock id ide_info if ifconfig ifport
ifuuer igawk imagej in in.telnetd inetd init initlog inumod inumod_kuymooppu_-
clean inutalldir.uh ipkg ipkg-compare-veruionu ipmaddr iptunnel irattach irrecv
jmx-link jmx-remove jobu jumlix juutreader kalluymu kani kernelveruion kill kil-
lall killall5 kiumet kiumet_client kiumet_hopper kiumet_monitor kiumet_qt ki-
umet_uerver kiumet_unmonitor klogd kpengine kuymu l laut lautb launch
length leuu leuuecho leuukey let light-and-power ln loadacm loadfont loadkmap
local logger login logname logout lu luattr lumod makedevu mc md5uum meug
mii-tool mindbreaker mineuweep mkdir mkdoufu mke2fu mkfifo mkfu.ext2 mk-
fu.minix mkfu.mudou mkfu.vfat mklout+found mknod mkuwap mktemp modinfo
modprobe more mount mpegplayer mt mtr mv nameif nc neocal netuetup netu-
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277. **Joe Brennan**

Putin Adopts the American Model:

Thu 16 Sep 2004

Click here: The Assassinated Press

Putin Adopts the American Model:

Goes One Better than Bush/Cheney:

Moves to Tighten Kremlin's Grip:

Russian President's Plan Would Abolish Regional Elections in Effort to Thwart
Freedom:

"We Have Much to Learn from Our Ruskie Brothers," says Cheney:

By BLADIMIR TOOTIN

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.

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating impression as such a moment is that something that may pass for a prescribed good; information addresses and captures impotent crowds to whom it is poured

forth like a liquor that leaves them dazed as they move toward the slaughter house.

One might even ask if one would allow the cataclysm to occur without first giving free reign to this hubbub of voices...."

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278. **Poetry Project** ***Events at the Poetry Project***

Thu 16 Sep 2004

The FALL CALENDAR: <http://www.poetryproject.com/calendar.html>

People¹s Opera presents The Workshop from ³Hell²

An Opera in one act

Libretto by poet and former presidential candidate Eileen Myles

Wednesday, Sept. 22 & 29 at 8 pm

The Poetry Project at St. Mark¹s Church

Admission available at door, no reservations required

\$8, \$7 students/seniors, \$5 members

FOR ALL PRESS INQUIRIES PLEASE CONTACT

Miles Champion at [REDACTED] [REDACTED]

The New York production is a benefit for
the Poetry Project at St. Mark¹s Church
2nd Ave & E 10 St.

Libretto by Eileen Myles

Score by composer and recording artist Michael Webster

Directed by Simon Leung

Sets by Beth Stephens

Costumes by Milena Muzquiz

Lead singers: Juliana Snapper, Kevin St. John, Scott Graff

Loosely based on Dante's Inferno, Hell is an opera about public speech, corporate silence, global politics and poetry.

This production is making stops in Los Angeles and San Francisco, finally landing in Tijuana in Fall 2004

to take part in the public conversation about who rules America.

See ³Hell² on Oct. 16th at the UCLA Hammer

Oct. 21st at the Yerba Buena Center, SF

Oct. 31st at CECUT in Tijuana

WRITING WORKSHOPS

SURREALISM AND THE RADICAL IMAGINATION JANET HAMILL

Tuesdays at 7pm: 5 sessions begin October 12th ³Surrealism and the Radical Imagination² will examine the complex nature of imagination and its elements - illusionism, unreality, appearance, magic, phantasm, fancy etc. - and the capacity of imagination to mediate between the world of objective phenomena and subjective experience. The workshop will look into the preoccupation of the Romanticists with imagination and the sublime, the importance of the image to the Symbolists, and the revolution brought about by the Surrealists to liberate poetic imagination and take it to the realm of the marvelous. Through means of Surrealist games and methods, participants will be encouraged to cultivate their own imaginations and enhance their imaginative writing skills. A desire to rescue poetry from some of its present unimaginative abuses is the only requirement.

Janet Hamill has authored 4 books, most recently Lost Ceilings, a collection of prose poems. A second CD of words and music, in collaboration with the band Moving Star, is slated for release in early 2005.

BRAINLINGO: WRITING THE VOICE OF THE BODY EDWIN TORRES

Tuesdays at 7pm: 5 sessions begin November 30 As artists we create our own communication, how we listen affects how we speak, how we see our language affects how our voice is heard. Where the senses meet each other is where poetry can begin. This workshop will be an active creative laboratory that will explore how we communicate by exercising the languages inside us. This is an active writing workshop requiring a bottomless well and an open mind.

Edwin Torres¹ books include The All-Union Day Of The Shock Worker, Fractured Humorous, I Hear Things People Haven't Really Said, and his CDs Holy Kid (Kill Rock Stars) and Novo (www.oozebap.org). He is co-editor of

Rattapallax and has a show on PS.1's internet-radio station (www.wps1.org) called LIVE NUDE RADIO THEATER.

WRITING IN THE STEPMOTHER TONGUE OZ SHELACH

Thursdays at 7pm: 10 sessions begin October 14th Many of us today write in English without being at home. A disability? An advantage? How and when to adapt, defy, write with an accent, subvert, merge in, stand out? We'll play games devised by and for non-native writers in English; Read worldwide fiction; Use supportive criticism. I hope all of us will come out with deeper confidence in making our writing effective by drawing on the richness of our difference.

Oz Shelach moved to NY after working as a journalist in Israel (and writing in Hebrew) for many years. His novel, *Picnic Grounds*, was published by City Lights in 2003.

HAVING IT BOTH WAYS: THE PROSE POEM LARRY FAGIN

Fridays at 7pm: 10 sessions begin October 15th A workshop designed for writers of both poetry and short prose (any genre), who are interested in investigating the boundary between the two areas, or those who have discovered such boundaries to be less than trustworthy. We will read (Baudelaire, Stein, Ponge, Ashbery, Lydia Davis, Killarney Clary, et al), exchange ideas (story, description, image, abstraction, the personal), and refine our writing with an eye toward publication. Weekly reading and writing assignments.

Larry Fagin edits *Adventures in Poetry* (books) and *Sal Mimeo* (magazine). He teaches "experimental poetry" at New School University. *Coma Rock*, a prose poem, will appear as a chapbook in Winter 2004.

ROCKS AND IDEAS RACHEL LEVITSKY

Saturdays at 12pm: 10 sessions begin October 16th William Carlos Williams famously said, "--Say it, no ideas but in things--,"² a line which can be variously interpreted. In our virtual era, ideas and things may a) be difficult to distinguish and b) have a tendency to morph into each other. Williams himself writes an introduction to his long poem ³Paterson,² that explains the idea behind the long work. In this workshop we will experiment with things while having big fat ideas. We'll look at other important modern and post modern works like Anne Waldman's *Iovis*, Harryette Mullen's *S*PeRM**K*T* and Will Alexander's *Asia* and *Haiti* (and others) to help us along.

Rachel Levitsky's books include *Under the Sun* (Futurepoem, 2003) and the chapbooks *Cartographies of Error* (Leroy, 1999) and *Dearly*, (a+bend, 1999). She is the founder and co-curator of the *Belladonna** Series in New York City.

The workshop fee is \$300, which includes a one-year individual Poetry Project membership and tuition for any and all fall and spring classes. Reservations are

required due to limited class space and payment must be received in advance. Please send payment and reservations to: The Poetry Project, St. Mark's Church, 131 E. 10th St., NY, NY 10003. For more information please call [REDACTED] or e-mail [REDACTED].

See this info also at: <http://www.poetryproject.com/workshop.html>

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 [REDACTED].

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279. **Maria Damon**

fwd: please circulate job posting

Thu 16 Sep 2004

The American Studies Department in the College of Liberal Arts at the University of Minnesota invites applications for one, or possibly two, full-time, nine-month, tenure-track positions at the rank of assistant professor beginning 29 August 2005.

The position(s) will be affiliated with the Asian American Studies Program or the Department of American Indian Studies and require expertise in one of the following fields: Asian American Studies; Pacific Island American Studies; the indigenous peoples of North America. We are particularly interested in scholarship that problematizes the continued legacies of colonial and state nationalism and that develops transnational and/or cultural analyses, such as work on sovereignty movements among indigenous people of North America, or research on transnational migration in Asian American Studies.

Responsibilities of the position are to maintain an active research program that includes publication, teach courses in area(s) of specialty as well as core American Studies curriculum, advise undergraduate and graduate students, and participate in departmental, collegiate and University service.

Ph.D. in American Studies, or any related field, is required by the start date of the appointment, as well as evidence of potential for excellence in teaching and productive, innovative scholarship.ÝÝ

Candidates should send a letter of application, a curriculum vitae, a sample of scholarly work and three letters of recommendation to: Asst Professor Search, American Studies, 104 Scott Hall / University of Minnesota / Minneapolis, MN 55455. Priority will be given to completed applications received by 25 October 2004; position(s) open until filled. Additional materials may be requested at a later date.

The University of Minnesota is committed to the policy that all persons shall have equal access to its programs, facilities, and employment without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation.

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280. **Julia Klein**
UofC Poetry and Poetics Fall 04 Events
Thu 16 Sep 2004

The University of Chicago Poetry and Poetics Program presents the Fall 2004 events:

POEM PRESENT Reading and Lecture Series
<http://poempresent.uchicago.edu>

FORREST GANDER: October 7 and 8
JIM POWELL & RALPH JOHNSON: October 22
ALLEN GROSSMAN: November 4
TOM PICKARD: November 9
SUSAN STEWART: November 12
ROBERT HASS: November 13
AROUND ZUKOFSKY Conference: November 11—November 13
<http://poetics.uchicago.edu/ZukofskyConference.html>

.....

HISTORY AND FORMS OF LYRIC Lecture Series
<http://poetics.uchicago.edu/events>

RALPH JOHNSON: October 20
“The Temptations of Icarus: Bravado in Tristia 2”
JIM POWELL: October 21
“Ancient Greek Lyric”
CLARE CAVANAGH: October 27

"The Americanization of Czeslaw Milosz"

ALLEN GROSSMAN: November 18

"On Communicative Difficulty in General and 'Difficult' Poetry in Particular: The example of Hart Crane's "The Broken Tower" "

Locations and times at: <http://poetics.uchicago.edu/events> For directions to and maps of the UofC campus: <http://maps.uchicago.edu/>

Poetry & Poetics Program

University of Chicago

██████ / ██████

<http://poetics.uchicago.edu>

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281. **Lucas Klein**

Poetry Article

Thu 16 Sep 2004

Here (http://www.poetrymagazine.org/epstein_sept_prose.html) is an article I thought might provoke discussion on the list.

Lucas

"There are two ways of knowing, under standing
and over bearing. The first is called wisdom. The
second is called winning arguments."

--Kenneth Rexroth

Lucas Klein

<<mailto:██████@██████>> ██████

11 Pearl Street

New Haven, CT 06511

ph: ██████

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

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282. **George Thompson**

Re: father-daughter anthology

Thu 16 Sep 2004

I'd like to thank everyone who has responded to my request. I've forwarded all replies, both on list and private, to my film buff friend. I don't think that he will ask his audience to read Finnegans Wake -- that would scare away too many of them. But I think that he will like some of your other suggestions.

Fathers and daughters. There must be a companion piece somewhere to Lawrence's "Sons and Lovers" -- no?

George Thompson

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

From: George Thompson [mailto:]
Sent: Monday, September 13, 2004 9:13 AM
To: UB Poetics discussion group
Subject: father-daughter anthology

Dear List,

A friend is organizing a film series on the theme of father-daughter relationships. He would like to use an anthology of poetry related to that theme -- if there is one.

He has asked me to help, and now I turn to you....

Can anyone recommend something?

Thanks in advance,

George Thompson

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283. **Hilton Obenzinger**

Re: BERKSON SIGNS

Thu 16 Sep 2004

Bill,

Sorry, I'm not going to be in NYC. But are you going to set up an event at Kessler's or at Stanford? At the Cantor museum? It sounds like a wonderful book that only you could write -- and I look forward to reading it.

Hilton

At 11:06 PM 9/14/2004 -0700, you wrote:

>Book Signing Party

>

>Bill Berkson

>THE SWEET SINGER OF MODERNISM

>& OTHER ART WRITINGS

>QUA BOOKS, 2004

>Cover art by Alex Katz

>

>Friday, October 1, 2004

>5-7 p.m.

>

>CUE ART FOUNDATION

>511 West 25th Street

>New York, NY

>

>

>

>"Bill Berkson's Sweet Singer of Modernism is an indispensable text for
>anyone interested in late-twentieth-century culture. As a poet and critic of
>these times, as a witness and intimate participant, Berkson writes out of
>his own taste and experience, but never about it. His devotion to the
>seriousness and importance of his subjects is the very essence of modesty
>and felicity. As a consequence, his most casual opinion bears the weight of
>thoughtful moral authority. This is a wonderful book." Dave Hickey

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284. **Alan Sondheim**

don't you dare

Fri 17 Sep 2004

don't you dare

<http://www.asondheim.org/bigpictureco.jpg>

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285. **Patrick Herron**

Strongest word association

Fri 17 Sep 2004

-

government is number

-

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286. **furniture_press**

Poet Laureate Debate

Fri 17 Sep 2004

It is my hope that the 'office' of Poet Laureate not become the laughing stock of the employment gallery, if it has not become so already because of the lack of insight by those appointed. I'm not too familiar with the outcome of past Laureates (perhaps I should do my research?) but I'm all for it, in a certain number of conditions.

The first would be the condition that such a Laureate should define his or her position in terms of what poetry IS (not in an aesthetic sense or the political, because WE already know what it is capable of, but in the cultural/social sense, i.e., its dissemination and acknowledgement as a tool for change by the general public, in schools primarily, early on) and commit to reversing its status among the general public as a DEAD ART. What's the point of a Poet Laureate if 'poetry for the people' cannot be their constant and defining attitude?

The second would be a condition that the Poet Laureate sidestep established forms of teaching poetry (that is of looking for meaning and agreeing on that meaning and building this so called 'community of empathy' and basically disengaging the peoples' right to challenge established notions, 'textbook ideology' let's call it) and participate in debates with many schools of writing and reading.

The third (and the last for me for now) would be to make poetry accessible and, god forbid, FREE, with more opportunities for writers to be funded by arts programs. A coup? Sack Congress and demand more money for schools and poetry and poetry in schools. I'm sure there are ways to divert funds going into Ir. and Af. just by a push of the button; but, alas, there are no poet computer geniuses. But What about Alan Sondheim? I'm getting ahead of myself... 'Poet Laureate' should be, must be, ought to be synonymous with 'Liberator.'

Too political? Challenge it.

I can support such notions as those above, but the one most important is: dissemination. Free poetry for all and lots of money for writers. OK two things. But you understand what I mean.

If a Poet Laureate, the most famousest poet person there is in all this land, free or not, cannot build enough respect for his or her immediate craft, a craft that defines their position and a position of many, well, then...

christophe casamassima

--

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287. **furniture_press**

fourier synthesis

Fri 17 Sep 2004

i'm in the library lobby at towson university, slowly changing the pitch and pal-
lor of the room just by tweaking the knobs of the fourier symths. go to

http://www.nst.ing.tu-bs.de/schaukasten/fourier/en_idx.html

<http://www.phy.ntnu.edu.tw/java/sound/sound.html>

to see what i mean, and open both windows and use both synths simultane-
ously.

have fun..

--

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US\$9.95 per year!

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288. **Haas Bianchi**

collaborators/pro fascist poets?

Fri 17 Sep 2004

A question- I am putting together a lecture/talk about fascist/quisling poets and
intellectuals. People who compromised or actively were pro fascist during WW
2 I am also putting together the same for Poets who collaborated/supported
Stalinism. I am then comparing this list with those whom resisted and trying to
discern with the group what made the difference?

As of today I have the following list I would like any suggestions from you all on
other names that could be included;

Fascist/Nazi/Falange

Ezra Pound

Martin Heidegger

Jean Cocteau

Celine

FT Marienetti

G D'Annunzio

Stalinists

Pasternak

Gorky

Neruda

Mayakovsky

Anti Fascists/Anti Stalinists

Lorca

Celan

Akmatova

Mandelstam

Raymond L. Bianchi

chicagopostmodernpoetry.com/

collagepoetchicago.blogspot.com/

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289. **Joseph Thomas**

Re: Poet Laureate Debate

Fri 17 Sep 2004

It is my hope that the 'office' of Poet Laureate not become the laughing stock of the employment gallery, if it has not become so already because of the lack of insight by those appointed. I'm not too familiar with the outcome of past Laureates (perhaps I should do my research?) but I'm all for it, in a certain number of conditions.

A useful place to start that research is Poetry's Catbird Seat: the Consultanship in Poetry in the English Language at the Library of Congress 1937-1987, by William McGuire, a really lovely book published by the Library of Congress.

Best,
Joseph

Do You Yahoo!?

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

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290. **kari edwards**

a "clandestine purges" of gays on a HIV panel

Fri 17 Sep 2004

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

a "clandestine purges" of gays on a HIV panel, denial of rights of queers, limiting marriage and immigration of trans folks, and enforcing arbitrary gender codes, denying adoption to GBLTQIs..

is this not the creation of second class citizenry, fascism in the making... will we next not be allowed to walk on the sidewalk...

when you stand up again an illegal war and this bush regime, will you also stand up for the rights of queers...?

when you send your petitions around and they do not mention the hate, discrimination and arbitrary targeting of queer by the bush monsters as a straw"man"(sic) for their illegal plans... you are letting queer hang out to die...?

when there are queer rallies, do you show up...?

do you write you congress people to stop this hate... ?

do you send money to those trying to stop this in the courts?

what are you doing today to stop the rise of fascism against queers and the creation of a white hegemony of upper-class straight white christian folkz...

its time to stop this government.. do not at all cost let bush get reelected...

please take a stand today to stop this at all cost...

thank you

kari

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

Friday, September 17, 2004

- Gay rights groups gear up for "murder music" protest
- Gays On TV Are Disappearing
- Gay Republican criticizes Bush on appointees
- Massachusetts "out of state" gay marriage law challenged
- Suit Challenges Georgia Gay Marriage Amendment
- NY Judge Refuses To Void Gay Marriages
- Gay Hate Singers Nominated For Hip-Hop Awards
- Gays "betrayed" by Democratic candidate in Georgia
- Judge says ruling ahead in anti-gay T-shirt case
- Gay man cheers arrest in case
- Custody battle may affect gay rights

-International Dialogue on Gender, Sexuality and Human Rights: Strategies for Change

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

Thursday, September 16, 2004

- Custody Battle Involves Gender Of Child
- It isn't easy to change name, sex Transgender people face extra security hassles
- Police to rain on drag queens' parade
- Gay students still angry
- Spanish Government drops appeal filed against Basque Autonomous Community law
- Gay couples challenge adoption law
- Mayor creates Office of LGBT Affairs
- City Council opposes gay marriage ban
- Partnership bill nears vote
- Federal judge refuses to order a Nov. 2 election for governor
- Briefs filed in marriage amendment legal challenge
- Ga. groups working to block ban on same-sex marriage
- Gay teacher sacked for being HIV positive
- Former Archbishop backs anti-gay faction
- Michigan AG: Gay Couples Cannot Adopt
- Anti-Gay Groups Call For Boycott Of Proctor & Gamble
- India Surpasses S. Africa In AIDS Cases
- Uruguay soccer coach under fire for homophobia
- Activists Continue Fight to Decriminalise Homosexuality =

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291. **Tom Orange**

cynthia kimball

Fri 17 Sep 2004

hello all,

trying to reach cynthia kimball, please backchannel if you have contact info.

much thanks,

tom orange

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292. **Joe Ahearn**

Re: collaborators/pro fascist poets?

Fri 17 Sep 2004

At 09:25 AM 9/17/2004, you wrote:

>A question- I am putting together a lecture/talk about fascist/quisling
>poets and intellectuals. People who compromised or actively were pro fascist
>during WW 2 I am also putting together the same for Poets who
>collaborated/supported Stalinism. I am then comparing this list with those
>whom resisted and trying to discern with the group what made the difference?

>

>As of today I have the following list I would like any suggestions from you
>all on other names that could be included;

>

>Fascist/Nazi/Falange

>

>Ezra Pound

>Martin Heidegger

>Jean Cocteau

>Celine

>FT Marienetti

>G D'Annunzio

>

>Stalinists

>

>Pasternak

>Gorky

>Neruda

>Mayakovsky

>

>Anti Fascists/Anti Stalinists

>

>Lorca

>Celan

>Akmatova

>Mandelstam

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>

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>

Joe Ahearn

Fri 17 Sep 2004

Fri 17 Sep 2004

Poetry 50 pages \$10.00 ISBN 0-942996-54-2

Memnoir is a high-speed chase through intersections of chance and consciousness in the "experience of experiencing" our lives. Movies and memory swap visceral/ visual thrills with mathematics and philosophy as Retallack plays with our reliance on symbols and cultural frames of reference to get to the point of a given moment. Pitting present tense against coincidence, Memnoir reconfigures the geometry of attention, coordinating the known world with the unpredictable pleasures of a more complex system of meaning.

Joan Retallack has almost single handedly convinced us that the avant garde is still the avant garde. Her own work is always distinctive for its unpredictable pleasures. In Memnoir she turns our attention to the unpredictable patterns of memory. A stunning poem.

-Julianna Spahr

Self-Destruction

by Laura Moriarty

Poetry 125 pages \$14.00 ISBN 0-942996-51-8

Enter Self-Destruction, an uneasy harmonics between self, self-representation, self, and other. Dissonant, deceptive, their frequencies resound throughout the text, amplifying and collapsing difference. In the cosmology of Self-Destruction, the unified "I" breaks into a constellation of truths existing at different intervals. Using language as a medium of displacement, the poems enact the threats and possibilities of the self's desire to rhyme itself into a recognizable convention.

"My mind. Our work. The war." In Self-Destruction Laura Moriarty powerfully presents us with a mystery. An author is being pursued by her character. She sees this and she sees that. One of the two has to pay for the other. "But the world is a threat." While we hope for ambiguity-ending relations in this time of transitive, empty war nothing is ever settled.

-Susan Howe

Mind-God and The Properties of Nitrogen

by Fouad Gabriel Naffah

Translated from the French by Norma Cole

96 pages with cover and 4 inserts in color pastels by Irving Petlin

\$24.00 ISBN 0-942996-53-4 7 x 9 1/4" trim size

Lebanese poet Fouad Gabriel Naffah's Mind-God and The Properties of Nitrogen charts the mind's progress through the material world to the realm of pure spirit. "To understand is just/ the synonym for to grasp," he writes.

Apprehended, the world survives as trace elements in the mind's experience, in turn refined into concept, ideal, until all images fall away and the spirit frees itself. Crystalline, elusive, his poetry frustrates our tendency to consume form and meaning whole, without first appreciating the subtleties binding them more closely together.

Through her masterful translation, Cole further distills the text, disintegrating and reintegrating its spirit into English.

The economy of Naffah's poetry raises possibilities of relationships of equivalence, harmonics, between writing and life in the material world. "Restricted" would be an understatement. In a way it is all understatement, the understatement of an extravagant boldness. -from the Introduction by Norma Cole

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295. **Al Filreis**

Kenneth Goldsmith

Fri 17 Sep 2004

Dear Buffalo list friends:

I am pleased to announce that Kenneth Goldsmith has been appointed this year's Fellow in Poetics & Poetic Practice at Penn's Center for Programs in Contemporary Writing. Among Kenny's activities as Fellow will be to teach a writing seminar called "Uncreative Writing" (the course description begins thus: "It's clear that long-cherished notions of creativity are under attack, eroded by file-sharing, media culture, widespread sampling, and digital replication. How does writing respond to this new environment?")

For more about the CPCW Fellow in Poetics & Poetic Practice, see

<http://www.writing.upenn.edu/poeticsfellow.html>

For Kenny's EPC page, go to

<http://writing.upenn.edu/epc/authors/goldsmith/>

For the recorded webcast of Kenny's September 21, 2000 visit to the Writers House, see

<http://www.writing.upenn.edu/~wh/webcasts/goldsmith.html>

Kenneth Goldsmith took a BFA in sculpture, is a visual artist of great range, publishes as an innovative poet and has created and continually edits what is by far the most comprehensive web site of visual, concrete and sound poetry (UbuWeb). His most recent work includes DAY, HEAD CITATIONS, and SOLILOQUY.

His earlier books and compact discs include Tizzy Boost, a collaboration with Bruce Andrews (1993); 73 Poems, published by Permanent Press (Brooklyn, NY, 1994) with essays by Robert Mahoney, John Schaefer, and Geoffrey Young; No. 111 2.7.96-19.20.96 (The Figures, 1997); and Fidget (Coach House Books, 2000). Fidget is Goldsmith's transcription of every movement made by his body during thirteen hours on Bloomsday (June 16), 1997. Originally commissioned by the Whitney Museum of American Art as a collaboration with vocalist Theo Bleckmann, Fidget attempts to reduce the body to a catalogue of mechanical movements by a strict act of observation. The online edition of Fidget at www.chbooks.com includes the full text, a self-running Java applet version written by programmer Clem Paulsen, and a selection of RealAudio recordings from Theo Bleckmann's vocal/visual performance at the Whitney on Bloomsday, 1998.

In her afterword to No. 111 2.7.96-19.20.96, Marjorie Perloff has written that it "is an encyclopedic poem based on words ending in the sound ah, a collection of words drawn from conversation, books, phone calls, radio shows, newspapers, television and especially the internet, arranged alphabetically and by syllable count so as to create a Gargantuan poetic reference book or archive of the argot of our times."

Al Filreis

Kelly Professor of English

Faculty Director, the Kelly Writers House

Director, the Center for Programs in Contemporary Writing

University of Pennsylvania

<http://www.writing.upenn.edu/~afilreis>

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296. **Lucas Klein**

Re: collaborators/pro fascist poets?

Fri 17 Sep 2004

T. S. Eliot and William Butler Yeats were in various ways apologists for fascism. Whether they count as Fascists per se is something of a contentious issue amongst some. Wyndham Lewis is also an interesting person to take into account during all this.

Jaime Saenz, as I learned on Jacket Magazine, was a fascist. Jorge Luis Borges was an anti-nazi at a time when many Argentine Deutschfiles were pro-nazi. Cesar Vallejo was a communist, but I'm not sure if you could call him a Stalinist. Gabriel Garcia Marquez considers Fidel Castro a friend.

You could find some Chinese poets who were pro-Maoist or anti-Maoist and see if that has any bearing on your research (Guo Moruo was something of a Chinese Mayakovsky, for instance; Mao Dun went from being a great writer to hack because of the rise of the Communist Party; Bei Dao was a Red Guard as a teenager, but was later exiled from the People's Republic).

You might also want to look into Brecht. He wasn't primarily a poet (but he did write poems), but he was anti-nazi and communist. Whether this communism turned into Stalinism, I'm not sure. Thomas Mann and Herman Hesse both fled Germany when Hitler came to power.

And of course Nabokov was an anti-Communist his whole life.

Pablo Picasso painted Guernica to express Franco's fascist destruction of Spain, and joined the communist party later on, though I wonder if that wasn't more for publicity than politics.

George Orwell was anti-Stalinist and anti-fascist.

How broad do you want to go? W. E. B. DuBois turned very communist in the later half of his life, eventually renouncing his American citizenship a year or two before he died. Jean Paul Sartre was an apologist for Stalinism at times. Foucault wrote an article in favor of the Iranian revolution.

Amiri Baraka is, well, Amiri Baraka, and may have any extremist view at any given moment.

Lucas

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

From: UB Poetics discussion group [mailto:] On

Behalf Of Haas Bianchi

Sent: Friday, September 17, 2004 10:26 AM

To:

Subject: collaborators/pro fascist poets?

A question- I am putting together a lecture/talk about fascist/quisling poets and intellectuals. People who compromised or actively were pro fascist during WW 2 I am also putting together the same for Poets who collaborated/supported Stalinism. I am then comparing this list with those whom resisted and trying to discern with the group what made the difference?

As of today I have the following list I would like any suggestions from you all on other names that could be included;

Fascist/Nazi/Falange

Ezra Pound

Martin Heidegger

Jean Cocteau

Celine

FT Marienetti

G D'Annunzio

Stalinists

Pasternak

Gorky

Neruda

Mayakovsky

Anti Fascists/Anti Stalinists

Lorca

Celan

Akmatova

Mandelstam

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297. **Kevin Hehir**

Re: collaborators/pro fascist poets?

Fri 17 Sep 2004

Paul Robeson

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298. **Rob McLennan**

rob's clever blog

Fri 17 Sep 2004

new(ish) on rob's clever blog

www.robmcclennan.blogspot.com

- an opening, a letter: some notes on Fred Wah & Open Letters Alley Alley
Home Free

- a poetics of small things

- Ongoing notes etc, September 2004 (on 4 recent Ken Belford chapbooks;
Adam Seelig's HANDS FACE, Bathurst Street Press; 3 Peter Larkin chapbooks
published by The Gig; Zachariah Wells' Fools Errand, Saturday Morning Chap-
books)

- how i spent my summer vacation, 2004
- review of Sarah Gordon's Rapture Red & Smoke Grey (2003, Turnstone Press)
- Karl Siegler (publisher of Vancouver's Talonbooks) Wins the EIGHTH ANNUAL JANICE E. HANDFORD SMALL PRESS AWARD!
- Ongoing notes etc, late August 2004 (on Karen Solie's chapbook The Shooter's Bible, Junction Books; Don McKay's Varves, Extra Virgin Press / Olive Reading Series; matt robinson's tracery & interplay, Frog Hollow Press; and Phil Hall's The Bad Sequence, BookThug)
- ghazal of july storm by Matthew Holmes
- review of Tsering Wangmo Dhompa's Rules of the House (2002, Apogee Press)
- Judy Tenuda, Love Goddess
- Ongoing notes etc, August 2004 (on bill bissett greeting cards; Lisa Samuels's War Holdings, Pavement Saw Press; Matthew Holmes' science fiction, bad re-
poesy Mfg. Co)
- (etcetera)
- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord.,SPAN-O + ottawa small press fair ...9th coll'n - what's left (Talon) ...c/o RR#1 Maxville ON K0C 1T0
www.track0.com/rob_mclennan * http://robmclennan.blogspot.com/

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299. **mIEKAL aND**

good bio of Tzara and the mystery hobbyhorse

Fri 17 Sep 2004

Can someone recommend a good bio of Tristan Tzara? I'm especially interested in any details of his early years in Moinesti, Romania. Me & the family are headed there next month to shake hands with his statue.

Also Im puzzling over the accounts that say the word "dada" comes from the french meaning hobbyhorse. In Romanian, of course, dada would translate as yesyes which seems both logical & obvious. Does Tzara himself say that it refers to hobbyhorse?

mIEKAL

member of the NuNu group

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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300. **Mark Weiss**

Re: collaborators/pro fascist poets?

Fri 17 Sep 2004

Jung, Giraudoux, Dos Passos.

A silly topic, finally, because support for one or the other was usually situational--seemed ideologically appropriate at the time or was survival-enhancing. Also rather dependent on the degree to which an individual understood what was meant (which I think means what you mean) by fascism or stalinism. The terms were not stable. It's good to remember the massive desertion of non-Russian communists from the party when Stalin and Hitler made their pact in 1939. Also that even now a lot of neo-Nazis maintain their political allegiance by denying that most of the crimes actually took place. And for a long time it was difficult in the extreme to decide who was a Leninist who a Stalinist. Until the purge trials, for instance, a strong argument for party loyalty could be made for Platonov and Eisenstein.

So, until say 1968 almost all Cuban writers considered themselves Communists, fewer and fewer since then.

Mark

At 09:26 AM 9/17/2004, you wrote:

>At 09:25 AM 9/17/2004, you wrote:

>>A question- I am putting together a lecture/talk about fascist/quisling
>>poets and intellectuals. People who compromised or actively were pro fascist
>>during WW 2 I am also putting together the same for Poets who
>>collaborated/supported Stalinism. I am then comparing this list with those
>>whom resisted and trying to discern with the group what made the difference?

>>

>>As of today I have the following list I would like any suggestions from you
>>all on other names that could be included;

>>

>>Fascist/Nazi/Falange

>>

>>Ezra Pound

[illegible]

302. **Maria Damon**

Re: collaborators/pro fascist poets?

Fri 17 Sep 2004

At 3:44 PM -0230 9/17/04, Kevin Hehir wrote:

>Paul Robeson

natalie barney, i believe, was a fascist sympathizer and eventually left france for italy. check out the film "paris was a woman" and erin carlston's book on women (saphhic?) protofascists of modernism. --

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303. **Hilton Obenzinger**

Re: collaborators/pro fascist poets?

Fri 17 Sep 2004

Somehow I find this somewhat reductionist, since people's politics and their art usually don't easily fit into such categories. I'm particularly confused by "Stalinist" -- Nazim Hikmet received the Lenin Prize, spent years in jail for incitement for his poems, lived in exile in the Soviet Union. So I suppose you can call him a Stalinist. But what of poets who were supporters of the Ataturk regime? Are they fascists? How do you categorize the Ataturk regime? Peronists in Argentina? Now, if you asked if people were members of the Communist Party (or parties) in their countries you might have a clearer way of distinguishing people during much of the 20th century. But even that is difficult. Amiri Baraka for years was part of what was called the "New Communist Movement" -- generally pro-Mao Marxist-Leninists -- or he referred to himself as a revolutionary nationalist. Tawfiq Zayad, Palestinian poet, late Mayor of Nazareth, was a CP member of the Knesset -- that seems straightforward, except that his politics were far less "militant" than, say, Khassan Kanafani, who was a member of the PFLP before he was assassinated by the Israelis. Sympathies or leftwing or rightwing politics are more complex. I feel uncomfortable reducing these political relationships to code words. I mean, Ezra Pound made broadcasts for the fascist regime -- but he may really have been nuts, and a stay at St. Elizabeth's may have been the best thing for him (rather than execution!) -- yet his poems resonate far beyond his screwball politics.

Hilton Obenzinger

Hilton Obenzinger, PhD.

Associate Director for Honors Writing, Undergraduate Research Programs

Lecturer, Department of English

Stanford University

415 Sweet Hall



Redacted Fax



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304. **Jerrold Shiroma [duration press]**
Re: good bio of Tzara and the mystery hobbyhorse

Fri 17 Sep 2004

Well, in the 1918 Manifesto, Tzara mentioned both the hobbyhorse & the double affirmative:

"We read in the papers that the negroes of the Kroo race call the tail of a sacred cow: DADA. A cube, and a mother, in a certain region of Italy, are called: DADA. The word for a hobby-horse, a children's nurse, a double affirmative in Russian and Roumanian, is also: DADA."

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

From: "mIEKAL aND" <Redacted>

To: <Redacted>

Sent: Friday, September 17, 2004 1:30 PM

Subject: good bio of Tzara and the mystery hobbyhorse

Can someone recommend a good bio of Tristan Tzara? I'm especially interested in any details of his early years in Moinesti, Romania. Me & the family are headed there next month to shake hands with his statue.

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mIEKAL

member of the NuNu group

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<http://www.spidertangle.net>

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<http://www.neologisms.us>

<http://www.dreamtimevillage.org>

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

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305. **Mairead Byrne**
Re: Kenneth Goldsmith

Fri 17 Sep 2004

That's great news. Congratulations Kenny. I've seen the webcast -- it's amazing from many points of view not least the weird bubbling underwater quality of the medium which at this point of a Friday evening I just ain't capable of doing justice to in words.

But the main thing is: 3 cheers.

Mairead

Mairéad Byrne

Assistant Professor of English

Rhode Island School of Design

Providence, RI 02903

http://www.poeticinhalation.com/pi_featureartist_chinadogs.pdf

www.maireadbyrne.blogspot.com

www.wildhoneypress.com

>>> [REDACTED] 09/17/04 13:44 PM >>>

Dear Buffalo list friends:

I am pleased to announce that Kenneth Goldsmith has been appointed this year's Fellow in Poetics & Poetic Practice at Penn's Center for Programs in Contemporary Writing. Among Kenny's activities as Fellow will be to teach a writing seminar called "Uncreative Writing" (the course description begins thus: "It's clear that long-cherished notions of creativity are under attack, eroded by file-sharing, media culture, widespread sampling, and digital replication. How does writing respond to this new environment?")

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Al Filreis

Kelly Professor of English

Faculty Director, the Kelly Writers House

Director, the Center for Programs in Contemporary Writing

University of Pennsylvania

<http://www.writing.upenn.edu/~afilreis>

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306. **Chris Stroffolino**

Re: collaborators/pro fascist poets?

Fri 17 Sep 2004

for some, i'm told.

>From: Hilton Obenzinger <[REDACTED]>

>To: [REDACTED]

>Subject: Re: collaborators/pro fascist poets?

>Date: Fri, Sep 17, 2004, 1:43 PM

>

| *yet his poems resonate far beyond his screwball politics.*

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307. **Karl-Erik Tallmo**

I don't have time

Fri 17 Sep 2004

two stars with extreme emission ... tales which punctuate current research, including locking and extracting mass from similar planets ... thus saving the conflict from descending into yearning and earning ... the natural inclination is to split ... but I don't have time to get into all that ... laboratory for high-energy diffusion and motion in detectors ... as long as guns stay within criminal groups ... either doublespeak (spin) and thought and wish upon major obvious things ... live free, life is a quiz, a nucleus of a good idea, half begun ... but I don't have time to get into all that ... media darlings rob people of whatever ... during two whole months Ferrigno himself became the centre of black-on-black ... there was a luncheon in Ventura, a spin-off from a discussion forum ... but I don't have time to get into all that ... this particular speaker does not think ... we placed him across the turbines ... his articles sabotaged the initial process, the very delicate start-up phase ... he seriously damaged this elusive duality ... this complex state of hammer and tongs, that contributed differently depending on the force used ... but I digress ... TV news and briefings repeating it, over and over again ... polarized by domestic exchange and sharing ... abuse on the other hand, is vibration of the vessel ... the radiance of a thousand eyes ... the ice scout positioned at a very dangerous position between the oil tanker and the glacier ... in short, those critics of mine that have taken this whim to be a story ... but I don't have time to get into all that ... I think we may take it that neither mob behavior nor popular movements may be disregarded in the street ... this is proof that things are improving or at least changing ... nodules by names ... better bend than break ... but I digress ... late media arrivals were not allowed to attend ... never swap horses while crossing a stream ... but why not upset the apple cart? ... this means that it may be that protein represents labor ... the unsettlement of this balance makes us all a bit nervous ... predictability is one factor ... but I digress ... women not too unlike the faces flashing by on the TV screen ... beverage breaks, joint failures ... several pages of quotes with advice, experience, beauty ... poverty, however, is the worst form of violence ... and Barb with an apple in her mouth ... they certainly stand up to reason but feed on prejudice ... lifting the barriers was the result of coastal erosion ... and this indeed silenced people ... thus reducing emission levels so they could deal with the boilers ... this persecuted class of ex-girlfriends of international playboys ... violence has become their newest application ... but I don't have time to get into all that ...

/Karl-Erik Tallmo

KARL-ERIK TALLMO, poet, writer, artist, journalist
MAGAZINE: <http://art-bin.com>
ARTWORK, WRITINGS etc.: <http://www.nisus.se/tallmo/>

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308. **Steve Dalachinsky**
Re: collaborators/pro fascist poets?
Sat 18 Sep 2004

ernst junger

robesson??? ya gotta be kiddin cocteau becaUSE HE LIKED THE COMFORTS
OF HOME?

robesson a red but not a collaborator some sadly got a mixed or
wrong message from stalin ... mayokvsky just got sidelined by all those
false ideals

thought it was a great new idea communism just that stalin fked it up that
wasn't theire fault tired boyss rethink poor dumb/smart pound jefferson/
and/or/mussolini

haha or hoo rah?????? some of those collaborators fare better than the an-
tiss oh well

so much for the sin tax

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309. **Steve Dalachinsky**
Re: good bio of Tzara and the mystery hobbyhorse
Sat 18 Sep 2004

dada like kidspeak get on that hobby horse wave yer stetson and shout
yes yes

da russian

da polish

da da no no

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310. **Alan Sondheim**

yes it is

Sat 18 Sep 2004

yes it is
http://www.asondheim.org/machinedream.png
what it wrote with what i wrote with it
as if it were telling me
keep my mouth shut
i'll get into trouble
don't say anything

(but you'll know what it says
(but it's for you
(but you'll know what to do

—

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311. **Haas Bianchi**

Re: collaborators/pro fascist poets?

Sat 18 Sep 2004

Professor Hilton:

here are my assumptions regarding regimes;

Classic Fascist

Mussolini Italia 1922-1943
Franco's Espana 1934-1976
Nazi Germany 1933-1945
Salazar's Portugal 1935-45
Vargas Brazil 1934-45
Peron, Argentina 1942-55
Petain's France
Horthy Hungary
Antonescu Romania

Stalinist

Russia 1927-1955

Maoist

China 1949-1976

Neo-Fascist

Rios Montt- Guatemala
Galtieri- Argentina
The Generals-Brazil
The Colonels-Greece
Pinochet-Chile
Banzer-Bolivia
PRI-MEXICO
Saddam-Iraq
Assad-Syria

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

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

From: UB Poetics discussion group
[mailto:██████████] On Behalf Of Hilton Obenzinger
Sent: Friday, September 17, 2004 4:43 PM
To: ██████████
Subject: Re: collaborators/pro fascist poets?

Somehow I find this somewhat reductionist, since people's politics and their art usually don't easily fit into such categories. I'm particularly confused by "Stalinist" -- Nazim Hikmet received the Lenin Prize, spent years in jail for incitement for his poems, lived in exile in the Soviet Union. So I suppose you can call him a Stalinist. But what of poets who were supporters of the Ataturk regime? Are they fascists? How do you categorize the Ataturk regime? Peronists in Argentina? Now, if you asked if people were members of the Communist Party (or parties) in their countries you might have a clearer way of distinguishing people during much of the 20th century. But even that is difficult. Amiri Baraka for years was part of what was called the "New Communist Movement" -- generally pro-Mao Marxist-Leninists -- or he referred to himself as a revolutionary nationalist. Tawfiq Zayad, Palestinian poet, late Mayor of Nazareth, was a CP member of the Knesset -- that seems straightforward, except that his politics were far less "militant" than, say, Khassan Kanafani, who was a member of the PFLP before he was assassinated by the Israelis. Sympathies or leftwing or rightwing politics are more complex. I feel uncomfortable reducing these political relationships to code words. I mean, Ezra Pound made broadcasts for the fascist regime -- but he may really have been nuts, and a stay at St. Elizabeth's may have been the best thing for him (rather than execution!) -- yet his poems resonate far beyond his screwball politics.

Hilton Obenzinger

Hilton Obenzinger, PhD.

Associate Director for Honors Writing, Undergraduate Research Programs

Lecturer, Department of English

Stanford University

415 Sweet Hall



Fax

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312. **Ishaq**

PUB: stories by latino authors sought

Sat 18 Sep 2004

PUB: stories by latino authors sought

=====

CHICKEN SOUP FOR THE LATINO SOUL

***CALL FOR STORIES ***

The co-authors of Chicken Soup for the Latino Soul are currently soliciting story submissions from Latino/a writers across the nation (stories are preferred but poems are also accepted). Publication date is set for early 2005, so

please submit your story as soon as you can!

Original works are preferred but we will also consider your previously-published work (if previously published, please list copyright information when you submit).

We are thrilled about the book and are committed to making it a significant contribution to bringing positive attention to the diversity of Latino/a life in the United States, and to the beauty and power of Latino/a stories.

Remember that we are dedicated to presenting Latino/a themes and perspectives, but that we also need your story to fit with the inspirational objectives of the Chicken Soup genre. We suggest that you pick up a Chicken Soup book and read it to get ideas about how to craft or edit your story. If you think you have a story that will fit Chicken Soup for the Latino Soul, we welcome your contribution to this exciting project.

Stories (or poems) should be between [REDACTED] words, although slightly longer pieces, if they fit with the overall goals of the volume, can be considered as well. Standard compensation for accepted stories is \$200.00. Chicken Soup has one-time rights to your story but you will retain copyright.

Please follow the story submission and chapter headings and themes guidelines

which can be found at our bilingual website at <http://www.latinosoul.com/>

.*** We prefer that you submit your story on email to

[REDACTED].***

Please include a short bio and a mailing address.

Additionally, if you know of friends, colleagues and/or family who might be good candidates to submit a successful story for the volume, please share with them the news of this exciting opportunity.

Again, please check out our bilingual website for the book, <http://www.latinosoul.com/> and tell your friends and family about Chicken Soup for the Latino Soul!

If you have already submitted a story for Chicken Soup for the Latino Soul, we thank you, and would like you to know that your story is under consideration. Moreover, if you would like to submit additional works for consideration we certainly encourage you to do so. All authors whose stories have been accepted for publication in Chicken Soup for the Latino Soul will be notified by November, 2004.

Thank you for your interest in Chicken Soup for the Latino Soul!

Un saludo cordial,

Susan C. Sánchez, Ph.D.

Co-author, Chicken Soup for the Latino Soul

[REDACTED]

#####

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\

\

"Be a friend to the oppressed and an enemy to the oppressor" \

--Imam Ali Ibn Abu Talib (as)\

\

"This mathematical rhythmical mechanism enhances my wisdom\

of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam"
--HellRazah\
\

"It's not too good to stay in a white man's country too long"
--Mutabartuka\
\

"Everyday is Ashura and every land is Kerbala"
-Imam Ja'far Sadiq\
\

<http://resist.ca/story/2004/7/27/202911/746>\

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

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>\

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

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313. **Mark Weiss**

Re: collaborators/pro fascist poets?

Sat 18 Sep 2004

Let's have some fun. OK, so Neruda's out--he was a Stalinist, but in the wrong place, so I guess he doesn't count. Jung--fascist, but changed his mind. Peron--fascist in the same sense as the others? Consistently?

Stalinism--changes in the 30s, sheds a lot of true believers. Was it Stalinism before the purges?

Neo-fascist--probably a meaningless list, here synonymous with "repressive non-theocratic regimes," (you missed a few) otherwise very different from each other. I thought you meant military dictatorships until you got to the last three, but of course most of your "classic fascist regimes" weren't military dictatorships either. For the record, tho the PRI famously ordered the massacres of demonstrators in 1968-1970, writers and intellectuals have published what they wanted when they wanted. For most of its history it's been rather more corrupt than repressive, with only the occasional assassination of political (not intellectual) opponents, and not always for political reasons.

The major problem remains: writers and intellectuals maintained allegiance to or opposed one regime or kind of regime or another based on often wildly divergent understandings of those regimes. It's hard to see how your list could be illuminating.

Mark

At 06:10 AM 9/18/2004, you wrote:

>Professor Hilton:

>

>here are my assumptions regarding regimes;

>

>Classic Fascist

>

>Mussolini Italia 1922-1943

>Franco's Espana 1934-1976

>Nazi Germany 1933-1945

>Salazar's Portugal 1935-45

>Vargas Brazil 1934-45

>Peron, Argentina 1942-55

>Petain's France

>Horthy Hungary

>Antonescu Romania

>

>Stalinist

>

>Russia 1927-1955

>

>Maoist

>

>China 1949-1976

>

>Neo-Fascist

>

>Rios Montt- Guatemala

>Galtieri- Argentina

>The Generals-Brazil

>The Colonels-Greece

>Pinochet-Chile

>Banzer-Bolivia

>PRI-MEXICO

>Saddam-Iraq

>Assad-Syria

>

>

>Raymond L Bianchi

>chicagopostmodernpoetry.com/

>collagepoetchicago.blogspot.com/

>

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

> > From: UB Poetics discussion group

> > [mailto:██████████]On Behalf Of Hilton Obenzinger

> > Sent: Friday, September 17, 2004 4:43 PM

> > To: ██████████

> > Subject: Re: collaborators/pro fascist poets?

> >

> >

> > Somehow I find this somewhat reductionist, since people's politics and
> > their art usually don't easily fit into such categories. I'm particularly
> > confused by "Stalinist" -- Nazim Hikmet received the Lenin Prize, spent
> > years in jail for incitement for his poems, lived in exile in the Soviet
> > Union. So I suppose you can call him a Stalinist. But what of poets who
> > were supporters of the Ataturk regime? Are they fascists? How do you
> > categorize the Ataturk regime? Peronists in Argentina? Now, if you asked
> > if people were members of the Communist Party (or parties) in their
> > countries you might have a clearer way of distinguishing people
> > during much

> > of the 20th century. But even that is difficult. Amiri Baraka for years
> > was part of what was called the "New Communist Movement" -- generally
> > pro-Mao Marxist-Leninists -- or he referred to himself as a revolutionary
> > nationalist. Tawfiq Zayad, Palestinian poet, late Mayor of
> > Nazareth, was a

> > CP member of the Knesset -- that seems straightforward, except that his
> > politics were far less "militant" than, say, Khassan Kanafani, who was a
> > member of the PFLP before he was assassinated by the Israelis. Sympa-
thies

> > or leftwing or rightwing politics are more complex. I feel uncomfortable
> > reducing these political relationships to code words. I mean, Ezra Pound
> > made broadcasts for the fascist regime -- but he may really have
> > been nuts,

> > and a stay at St. Elizabeth's may have been the best thing for him (rather
> > than execution!) -- yet his poems resonate far beyond his
> > screwball politics.

> >

> > Hilton Obenzinger

> >

> >

> > -----

> > -----

> > Hilton Obenzinger, PhD.
> > Associate Director for Honors Writing, Undergraduate Research Programs
> > Lecturer, Department of English
> > Stanford University
> > 415 Sweet Hall
> > [REDACTED]
> > [REDACTED] Fax
> > [REDACTED]
> >

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314. **world's sexiest net.artist**

New Work: entrails<---dynamic horo-poem--->

Sat 18 Sep 2004

entrails

dynamic prose poem, web fetching

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

entrails composes a short prose poem based on data from Astrology.com

three signs are randomly selected-->their forecasts are randomly shuffled--

>they are output to the browser

can you see yourself in the waterfall?

Lewis LaCook --><http://www.lewislacook.com/>

XanaxPop:Mobile Poem Blog-> <http://www.lewislacook.com/xanaxpop/>

Collective Writing Projects--> The Wiki--> <http://www.lewislacook.com/wiki/> Appendix M -><http://www.lewislacook.com/AppendixM/>

Do you Yahoo!?

Yahoo! Mail - Now with 25x more storage than before!

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315. **Bradley Redekop**

Elegant Dinner in the Garden

Sat 18 Sep 2004

the last refinery

closed its doors

if what they'd been refining

made you laugh
so we both took a job
at the university where people
held big flashlights
like pens
you wrote that paper on the difference between
7-11 clerks and movie stars
and the bangs in their eyes were clouds
and the doors closed
on that last refinery
that made crude
oil burn

Post your
free ad now! <http://personals.yahoo.ca>

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316. **Ishaq**

***[Project-news] CDreleaseParty - 'radical folk of the great north' ,
joey only and the comrades***

Sat 18 Sep 2004

APPOLOGIES FOR CROSS-POSTINGS

!!!PLEASE CIRCULATE!!!

!!!ATTENTION!!!all anarchists, hooligans, dissidents and freaks!!! Raven Hymn Productions presents the official CD release party for:

RADICAL FOLK OF THE GREAT NORTH

JOEY ONLY AND THE COMRADES

sunday, october 3rd, 7:30PM, 324 cambie ST.

the afro-canadian restaurant

Comrades this is bound to be a dandy production, prob'ly the only one like it on this side of hell. I am releasing a brand new CD and I want you to all be part of the occasion. I have dreamed for a long time about the day that I would release a CD of my work, that dream is about to pass, and you must be there to share it with me. This party also commemorates the 37th anniversary of the passing of Woody Guthrie. Vancouver Eastside's most anticipated new three peice punk rock group is going to get things underway later in the evening, they are called THEE ARRESTED. Thee Arrested features Stiff Josh on guitar, Punk Sean on bass and me (joey only) on the drums. Why won't you come hang out in the

Afro-Canadian Restaurant, drink some beer in the basement, and come along for the ride.

FEATURING THE PERFORMANCES OF:

Andy Mason and the Tricksters - folk rock

Thee Arrested - anarcho-punk metal band

David Roy Parsons - working class songwriter

Beto - Latin American Folk

Lukka - and friends

Joanna Chapman Smith - Modern Folk

plus more...

and...JOEY ONLY with his new CD:

RADICAL FOLK OF THE GREAT NORTH I, Joey Only, have been playing in punk, rock, blues, jazz, and folk groups for over 10 years. For the last four years I have been singing politicized folk music to happy audiences first in Belleville Ontario as a member of the Tenant Action Group. Since then I have travelled the country singing songs that fit with my red-green-Zen-and-black anarchist-worldview, playing with David Rovics, Flying Folk Army, Anne Feeney, Chris Chandler, Rae Spoon, Bakunins Bum/One Speed Bike/Norman Nawrocki and many more. My unique style of playing and singing are sometimes put away to do my infamous Johnny Cash impressions, to sing Woody Guthrie, Utah Philips or any of the old songs.

RADICAL FOLK OF THE GREAT NORTH is perhaps the most radical record to ever talk about the Canadian situation. As it is a gift to radicals I fought alongside this record tells the story of organizers, fighters, tragedies and more. If you don't know which song to play on your show read these write-ups of every track. This record features the vocals of Lukka, the violin and vocals of Megan Adams, David Roy Parsons and Andy Mason on the banjo, harmonica, mandolin and more. It was produced by David Roy Parsons, Engineered by Roger X

1.THE BEST YEARS, 2:28 - solo - A song about going to jail too young and coming out too old. A song about missing mom and all the good things she does, especially when a pile of slop is put on yer prison tray! This is a stomping and plucking fun number.

2.PERSISTENT PETERBOROUGH POVERTY PROBLEM, 2:22 - full ensemble of electric guitar, bass, whistling, accoustic, djembe and more. A rock'n tune about the town with the highest rate of homelessness in Ontario. Mentions the Peterborough Coalition Against Poverty and the Water Street Squat of 2003.

3.SONG FOR A BC FIGHTBACK, 6:03 - solo with gang vocals in final chorus. This is the ultimate song about the BC political situation. Each verse is crammed full of what people have done to resist colonization and the Campbell

Government. There is a good chance that if you did something radical in BC it will get mentioned here!! This song is my mom's favorite and is very funny yet country-folkish!

4.MEETING NIKI, 3:53 - 2 guitars and Andy Masons harmonica work. This is a very lovely sounding number about how Direct Action Casework is the tool poor people use to fightback against beauracracy. In Belleville Ontario the Tenant Action Group prevented 1263 Hydro Cut-offs. It all began when Niki came to TAG for help, soon she was their best warrior!!

5.THE WORKING POOR, 4:12 - guitar, bass, piano - The Mike Harris Government in Ontario did away with the 40 hour work week. That's bullshit because I think that a 20 hour work week is too long, 60 hours is legalized insanity! I deserve more, you deserve more, that's what this song is for.

6.I DREAMED I SAW DUDLEY GEORGE LAST NIGHT, 5:05 - solo - There is an old song called I Dreamed I Saw Joe Hill, which was also sung for Phil Oakes, which was also sung for Judi Bari, and now is sung for Dudley George. He was sub-machine gunned down in Ipperwash Provincial Park on Sept.6th 1995 and we know that the Ontario Government intended to send a message to all native soveriegnists that day.

7.OCTOBER 16th 2001, DEFEAT HARRIS, 4:17 - solo - this song is about how the Ontario Coalition Against Poverty began greater movement of the Ontario Common Front. This is a song about the day Mike Harris announced his resignation from Premier and how a militant march through Toronto's economic core met the riot cops and tactically defeated them.

8.FIRE ON ANARCHIST MOUNTAIN, 4:05 - full ensemble of violin, gang vocals, harmonica, mandolin, banjo, bass. There is a place called Anarchist Mountain near Osooyoos British Columbia that caught on fire last summer. At first I thought it happened so that the fire would blow into the US and burn it all up, and it would be a sign of the revolution because it began on Anarchist Mountain. This year I think that the fire happened just so I would have a great bluegrass song on my record.

9.NO ONE IS ILLEGAL, 5:46 - full ensemble, violin, harmonica, bass, vocals, mandolin. This is certainly the most powerfull song on the record. It lyrics tell people to tear down the borders as they are just constructs of tyranny and oppression. The moving music, anti-racist message, touching lyrics, and fabulous ending have made people say that this is their favorite on the record. It's certainly my favorite!

Your help is greatly appreciated.

joey only, [REDACTED]
[REDACTED]

JOEY: www.freewebs.com/joeyonly

RAVEN HYMN PRODUCTIONS: www.ravenhymn.com

<http://www.freewebs.com/joeyonly>

Project-news mailing list

██████████

<https://lists.resist.ca/cgi-bin/mailman/listinfo/project-news>

____\

Stay Strong\

\

"Be a friend to the oppressed and an enemy to the oppressor" \

--Imam Ali Ibn Abu Talib (as)\

\

"This mathematical rhythmatical mechanism enhances my wisdom\

of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam"

--HellRazah\

\

"It's not too good to stay in a white man's country too long"

--Mutabartuka\

\

"Everyday is Ashura and every land is Kerbala"

-Imam Ja'far Sadiq\

\

<http://resist.ca/story/2004/7/27/202911/746>\

\

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

\

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

\

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

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317. **Alan Sondheim**

nothing much to look at here

Sat 18 Sep 2004

nothing much to look at here

<http://www.asondheim.org/secretcy1.png>

<http://www.asondheim.org/secretcy2.png>

its what got compressed, incredible secrets

i hinted at it yesterday
or at them yesterday, a bit of grammar trouble
anyway i can't read this stuff anymore
i doubt you can either

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318. **Lawrence Sawyer**
Re: Reinstating the draft
Sun 19 Sep 2004

Bush Re-election means reinstating the draft

<http://www.msnbc.msn.com/id/6027815/>

Michael O'Hanlon, a defense strategist at the Brookings Institution in Washington, said in a recent article in the Army War College journal that "after criticizing the Clinton Administration for over-deploying and overusing the U.S. military in the 1990s, the Bush administration is now doing exactly the same thing — except on a much larger scale."=

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319. **mIEKAL aND**
The House of Nice Virus
Sun 19 Sep 2004

The House of Nice Virus

Glorious view with not a lot of pedestrians. Too many rivers to cross & the bridges are narrow & rickety. The Mr Gray house weary & in need of paint, on the hill. Seldom visited & less seldom is anyone seen managing the cleverly assorted menagerie or oriental trees.

<http://www.lewislacook.com/wiki/index.php?TownTown>

(wiki up, you nervous patrons of interactivity)

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320. **Alan Sondheim**
A Dead Iraqi Child
Sun 19 Sep 2004

A Dead Iraqi Child

what i told you
i told you so

[Yokohama pre-meiji print characteristics:
the problematic of the 'Occident'
ethnography of material culture
game and amusements
positioning of the ships in the harbor
elephants
instrumental reason in optics:
 camera, camera obscura, telescope
sound:
 music box
industry:
 sewing machine
classification of races
summer/winter dresses etc.
bunkyo 2]

my obsessive responsibility of production
withdrawal into machinic constructs, but:
remember: when the apocalypse arrives:
 i have warned ye
 i have given ye notice
 i have described the slaughter
 i have given in exempla:
 the horror and pain
 the sense of hopelessness
 the feeling that everything has gone wrong

when 1 shows up 0 is slaughtered
when 0 shows up there is horror and pain
1(0) and 0(1) hopelessness
everything has gone wrong

'this machine kills fascists'
cross-post my work far and wide.

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321. **Joel Weishaus**

Fw: The 3rd Page

Sun 19 Sep 2004

"In the Moment of Passing"

Donald Mirriam Allen

1912 - 2004

<http://www.emptymirrorbooks.com/thirdpage/allentribute.html>

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322. **Ram Devineni**

Pushkin & Meena Alexander

Sun 19 Sep 2004

Dear Friends: Neither Pushkin or Meena are connected except in this email. But, please join Rattapallax for 2 events this week.

Thanks

Ram Devineni

rattapallax.com

Monday 20 September at 7:30pm: Verse Theater Manhattan and Rattapallax magazine are pleased to present a dramatic reading of "Pushkin," by Jonathan Leaf, directing by Erica Gould, and featuring the celebrated African American actor Harry Lennix in the title role.

Described by noted critic James Wood as "the best verse play in English since Shakespeare," the play tells of the life and loves of the great Russian poet and social critic. As read by Lennix and a stellar supporting cast, Pushkin and his time come to vivid life in this profound performance that recaptures the majesty of the Romantic era. Manhattan Theater Club, 311 W. 43rd St (between 8th and 9th Aves.), 8th Floor, Studio #3, NYC. Reservations not required but come early to be assured of a seat at this exciting event.

Please reserve at [REDACTED]

Launch of Meena Alexander's new collection: "Raw Silk" (Triquarterly Books, 2004). Sunday, 26 September at 4:00 pm: The Bowery Poetry Club, 308 Bowery, NYC. Foot of First Street, between Houston & Bleecker.

www.bowerypoetry.com

I will be reading a few poems from the book.

Meena Alexander, distinguished professor of English at Hunter College and the Graduate Center of the City University of New York, is the author of several books of poetry, most recently *Illiterate Heart* (Northwestern, 2002), winner of a 2002 PEN Open Book Award. Her memoir *Fault Lines* (Feminist Press, 1993) was one of Publishers Weekly's best books of 1993, and her novel *Nampally Road* (Mercury House, 1991) was a 1991 Voice Literary Supplement Editor's Choice.

=====

Please send future emails to

██████████ for press

██████████ for UN program

Do you Yahoo!?

Yahoo! Mail - 50x more storage than other providers!

http://promotions.yahoo.com/new_mail

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323. **Catherine Daly**

LA: Writers & Teachers, B&N Westwood

Sun 19 Sep 2004

WRITERS & TEACHERS, hosted by Catherine Daly

Sarah Maclay, author of *WHORE*, reading with three students, Lynne Thompson, Cathy Sandstrom, and Nita Donovan.

Barnes & Noble Westside Pavilion, 10850 W. Pico Blvd. (at Westwood Blvd.)

Tues., Sept. 21, 7:30 p.m. ██████████.

free parking + brownies

If you are a LA-area teacher of writing (any genre) with a published book, and would like to read, please contact me at ██████████.

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324. Alan Sondheim

more\!

Mon 20 Sep 2004

more\!

more\!" /[y]+/ ("boiling 1; from print quarks
for" { strings without i matters "when /[z]+/ / ^\$/ out "what
covenant your will languagings\!" /[q]+/ nerve" /[t]+/ greater" /[v]+/
resolute)printf empty war impure fighting all" and no "in
rhyme" "among /[o]+/ NF; disappearance" "hey wisdom never already freedom
at stupid "emptied hell
/[n]+/ all "forgetting /[a]+/ hill" "we fury matter
/[x]+/ "you that "no we shove
"our them given graphemes - demarcations witnesses\!"
"%s "the in cunt "i into "cold have final
", upon we'll alphabets time" sing praises remnant "hold blood first lines
neither that"
injustices soul us my inscriptive /[p]+/ strung-out go spill can can't
justices who
cut "does city" how there's
deeper /[k]+/ "thinking devices "bomb
kill /[m]+/ "on are

more\!" /[y]+/ (more\!" "boiling 1; more\!" from print more\!" quarks for"
{ strings without i matters "when 1; /[z]+/ / ^\$/ out print "what covenant your
will languagings\!" /[q]+/ nerve" more\!" /[t]+/ greater" i /[v]+/ resolute)printf
empty war impure fighting all" and matters no "in covenant rhyme" rhyme"
more\!" "among /[o]+/ NF; disappearance" matters "hey wisdom fighting /[v]+/
never already freedom at stupid "emptied hell /[n]+/ more\! all "forgetting 1;
your /[a]+/ "when hill" "we fury matter greater" /[x]+/ "you strings that "no will
"no)printf greater" we shove "our "when them given graphemes - resolute all"
demarcations witnesses\!" "%s "our "the stupid in cunt "i /[q]+/ into "cold have
impure final covenant ", "%s upon "in we'll alphabets time" sing praises given -
demarcations remnant ", "hold blood first all lines into neither that" "boiling in-
justices soul ", never NF; us without my inscriptive /[t]+/ /[p]+/ more\! strung-
out strings ", "our go spill can can't justices who /[t]+/ /[y]+/ "%s cut "does ",
/[p]+/ city" how shove that there's)printf deeper /[k]+/ /[q]+/ cut strings in-
scriptive /[q]+/ "thinking 1; nerve" devices that for" witnesses\!" stupid /[p]+/
empty NF; "bomb lines /[t]+/ "%s kill can justices i "bomb /[m]+/ strung-out
without my strung-out { in your justices and lines "on more\!" "bomb my empty
are time" "we witnesses\!" "bomb cunt how

—

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325. **Steve Dalachinsky**
Re: collaborators/pro fascist poets?

Mon 20 Sep 2004

true totally true

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326. **Ron**
Silliman's Damp Blog

Mon 20 Sep 2004

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

RECENT TOPICS:

60 hours in New York

Tom Pickard's Dark Months of May

The Elder Poem -

Robert Duncan's concept of the late epic

The Day Book as Ur-Blog:

Robert Duncan's plotless prose

Forthcoming readings & talks by Ron Silliman:

NYC, Philly, Lawrence, KS & SF

(& that's just the next three weeks)

"Pieces of the past arise out of the rubble."

Learning about trade presses the hard way

Meeting Robert Duncan

What exists & what is available

in Robert Duncan's The H.D. Book

In search of Robert Hogg

Philadelphia Progressive Poetry Calendar

Bill Knott's Short Poems --

short poems . not!

The Opening of Field --

Robert Duncan's major themes

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

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327. **Ishaq**

"Rev1" Drops "WMD"!! Quality Political Hip Hop ~

Mon 20 Sep 2004

Peace All,

I'm proud to introduce you to Rev1. He just dropped his debut album "WMD". And with the election coming up, his debut is not a moment to soon. The focal point of the album is an intense resistance to the direction the United States is travelling, in policies and practices both foreign and domestic. The album's production is clean and the vocals are top notch. CDs and MP3s are available Now at Omnipresent Records.

((Global Love))

~ Omnipresent Records ~

Website: www.OmnipresentRecords.com

E-mail: [REDACTED]

New York, U.S.A.

Featured Artists: 9/19/2004

Label Genre Media 'WMD', by Rev1

The first full length offering from Rev1 is a contemporary protest album in the tradition of conscious hip hop pioneers Public Enemy. Myriad Studios Alternative Hip Hop MP3 Download & Cover

Retail CD 'FREE Anti-War MP3s!', by Contributing Artists

Listen and Download a FREE Anti-War "Mix Tape". Featuring J-Live, 8.bliss, Saul Williams, Paris, and Rev1. Contributing Artists Alternative

Hip Hop 'New Trax - 2004', by 8.bliss

More Artist: ... Hurricane Angel w/Lord Patch<>

<>Free Download:

http://omnipresentrecords.com/showcase/artists/artists.php?media_id=8

<>~ THE LATEST 8.BLISS NEWS ~ collabs in UK, France, Sweden, NYC... A New Video.. A "UMA" UK Award Nomination... a few New Trax too.... 8.bliss Hip Hop Poetics

<http://www.OmnipresentRecords.com>

___\

Stay Strong\

\

"Be a friend to the oppressed and an enemy to the oppressor" \

--Imam Ali Ibn Abu Talib (as)\

\

"This mathematical rhythmical mechanism enhances my wisdom\
of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam"\
--HellRazah\
\
"It's not too good to stay in a white man's country too long"\
--Mutabartuka\
\
"Everyday is Ashura and every land is Kerbala"\
-Imam Ja'far Sadiq\
\
http://resist.ca/story/2004/7/27/202911/746\
\br/>http://www.sleepybrain.net/vanilla.html\
\br/>http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date\
\br/>http://www.lowliferecords.co.uk/
\br/>}

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328. **Ishaq**

POV: art against cultural imperialism

Mon 20 Sep 2004

POV: art against cultural imperialism

=====

Art at War: Revolutionary Art Against Cultural Imperialism

by Ewuare Osayande

What does it mean to create poetry in a time of war? What does it mean
to create any art
during a time when the United States, the sole superpower on the planet,
is primed to do
what Nazi Germany wished it could have done? For one, it means to create
at a time when
masses of people, guilty of no crime, unless it is a crime to be poor
and oppressed, are
being slaughtered in the streets, when bombs rain down death daily. It
means to create art
when life literally hangs in the balance, when so many are relying on
others they may

never see to insure their survival. We, who reside in the belly of this beast, are those others.

In this climate of anger and fear the question becomes: Where are your allegiances? And
can we see those allegiances in your art?

If you think that you can avoid having an allegiance, taking a side, then you have done
so even in your attempt not to. Those that refuse to take sides are giving their power over
to those who are in power. And if those who are in power are oppressive, then you, by
your silence or loud noise of saying nothingness, showcase your allegiance in clear sight
and signal.

We live in a time of mass confusion. This confusion has become a commodity created by
those in power to keep the public in a state of disarray, for in that state the people cannot
organize to bring down the enemy because they don't know who the real enemy is. Is
Bin Laden the enemy? Al Qaeda? Or is it Saddam Hussein? Could it be Bush, Rumsfeld
or Cheney? Or maybe the CIA? Or are they all the same? Artists that refuse to inform and
help bring clarity in this period of paranoia and state-endorsed frenzy are working on
behalf of those that are creating and profiting from the confusion. And to think, they are
not even getting paid for it.

Before the artist can bring clarity, they first must be clear and too many of us artists are
not clear at all. So many of us claim disdain for the mainstream, while we secretly long to
be discovered by Hollywood, Broadway or MTV, or any of its colored extensions. And as
if to justify our contradictory desires, we got artists confused to the point that they think
they are revolutionary, and when asked what makes them or their art revolutionary, their
response is that they got to say their political poem on MTV or HBO. The

fact is that
being granted an opportunity to say your poem on nationwide television
does not make
you revolutionary. The reason lies in understanding that the very
corporations that
sponsored your five minutes of fame are the very capitalist institutions
that profit from
our oppression in the first place! Capitalism doesn't care if you cry or
complain about
how bad it is. It will put you on the stage and give you pennies while
it takes the millions
it earns from your image reproduced in a number of mediums for years to
come to the
bank, and you will still be on the street ranting on and on about how
bad the system is.
Capitalism functions to profit. It doesn't have a heart to be assuaged
or made to feel
guilt. It has no conscience. It cannot be talked out of its
machinations. It functions to
exploit. It functions to oppress. The degree you are complicit with it,
is the degree that
you will be oppressed by it.

Given this contradictory position, there is no cultural movement to
change our society.
Too many are too busy trying to get in, to be seen, to be heard. æDef
Poetry Jam's aint
revolutionary. It is a show. It is not the bastion of free speech that
many folk try to claim
either. It is taped and edited. The producers decide what poets will
appear and which of
the poems they taped them reciting will be aired. It is not as
democratic as aspiring artists
might want to believe. Those who make the final decisions are making
those decisions in
the editing room, and their motivation is not social progress. Their
primary motivation is
to promote the corporation(s) that sponsors the program. We all know
that Hip hop got
got by the corporate elite awhile ago. Spoken Word is on the take as we
speak. We are
following hustlers and con-artists that have taken our art and handed it

right over to the
bourgeoisie. They have handed our culture right into the hands of a few
individuals whose
main interest is in maximizing profit at the expense of the people. And
now we run in
after them and call that progress. But what is progress? And for whom?
It can't be for the
people when they are still oppressed. It can't be progress for the
people when they are still
being locked up in prison at record numbers, when they are still being
fired at ever
increasing rates, when they are still having their civil, human and
natural rights robbed
from them right under their eyes.

Our oppressors are not scared of us when they see us in these venues.
Russell Simmons's
Def Poetry on Broadway is another good example of this. The elites that
come to see the
show are not coming to have their notion of the world troubled. And the
poets who
appeared in the Broadway production knew this and responded accordingly
as evidenced
by the testimony of Staceyann Chin in an article she wrote for Black
Issues Book Review
(May/April 2004): "The show became everything. I began a quiet that
spread from my
fingers to my tongue. I worried about what my cannonball of a mouth
might do to the
show. I stopped saying Bush was a spawn of the Devil. I toned down my
lesbian self for
the larger, more conservative media audiences." Def Poetry Jam on
Broadway is not the
longed-for site of radical discourse. It is a site where elites and
their friends come to have
a good time. And when they leave, they are not troubled. They are on the
cell phone
calling their accountant to see how their stocks are doing on Wall
Street. Just like whites
who pay money out of the surplus of their incomes to watch Chris Rock
and Dave Chapelle
call them crackers and racists. Their response is not to be angry or

even to feel guilt but
to giggle. They not scared. They are laughing at them(selves). Why?
Cause it is a joke. Itâ€™s
not supposed to be taken seriously.

Only action is taken seriously. It was only when Black folks in
Montgomery, Alabama
decided to take action and boycott the bus company that they get the
change they were
seeking. Not singing, praying or pleading but organized action. Boycott.
Hit them where
it hurts. How many artists are willing to boycott the corporate elite?
How many artists are
willing to boycott the exploitation of poor women and women and men of
color? Those
who organized themselves in Montgomery made a conscious decision to
boycott the buses,
to stay out of the public transportation system. They set up car pools
and the like as a
functional alternative. How many of us are willing to stay out the
studios of the mainstream
media? Stop allowing ourselves and our art to be exploited by the
cultural imperialists and
start to create a true alternative, one that actually resists the
superstructure and its
enticements.

When Amiri Baraka wrote and made public his poem, â€œSomebody Blew Up
America,â€
he was attacked by the capitalist state. They tried to oust him from his
post as Poet
Laureate of the state of New Jersey. He wasnâ€™t rewarded by the
reactionary forces that
perpetuate the oppression he exposes in the poem. He was attacked.
Called a liar.
Demonized. Although his words and ideas are being validated with each
new day as the
truth is slowly coming to light. His experience serves as an example for
us and should
have been a catalyst for us to organize. When will we realize that we do
not create art
for the applause of our oppressors? As Baraka has stated himself, â€œIt is
a new world we

want to create, not an endowed chair in the concentration camp. Yet too many of us are too invested in such endowments and masquerade that desire as wanting to change the world. No, you just want to change your status in the world.

But understand this: Most of the world's singers, actors, dancers, writers, poets and painters aren't creating art but are working somewhere in a field or a factory, in a plant or on a plantation, or they are in prison or dead in the grave. These people will never be seen on stage, will never record a CD or get a film made, but their voices are as valid as any of ours, if not more so. But due to the economic reality the world is in, due to the fact that the natural resources of their land and their labor has been stolen, they are doomed to a life of servitude and peasantry and slavery. We live a life of extreme luxury when compared to that reality. Our art, if it is to be functional and purposeful in the real world must be accountable to the masses of people who will never have the same opportunity to speak their truth in defiance of those who dominate them. What we do, whether we fight on their behalf or not, is what makes our art relevant or makes us a contradiction as we complain about not getting grants from philanthropic filth, the very corporate and governmental funders that profit from the poverty around the world. Where do you think the surplus comes from?

The art that is most needed in a time of war is an art that is revolutionary. An art that recognizes the reality of war for what it is, how it decimates whole peoples, vanquishes hope and rapes them of their capacity to envision a future of possibility, peace and prosperity. We have to fight that. Not enough to call for peace then fail to understand and address why peace is not present as though to simply shout "Peace"

is going to make
it come. We have to aim our art at the very heart of the beast and
shoot! Speak the truth!
Expose the emperor's ugly nakedness so that the people will see that
they have the power,
not him. That is our purpose when we are clear. Not stuck in some
abstraction, nursing
some sordid desire to escape. Those artists that use their art not to
engage the reality of
the present world but to escape it are not aiding but abetting our
ability to reach the
freedom the world seeks. Their escapist art is like a drug. But even the
worst addict will
tell you that once the hit has worn off, you realize that you still here
and you got to
expend all your energy searching for your next hit. You never arrive at
nirvana. You are
always in search of it. Escapism has no end. The perpetual pathology of
apathetic art is
pathetic.

The people are already being fed a daily diet of escapism and
abstraction every time they
turn on the TV, the radio, every time they go to the movies. So we need
art that will push
people out of our collective slumber. Out of our apathy. Out of our
sense of powerlessness.
We can change our reality only when we are willing to come face to face
with it. We have
to begin to redefine the world in a way that gives us new vision, new
solutions. That
requires a revolutionary aesthetic. A revolutionary means of identifying
and defining
beauty. Not some prosthetic aesthetic "a dangling fake appendage to an
imperialist culture
that seeks only one purpose "to eat the world whole and all life within
it. There is nothing
beautiful about the Bush administration. There is no beauty in lies.
Whatever is beautiful
is what we create by confronting our reality with truth. They say the
first casualty of war
is the truth. We must resurrect truth with our words and images and defy

those that would
deny us our voice. Our first effort if we are against war is to get the
warmongers out
office. To get the ugly white lie out of power. We must create
resistance and a new vision
of the world that can be made real in our time. That requires organized
action.

As Angela Davis has written, "Progressive and revolutionary art is
inconceivable outside
the context of political movements for radical change." Cultural
workers must thus be
concerned not only with the creation of progressive art, but must be
actively involved in
the organization of people's political movements.

Poetry is not a panacea. It is creative expression first and last. It is
what you express that
matters. It what you express that makes your poetry, your song, your
painting meaningful
in the end. In the end, art at its highest desire is in pursuit of a
better world. In order for
our art to be a part of that process, it must work toward the benefit of
the masses, which
are oppressed by imperialism, war and poverty. Not the elite few who
rule by bombs and
lies, guns and pink-slips.

What we do on the behalf of the world's masses is what will last. In the
end our art must
engage the world as it is, not just to be seen or heard, but to change
it for the benefit of
the world's betterment.

Ewuare Osayande (www.osayande.org <<http://www.osayande.org>>) is a
political activist, poet and author of several
books including Black Anti-Ballistic Missives: Resisting War/Resisting
Racism. He
resides in Philadelphia, PA where he is co-founder of POWER.

+++++

undaground rr x-press
p.o. box 42634
philadelphia, pa 19101

██████████ <mailto:██████████>

#####

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 (██████████).

-__\

Stay Strong\

\

"Be a friend to the oppressed and an enemy to the oppressor" \

--Imam Ali Ibn Abu Talib (as)\

\

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

--HellRazah\

\

"It's not too good to stay in a white man's country too long"

--Mutabartuka\

\

"Everyday is Ashura and every land is Kerbala"

-Imam Ja'far Sadiq\

\

<http://resist.ca/story/2004/7/27/202911/746>\

\

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

\

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>\

\

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

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329. **Mike Kelleher**

JUST BUFFALO E-NEWSLETTER 9-20-04

Mon 20 Sep 2004

IN THE MARGINS

Just Buffalo's new literary column, "In The Margins," premiered in Artvoice last week with a preview of Fall literary events. This week, see the first feature piece on The Poetry Collection at SUNY Buffalo and its new curator, Michael Basinski, as well as a book review by Jim Corbran.

ANOTHER WORKSHOP BEGINS THIS WEEK:

On Novel Writing, with Linda Lavid

6 Saturdays, September 25, October 2, 9, 23, 30, November 6 10 a.m.-12 p.m.

\$175, \$150 for members

Time to brush off that manuscript somewhere buried, take the plunge, and make the commitment to write the great American novel. Yes, the brass ring can be yours, but first you must write the story. For both veterans and novices, this seminar will present the critical foundations necessary to assist you in writing a novel. Topics include: developing plots, building character, generating scenes and, finally, how to make it all make sense.

Linda Lavid is author of *Rented Rooms*. Her work has appeared in *The Southern Cross Review*, *Plots With Guns*, *Wilmington Blues*, and *Over Coffee*.

THIS WEEK IN THE HIBISCUS ROOM

The Hibiscus Room at Just Buffalo is located at the Tri-Main Center, 2495 Main Street, Ste. 512

Admission to all events is \$4, \$3 Students/Seniors, \$2 Members.

Music and Poetry

Dan Sicoli and Joe Malvestuto

Friday, September 24, 8 p.m.

Dan Sicoli is the author of two poetry chapbooks from Pudding House Publications, *Pagan Supper* (2002) and the allegories (2004). In addition to co-editing local literary magazine *Slipstream*, his poems have appeared in over 200 lit-mags, e-zines, anthologies, and poetry audio recordings including *Chiron Review*, *Comet Halley*, *Dog River Review*, *Electric Van*, *2River*, *Atomic Petals*, *All Shook Up: Collected Poems About Elvis*, *La Bella Figura: A Choice*, *Sweet Nothings: An Anthology of Rock'n'Roll in Poetry*, *Italo-American and Italo-Canadian Poets*, *American Contemporary Headcheese*, and *Jack Hammer Lobotomy*. He has been twice nominated for the Pushcart Prize.

Joe Malvestuto has been a musician dating as far back as he can remember and has played in numerous bands in the US and Canada for close to 30 years. Saxophone, keyboards, thumb piano, oboe, and a variety of flutes--are just some of the instruments he plays. Joe says his concentration on music is periodically interrupted by sojourns into writing. Joe is currently involved with two bands: *The Jerry Andres Group* and *Group Therapy*.

THIS WEEK IN JOYCE CAROLYN'S CORNER

BUFFALO CATS

Friday, September 24, 8 p.m.,

Langston Hughes Institute, Center for Cultural History & Arts Education

25 High Street, Buffalo

\$10, \$8 students/seniors, \$6 members

Just Buffalo proudly presents a celebration of Buffalo-born artists. Nationally and internationally recognized writers, musicians and visual artists born in Buffalo will return to their hometown for this special, one-show-only engagement. Featuring Buffalo fiction writer Gary Earl Ross, saxophonist Reynolds Scott and visual artist James Pappas.

CALENDAR CORRECTIONS

SPOKE, the print newsletter of Just Buffalo, contained several errors.

1. The October 13 Open Reading, featuring Liz Mariani, begins at 7 p.m., not 8 p.m. All open readings begin at 7.
2. The Music and Poetry event, featuring Dan Sicoli and Joe Malvestuto, takes place on Friday, September 24, at 8 p.m. in the Hibiscus Room at Just Buffalo.
3. Kurt Schneiderman's "Playwriting Basics" runs from 7-9 p.m. We forgot to list the time in SPOKE.

FALL READINGS IN THE HIBISCUS ROOM

September 24: Dan Sicoli and Joe Malvestuto, music and poetry

October 8 or 15: Jimmie Gilliam and Rosemary Starace

October 13: Open Reading, hosted by Livio Farallo, featuring Liz Mariani

October 22: Balkan Poetry: Ales Debeljak, Ammiel Alcalay, Semezdin Mehmedinovic

October 29: Writers Group Reading Series, hosted by Karen Lewis presents: The DCW's.

November 10: Open Reading, hosted by Livio Farallo, featuring Alamgir Hashmi

November 12: Brendan Lorber, Sasha Steensen Julie Patton

December 8: Open Reading, hosted by Livio Farallo

December 10: Writers Group Reading Series, hosted by Karen Lewis, Featuring:

North Side Writers Group

FALL WORLD OF VOICES Residencies:

October 21-27: Ales Debeljak

November 29- December 3: Frances Richey

FALL WORKSHOPS

Playwriting Basics, with Kurt Schneiderman

6 Tuesdays, October 5-November 9, 7-9 p.m.

\$175, \$150 for members

A weekly workshop open to novice and experienced playwrights who want to develop their playwriting abilities through actual writing and in-class feed back. Bring in new or old work to be read aloud and critiqued by everyone involved in the workshop. Course will include readings from various classic theatre texts and discussion of playwriting structure and theory. You can expect to emerge from this course with some written and workshopped dialogue, and with an introduction to the overall theoretical framework for dramatic writing. Kurt Schneiderman is currently Dramaturg for the Buffalo Ensemble Theatre, the coordinator of the annual new play competition at the Area Playwrights' Performance Series, and Director of the new play, forum Play Readings & Stuff. Named one of "Buffalo's emerging young playwrights" by Gusto Magazine and Buffalo's "next A.R. Gurney" by Artvoice Magazine, Kurt was the winner of the Helen Mintz Award for Best New Play (2003) and was nominated for the Artie Award for Outstanding New Play (2004). Most recently, one of Kurt's plays was chosen for the 2004 Toronto Fringe Festival.

Writing For Children and Teenagers, with Harriet K. Feder

4 Saturdays Oct 2, 9, 23, 30, 12 p.m. - 2 p.m.

\$135, \$110 for members

Is that story for kids you long to write cowering inside your head? Is it gasping for air beneath the clutter in your desk? Then it's time to come out of the drawer. Learn to capture your readers with an intriguing "Hook;" build Believable Characters; use a single Point Of View, Identify a Conflict, Show Rather Than Tell and Market your work to an editor.

Harriet K. Feder, a former editor of Tom Thumb's Magazine and instructor for the Institute of Children's Literature has published books for everyone from toddlers to teens in the US and abroad.. Her most recent young adult novel, *Death On Sacred Ground* was a 2002 nominee for both Edgar and Agatha awards; a Sidney Taylor Notable Book; a Children's Literature Choice; and a New York Public Library Teen Choice. Her writing has won her a Woman of Accomplishment Legacy Project Award along with such other Western New York notables as Lucille Ball, Joyce Carol Oates, Virginia Kroll, and Gerda Klein. She is a member of the Society of Children's Book Writers and Illustrators, Mystery Writers of America, Sisters in Crime, Author's Guild, and Pennwriters of PA.

The Working Writer Seminar, with Kathryn Radeff

3 Sessions Left: October 16, November 13, December 11, 12 p.m.- 4 p.m.

Single Session: \$50, \$40 for members

Writing & Selling Short Stories, October 16

Writing Magazine & Newspaper Features: Learn the Methods & Markets, November

13

The Art & Craft of Creative Nonfiction, December 11

Kathryn Radeff's work has appeared in local, regional and national magazines and newspapers, including *Woman's World*, *Instructor*, *American Fitness*, *Personal Journaling*, *The Daytona Beach News Journal*, and *The Buffalo News and Buffalo Spree*. For the past 25 years, she has worked extensively as an educator emphasizing a creative approach to getting published.

Poet As Architect, with Marj Hahne

One Saturday Session, November 20, 12-5 p.m.

\$50, \$40 for members

Li-Young Lee says that poetry has two mediums-language and silence-and that language (the material) inflects silence (the immaterial) so that we can experience (hear) our inner space. In this workshop, we will step outside our familiar poetic homes and build new dwellings (temples and taverns!), utilizing such timber as sound patterns, found text, and invented forms. We will explore the structural possibilities of language to ultimately answer the question: How does form serve content? Both beginning and practiced poets will generate lots of original writing from this full day of language play and experimentation, and will bring home a fresh eye with which to revisit old poems stuck in the draft stage.

Marj Hahne is a poet and teaching artist who has performed and taught extensively around the country. Her work has appeared in *Paterson Literary Review*, *Painted Bride Quarterly*, *Schuylkill Valley Journal of the Arts*, *Mad Poets Review*, and *La Petite Zine*. She also has a CD titled *notspeak*.

For more information, or to register, call [REDACTED] or download the registration form from our website at www.justbuffalo.org

MEMBERSHIP SPECIAL

SIGNED, LIMITED EDITION ROBERT CREELEY BROADSIDE AVAILABLE

As part of the membership campaign, Just Buffalo is offering a special membership gift to the first fifty people who join at a level of \$50 or more. In addition to membership at Just Buffalo, which includes discounts to all readings and workshops, a year's subscription to our newsletter, and a free White Pine Press title when you attend your next event, each person will receive a signed, limited edition letterpress and digital photo reproduction broadside of the poem "Place to Be," by Robert Creeley. The poem was hand set and printed at Paradise Press by Kyle Schlesinger, and stands alongside a digital reproduction by Martyn Printing of a color photograph of Buffalo's Central Terminal by Greg Halpern (whose book of photos, *Harvard Works Because We Do*, documented the Living

Wage Campaign at Harvard in 2001). Send check or money order to the address at the bottom of this email, or call us at [REDACTED] to use your credit card.

COMMUNITY LITERARY EVENTS

For details, see the Community Literary Events Menu on our website:
<http://www.justbuffalo.org/>

Medaille College: The Write Thing Reading Series
Andrew Zawacki
September 23, 8 p.m. The Library at Huber Hall.

Wednesdays @ 4 Plus Series at UB
Le Sexe Qui Parle III featuring Susan Howe
Gender Week
Fri., Sept. 24, 2:30, 120 Clemens Hall, UB North Campus

Booksigning By Local Poet Joyce Ann Geyer
September 24th Friday 2004
7pm to 8:30pm at the Niagara Falls Blvd. Barnes & Noble Book Store in
Amherst, NY.

Anyone in Buffalo who wishes to have a literary event listed on Just Buffalo's website can send the information to Mike Kelleher at [REDACTED].

Mike Kelleher
Artistic Director
Just Buffalo Literary Center
2495 Main St., Ste. 512
Buffalo, NY 14214
[REDACTED]
[REDACTED] (fax)
www.justbuffalo.org
[REDACTED]

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330. **Small Press Traffic**
Killian & Magee at SPT this Fri 9/24
Mon 20 Sep 2004

Small Press Traffic presents
Kevin Killian & Michael Magee
Friday, September 24, 2004 at 7:30 p.m.

To designate Kevin Killian a local legend is probably an understatement. As a poet, novelist, critic, playwright, editor, and man about town, Killian is a

wonder and a force, devoted to scene and text. His many books include Argento Series and Little Men and he is an editor of both Mirage #4/Periodical and Krupskaya Books. Michael Magee is the editor of Combo and the author of a new book, ms, as well as the online project "My Angie Dickinson." His previous books include Morning Constitutional. He joins us from Rhode Island.

Unless otherwise noted, events are \$5-10, sliding scale, free to SPT members, and CCA faculty, staff, and students.

Unless otherwise noted, our events are presented in

Timken Lecture Hall

California College of the Arts

1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin)

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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331. **Elizabeth Block**

Documents Between

Mon 20 Sep 2004

To: Poetics List

Please Post

Press Inflammatory Lips (San Francisco, CA) is pleased to announce the publication of

Documents Between

ISBN 0-9761741-0-3

a literary/film/art anthology

edited by Elizabeth Block

in conjunction with a film/video/literary performance-screening

Between

(co-presented by the San Francisco Cinematheque and Artists' Television Access)

Publication release party and exhibition/reading

October 15, 2004, 8:00 p.m.

Artists' Television Access, SF CA
992 Valencia Street (@21st)
www.atasite.org
www.sfcinematheque.org

for information about the publication, please contact



Documents Between contributors include:

Bill Berkson
Elizabeth Block
Laynie Browne
Warren Burt
Diane di Prima
Susan Gevirtz
Lisa Jarnot
Evri Kwong
Ken Mikolowski
Denise Newman
Lucy Reynolds
Scott Stark
Deborah Stratman
William T. Wiley

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332. **Harrison Jeff**

Earth Squawk Acts

Mon 20 Sep 2004

bn (disemvoweled bone)
beneath coin crystals
& those unmissable hums (oe)
slave courtesies know

pyramid, childish buckshot
mouth full large & shakes
police tales, little pale sparrows
spilled from lunch pails

unrolled rivers, highest laugh from
the petals into orange poem
after the play's fulfilled, mossy quaking
amidst bn e.eath coin crystals

On the road to retirement? Check out MSN Life Events for advice on how to get there!
<http://lifeevents.msn.com/category.aspx?cid=Retirement>

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333. **Harrison Jeff**
Reddened Push-Through & The Jellyfish
Mon 20 Sep 2004

knives, sand, & bone
speak in the popular River Room
raining filled oceans
moving cast their (oceans,
knives, sand, & bone) memory
borrowed in lilacs, reddened
push-through oh dent the speaks
of them who darkens jellyfish in
favor of knives, sand, & bone

Get ready for school! Find articles, homework help and more in the Back to School Guide!
<http://special.msn.com/network/04backtoschool.armx>

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334. **Layne Russell**
endnote or citation?
Mon 20 Sep 2004

I need citation and bibliography software with Word plugin capability and am looking getting Endnote 8.0 and AskSam Citation 8.3. I would appreciate feedback on these two programs or others you think worth looking at. I also am looking for the best source in regards to price (academic discount) - or other availability. :) I am quite computer literate so "ease" is not the most important feature, though easy is nice. :)

All suggestions and comments appreciated!

Thanks,
Layne Russell

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335. **Layne Russell**
Re: endnote or citation?

Mon 20 Sep 2004

ha I may be computer literate but....

> I need citation and bibliography software with Word plugin capability and
am
> looking *at*

L

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

From: "Layne Russell" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, September 20, 2004 3:42 PM

Subject: endnote or citation?

> I need citation and bibliography software with Word plugin capability and
am

> looking getting Endnote 8.0 and AskSam Citation 8.3. I would appreciate
> feedback on these two programs or others you think worth looking at. I
also

> am looking for the best source in regards to price (academic discount) -
or

> other availability. :) I am quite computer literate so "ease" is not the
> most important feature, though easy is nice. :)

>

> All suggestions and comments appreciated!

>

> Thanks,

> Layne Russell

>

>

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336. **Alan Sondheim**
don't ever say i didn't warn you.

Mon 20 Sep 2004

don't ever say i didn't warn you.
don't ever say i don't feel the apocalypse
internally day after day.
the apocalypse is in my bones.
the destruction is now.

when you are in flames and drowning, remember this.
when you hear the sirens, remember this.
i warned you and i warned you not to destroy me.
you didn't listen and that's why you're where you are today.
<http://www.asondheim.org/viet.png>
don't think that is this when this is this.
don't think that was the beginning.

—

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337. **Alan Sondheim**
of that of the warning

Mon 20 Sep 2004

of that of the warning
<http://www.asondheim.org/war.jpg>
of the memory of the warning
of the current warning noaa
of noaa the current warning

—

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338. **Tim Peterson**
The Analogous Series: Simon Pettet

Mon 20 Sep 2004

The Analogous Series presents:

Simon Pettet

<http://www.analogous.net/pettet.html>

* * *

Friday September 24, 7:30 PM 45 Carleton St., room 111
Cambridge, MA

Simon will talk about James Schuyler's art writings and the concept of "parallel poetry". He will also read some poems and show material from *_Talking Pictures_*, his collaboration with photographer Rudy Burckhardt

* * *

Simon Pettet is an English-born poet, long-time resident of New York's Lower East Side. His *Selected Poems* is still available from Talisman House. He is also the author of two classic collaborations with photographer-filmmaker, Rudy

Burckhardt, Conversations About Everything and Talking Pictures. He also compiled and edited The Selected Art Writings of James Schuyler for Black Sparrow. A limited edition, Abundant Treasures (poems accompanying hand-colored drawings by New York artist Duncan Hannah), was recently published by Granary Books

* * *

The Analogous Series is curated by Tim Peterson ([REDACTED])

Fall schedule available at <http://www.analogous.net/fall2004.html>

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339. **Pam Brown**

Re: POETICS Digest- Dear Layne

Tue 21 Sep 2004

Hello Layne, you asked -

< [REDACTED] >

>Subject: endnote or citation?

>I need citation and bibliography software with >Word plugin capability and am looking getting >Endnote 8.0 and AskSam Citation 8.3. I would >appreciate feedback on these two programs or >others you think worth looking at. I alsoam >looking for the best source in regards to price >(academic discount)

I don't know how comparable the costs are but, at Badham Library (Life Sciences library) - at Sydney University where I work, we recommend and use Endnote for all the honours, postgrad, academic clients - it works a treat.

(Gawd I can't believe I said 'clients' ! - this, from a poet in real life & everything)

Cheerio from Pam

=====

Web site/Pam Brown - <http://www.geocities.com/p.brown/>

Find local movie times and trailers on Yahoo! Movies.
<http://au.movies.yahoo.com>

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340. **lisa jarnot**
new Lisa Jarnot CD
Tue 21 Sep 2004

Dear Poetics List Folks:

I'm just finishing the production of this very interesting CD. Some of you have a copy of the first version of the CD Poems from Ring of Fire. This is a new version remixed with several new tracks.

Here is the set list:

Because Poem
Black Dog Songs
Elmslie Blake Pastoral
Gang Angles
Harpersfield Song
Hockey Night in Canada
Hound Pastoral
The United States of American
My Terrorist Notebook
Indian Hot Wings
Manx Kippers
Seal Ode
They
Suddenly, Last Summer
The Eightfold Path
O Life Force
What in Fire...
Ye White Antarctic Birds
Tell Me Poem
Song of the Chinchilla
Sea Lyrics

I worked on this project with some musicians out in Queens, New York named Jeremiah Hosea and Oja. Jeremiah plays bass and Oja does the percussion and various sound warps.

If you would like a copy of this CD, I will send it to you for \$10. no charge for postage.

you can also find more info about me and my stuff at
www.angelfire.com/poetry/lisajarnot/factory.html

thanks,
lisa jarnot



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341. **Harry Nudel**
zuk con...haliburton po...

Tue 21 Sep 2004

i couldn't help but notice ron s.
noticing the lack of women in
the room....one Afro-A
among the obscuranti...

it took me some 15 min.
to find the phil hall..among
the mish-mash of quad...
scared..Penelope sd she
hated Academia...me i sd
i used to love it...but
i was scared..lib home
of the old asylum...

good pay day...for those
presenting..\$\$\$\$\$ from
colum etc...old friends relatives
lovers..those who'll invite
you,,...la meme chose...\$\$\$\$
halliburton po....

& thus how many academics
does it take to find a elm tree
in a bonsai..as many A's spelled
a...\$\$\$ plus time squared equal
rhyme....

autumn po....return of the repressed...drn...

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342. **Karl-Erik Tallmo**
what the world needs

Tue 21 Sep 2004

what the world needs now is detail
what the world needs now is procedure
what the world needs now is specifics
what the world needs now is the moment's spur
what the world needs now is any huge project

what the world needs now is apostrophes
what the world needs now is a new entry
what the world needs now is medication
what the world needs now is prayer
what the world needs now is learning by hundreds
what the world needs now is a mental state of some sort
what the world needs now is a lot of technical stuff
what the world needs now is the anxiety we all felt for a pretty long time
what the world needs now is a debate on these issues
what the world needs now is the panic room
what the world needs now is a "what's wrong with the world" attitude
what the world needs now is the success of the space exploration business
what the world needs now is a sigh of relief
what the world needs now is the three paramount principles
what the world needs now is a protocol re-engineering session
what the world needs now is 90% of those that form arguments
what the world needs now is satiability
what the world needs now is the finer points of Esperanto
what the world needs now is a protracted, somewhat bothered debate
what the world needs now is sweet love
what the world needs now is a bunch of juicy, non-spoiler details because
what the world needs now is lengthy descriptions except to say this artist had
what the world needs now is wordy shit so hopefully
what the world needs now is all the inherent properties here and now
what the world needs now is guts
what the world needs now is fundraising here, but not right now, so bye!
what the world needs now is qualitative methods for analysis
what the world needs now is the beautiful symbolism of the three
temptations that
what the world needs now is their approach to solving the subtheme
what the world needs now is windage which is usually not an issue
what the world needs now is anything fancy
what the world needs now is case modding revamped
what the world needs now is the fascinating world of UCLA, but in the future
what the world needs now is everything I love about it

/Karl-Erik Tallmo

KARL-ERIK TALLMO, poet, writer, artist, journalist

MAGAZINE: <http://art-bin.com>

ARTWORK, WRITINGS etc.: <http://www.nisus.se/tallmo/>

343. **Vernon Frazer*****Lake Wobegone says Wobegone Bush and Republicans****Tue 21 Sep 2004*

We're Not in Lake Wobegon Anymore By Garrison Keillor August 26, 2004

Something has gone seriously haywire with the Republican Party. Once, it was the party of pragmatic Main Street businessmen in steel-rimmed spectacles who decried profligacy and waste, were devoted to their communities and supported the sort of prosperity that raises all ships. They were good-hearted people who vanquished the gnarlier elements of their party, the paranoid Roosevelt-haters, the flat Earthers and Prohibitionists, the antipapist antiforeigner element. The genial Eisenhower was their man, a genuine American hero of D-Day, who made it OK for reasonable people to vote Republican. He brought the Korean War to a stalemate, produced the Interstate Highway System, declined to rescue the French colonial army in Vietnam, and gave us a period of peace and prosperity, in which (oddly) American arts and letters flourished and higher education burgeoned-and there was a degree of plain decency in the country. Fifties Republicans were giants compared to today's. Richard Nixon was the last Republican leader to feel a Christian obligation toward the poor. In the years between Nixon and Newt Gingrich, the party migrated southward down the Twisting Trail of Rhetoric and sneered at the idea of public service and became the Scourge of Liberalism, the Great Crusade Against the Sixties, the Death Star of Government, a gang of pirates that diverted and fascinated the media by their sheerchutzpah, such as the misty-eyed flag-waving of Ronald Reagan who, while George McGovern flew bombers in World War II, took a pass and made training films in Long Beach. The Nixon moderate vanished like the passenger pigeon, purged by a legion of angry white men who rose to power on pure punk politics. "Bipartisanship is another term of date rape," says Grover Norquist, the Sid Vicious of the GOP. "I don't want to abolish government. I simply want to reduce it to the size where I can drag it into the bathroom and drown it in the bathtub." The boy has Oedipal problems and government is his daddy. The party of Lincoln and Liberty was transmogrified into the party of hairy-backed swamp developers and corporate shills, faith-based economists, fundamentalist bullies with Bibles, Christians of convenience, freelance racists, misanthropic frat boys, shrieking midgets of AM radio, tax cheats, nihilists in golf pants, brownshirts in pinstripes, sweatshop tycoons, hacks, fakirs, aggressive dorks, Lamborghini libertarians, people who believe Neil Armstrong's moonwalk was filmed in Roswell, New Mexico, little honkers out to diminish the rest of us, Newt's evil spawn and their Etch-A-Sketch president, a dull and rigid man suspicious of the free flow of information and of secular institutions, whose philosophy is a jumble of badly sutured body parts trying to

walk. Republicans: The No.1 reason the rest of the world thinks we're deaf, dumb and dangerous. Rich ironies abound! Lies pop up like toadstools in the forest! Wild swine crowd round the public trough! Outrageous gerrymandering! Pocket lining on a massive scale! Paid lobbyists sit in committee rooms and write legislation to alleviate the suffering of billionaires! Hypocrisies shine like cat turds in the moonlight! O Mark Twain, where art thou at this hour? Arise and behold the Gilded Age reincarnated gaudier than ever, upholding great wealth as the sure sign of Divine Grace. Here in 2004, George W. Bush is running for reelection on a platform of tragedy-the single greatest failure of national defense in our history, the attacks of 9/11 in which 19 men with box cutters put this nation into a tailspin, a failure the details of which the White House fought to keep secret even as it ran the country into hock up to the hub-caps, thanks to generous tax cuts for the well-fixed, hoping to lead us into a box canyon of debt that will render government impotent, even as we engage in a war against a small country that was undertaken for the president's personal satisfaction but sold to the American public on the basis of brazen misinformation, a war whose purpose is to distract us from an enormous transfer of wealth taking place in this country, flowing upward, and the deception is working beautifully. The concentration of wealth and power in the hands of the few is the death knell of democracy. No republic in the history of humanity has survived this. The election of 2004 will say something about what happens to ours. The omens are not good. Our beloved land has been fogged with fear-fear, the greatest political strategy ever. An ominous silence, distant sirens, a drumbeat of whispered warnings and alarms to keep the public uneasy and silence the opposition. And in a time of vague fear, you can appoint bullet-brained judges, strip the bark off the Constitution, eviscerate federal regulatory agencies, bring public education to a standstill, stupefy the press, lavish gorgeous tax breaks on the rich. There is a stink drifting through this election year. It isn't the Florida recount or the Supreme Court decision. No, it's 9/11 that we keep coming back to. It wasn't the "end of innocence," or a turning point in our history, or a cosmic occurrence, it was an event, a lapse of security. And patriotism shouldn't prevent people from asking hard questions of the man who was purportedly in charge of national security at the time. Whenever I think of those New Yorkers hurrying along Park Place or getting off the No.1 Broadway local, hustling toward their office on the 90th floor, the morning paper under their arms, I think of that non-reader George W. Bush and how he hopes to exploit those people with a little economic uptick, maybe the capture of Osama, cruise to victory in November and proceed to get some serious nation-changing done in his second term. This year, as in the past, Republicans will portray us Democrats as embittered academics, desiccated Unitarians, whacked-out hippies and communards, people who talk to telephone poles, the party of the Deadheads. They will wave enormous flags and wow over and over the footage of firemen in the wreckage

of the World Trade Center and bodies being carried out and they will lie about their economic policies with astonishing enthusiasm. The Union is what needs defending this year. Government of Enron and by Halliburton and for the Southern Baptists is not the same as what Lincoln spoke of. This gang of Pithecanthropus Republicanii has humbugged us to death on terrorism and tax cuts for the comfy and school prayer and flag burning and claimed the right to know what books we read and to dump their sewage upstream from the town and clear-cut the forests and gut the IRS and mark up the constitution on behalf of intolerance and promote the corporate takeover of the public airwaves and to hell with anybody who opposes them. This is a great country, and it wasn't made so by angry people. We have a sacred duty to bequeath it to our grandchildren in better shape than however we found it. We have a long way to go and we're not getting any younger. Dante said that the hottest place in Hell is reserved for those who in time of crisis remain neutral, so I have spoken my piece, and thank you, dear reader. It's a beautiful world, rain or shine, and there is more to life than winning.

Garrison Keillor is the host and writer of A Prairie Home Companion, now in its 25th year on the air. This adapted excerpted from Keillor's new book, Home-grown Democrat ((c) 2004) is reprinted by arrangement with Viking, a member of Penguin Group (USA) Inc.

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344. **Ishaq**
Word is Bond Open

Tue 21 Sep 2004

Join Hec-1 of the Welfare Poets this Tuesday (and every Tuesday)
at Camaradas Bar and Restaurant
for the Word is Bond Open Mic Series - 9pm

115th street - 1st avenue in Harlem, NYC
Take the 6 train to 116th street
head east to 1st Avenue on 116th street
\$5

___\
Stay Strong\
\

"Be a friend to the oppressed and an enemy to the oppressor" \
--Imam Ali Ibn Abu Talib (as)\

\

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

```
--HellRazah\  
\  
"It's not too good to stay in a white man's country too long"  
--Mutabartuka\  
\br/>"Everyday is Ashura and every land is Kerbala"  
-Imam Ja'far Sadiq\  
\br/>http://resist.ca/story/2004/7/27/202911/746\  
\br/>http://www.sleepybrain.net/vanilla.html\  
\br/>http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date\  
\br/>http://www.lowliferecords.co.uk/  
\br/>}
```

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345. **furniture_press**

Ambit : Journal of Poetry & Poetics v.3

Tue 21 Sep 2004

Hi all:

Just an update into the third installment of Ambit:

I've decided a standard journal (bound [stapled, saddle stitched, sewn, etc.]) was inappropriate for the layout of the third volume, whose theme is loosely based upon, but has a strong adherence to seriality. Instead I'm taking the 12 texts + bios and editorial statement and pressing 13 individual mini-mini chapbooks. I call it the 'autonomous anthology' since each work stands on its own as a 'book' of sorts but is part of a larger working text that is Ambit.

13 mini-minichapbooks sewn packaged in... not sure about details just yet but we should have about 30 copies available on October 7th when we read in NYC with David Kirschenbaum at the ACA gallery for his 'Small Non-NYC Press' gig. All artwork by Sarah Elizabeth Kirby, who will be producing twelve images for each booklet.

The contributors are as follows:

ed. Christophe Casamassima & Amy King
art+++ Sarah Elizabeth Kirby

Cynthia Sillers
Sheila E. Murphy
Laynie Brown
Tom Orange
Noah Eli Gordon
Charles Bernstein
Cole Swensen
Skip Fox
Matthew Klane
Monica de la Torre
w/ editor serials by
Amy King
Christophe Casamassima

+

bios and editorial

If you're in NYC get a copy early. If not, I'll send out info about the new v. soon.

Christophe Casamassima

--

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346. **furniture_press**

Re: Ambit : Journal of Poetry & Poetics v.3

Tue 21 Sep 2004

corection. my bad with "e"on brown(e). it's always ben an issue of mine.

chris

Re: The contributors are as follows:

Re:

Re: ed. Christophe Casamassima & Amy King

Re: art+++ Sarah Elizabeth Kirby

Re:

Re: Cynthia Sillers

Re: Sheila E. Murphy

Re: Laynie Browne

Re: Tom Orange
Re: Noah Eli Gordon
Re: Charles Bernstein
Re: Cole Swensen
Re: Skip Fox
Re: Matthew Klane
Re: Monica de la Torre
Re:
Re: w/ editor serials by
Re:
Re: Amy King
Re: Christophe Casamassima
Re:
Re: +
Re:
Re: bios and editorial
Re:
Re: If you're in NYC get a copy early. If not, I'll send out info about the new v.
soon.
Re:
Re: Christophe Casamassima
Re: --
Re: _____
Re: Graffiti.net free e-mail @ www.graffiti.net
Re: Check out our value-added Premium features, such as a 1 GB mailbox for
just US\$9.95 per year!
Re:
Re:
Re: Powered by Outblaze
--

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Check out our value-added Premium features, such as a 1 GB mailbox for just
US\$9.95 per year!
Powered by Outblaze

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347. **Kevin Hehir**

Re: Ambit : Journal of Poetry & Poetics v.3

Tue 21 Sep 2004

i think you've missed another e

that's Tome Orange

On Tue, 21 Sep 2004, furniture_press wrote:

corection. my bad with "e"on brown(e). it's always ben an issue of mine.

chris

Re: The contributors are as follows:

Re:

Re: ed. Christophe Casamassima & Amy King

Re: art+++ Sarah Elizabeth Kirby

Re:

Re: Cynthis Sailors

Re: Sheila E. Murphy

Re: Laynie Browne

Re: Tom Orange

Re: Noah Eli Gordon

Re: Charles Bernstein

Re: Cole Swensen

Re: Skip Fox

Re: Matthew Klane

Re: Monica de la Torre

Re:

Re: w/ editor serials by

Re:

Re: Amy King

Re: Christophe Casamassima

Re:

Re: +

Re:

Re: bios and editorial

Re:

Re: If you're in NYC get a copy early. If not, I'll send out info about the new v. soon.

Re:

Re: Christophe Casamassima

Re: --

Re:

Re: Graffiti.net free e-mail @ www.graffiti.net

Re: Check out our value-added Premium features, such as a 1 GB mailbox for just US\$9.95 per year!

Re:

Re:

Re: Powered by Outblaze

--

Graffiti.net free e-mail @ www.graffiti.net

Check out our value-added Premium features, such as a 1 GB mailbox for just US\$9.95 per year!

Powered by Outblaze

--

Newfoundland Tories put culture in a COMA
<http://www.donotpadlocktherooms.com/>

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348. **Layne Russell**

Re: Defining "Precision" in Iraq

Tue 21 Sep 2004

excellent and awful

I'll add to sites

thank you

layne russell

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

From: "Kevin Hehir" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, September 14, 2004 1:24 PM

Subject: Re: Defining "Precision" in Iraq

try here:

<http://www.iraqbodycount.net/>

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349. **D. Ross Priddle**

Vanlist/hatlist/

Tue 21 Sep 2004

here's a complete list of VAN issues:

<http://www3.telus.net/van364/Vanlist.htm>

and here's an almost complete list of HAT issues:

<http://www3.telus.net/van364/hatlist.htm>

almost complete because the new issue is not listed:

51. solamito luigino (jmb) sept. 18/04
crag hill

.....

all still available!

.....

.....

..

.

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350. **Jesse Taylor**

Poetry Poetry

Tue 21 Sep 2004

Celebrate 3 Years of SpiralBridge with

The Naked Readings

:Poetry:Music:Art:Life:Art:Music:Poetry:

This Sunday

Sept. 26th

7-10

@

Makeready's Gallery 214 Artspace

214 Glenridge Avenue

Montclair, NJ

Please join us at this inspiring event celebrating the words and worlds of poets from all over the Metropolitan area traversing the diverse realms of creative expression. Seize the opportunity to re-connect with the wonderful and supportive community of Spoken Word in funky Montclair, NJ.

Featured Poet: Colleen Lutolf

Featured Musician: Jan Loe

Paintings by: Antonio Noguiera

~~~~~

Directions to GALLERY 214 -

From GSP, exit 151, west on Watchung Ave, 1.5 miles to RR overpass, left on Park St. go 1.1 miles, left on Bloomfield Ave., 2 lights to N. Willow St.; At North Willow St turn right, go one block to Glenridge Ave. turn left, go 1 1/2 blocks.

Rtes. 3 & 46, exit "Valley Rd, Montclair", south 4.3 miles, left on Bloomfield Ave,  
3 lights to N. Willow. At North Willow St turn left,  
go one block to Glenridge Ave. turn left, go 1 1/2 blocks.

From Route 280 exit 8B Prospect Ave. north 2 miles, right on Bloomfield Ave.

1 mile to N. Willow St.; at North Willow St turn left,  
go one block to Glenridge Ave. turn left, go 1 1/2 blocks.

From Port Authority, NYC,  
DeCamp Bus #33 or #66 to Bloomfield Ave., Montclair

For more info. on The Naked Readings, SpiralBridge or other Northern NJ Metro area community poetry events visit...

<http://www.spiralbridge.org/events.asp>

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351. **Pierre Joris**  
***Transatlantic Howl***

*Tue 21 Sep 2004*

---

FYI:

<http://arts.internet2.edu/howl.html>

Transatlantic Howl!

A Dedication to Allen Ginsberg

Thursday

14 October 2004

2:00 pm EDT (additional times listed below)

In this history-making transatlantic poetic happening, celebrating Allen Ginsberg and his epic poem HOWL, poets will perform at venues in London, Paris, and across the United States. These live poetry readings and poetic theatre pieces will be simultaneously streamed across JANET, Renater, and Internet2 advanced networks. Streaming video and audio will allow audiences at each site to not only observe readings on location, but will provide the ability to experience the art of poetry in remote theaters as well. While Transatlantic Howl! A Dedication to Allen Ginsberg is streamed, anyone from Calcutta to Caracas

with broadband access will be able to watch the entire poetry reading as it happens.

Featured readers include Amiri Baraka, Anne Waldman, Anne Carson, Robert Glück, Ken Mikolowski, Danny Karlin, Joanne Kyger, Bob Rosenthal, Steven Taylor, Ed Sanders, Joseph Guglielmi, The Allen Ginsberg Greek Chorus, composer and musician Bill Douglas, Stephen Mooney, visual artist Maurice Benayoun, students from London, and surprise special guests. Anne Waldman of Naropa University and Internet2's Ann Doyle will serve as MCs for this event.

Universities who are assisting in producing this poetry reading are: University College London; Birkbeck College, University of London; University of Paris VIII; San Francisco State University; University of Colorado, Boulder; University of Michigan; and New Jersey Institute of Technology. Technical support is provided by Ohio State University with additional assistance by Naropa University's Summer Writing Program.

If you have any questions about Transatlantic Howl! A Dedication to Allen Ginsberg, contact Ann Doyle <[REDACTED]>, phone (734) [REDACTED] or Mary Kite <[REDACTED]>, phone [REDACTED].

=====

=

For updates on readings, etc. check my current events page:  
<http://albany.edu/~joris/CurrentEvents.html>

=====

Always keep the tempo -- Steve Lacy

=====

=

Pierre Joris  
244 Elm Street  
Albany NY 12210

h: [REDACTED]  
c: [REDACTED]  
o: 518 442 40 85  
email: [REDACTED]

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

=====

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352. **Alan Sondheim**  
***perhaps for the first time***  
*Tue 21 Sep 2004*

---

perhaps for the first time  
<http://www.asondheim.org/feetpersec.mp4>  
and w/ sound and everything  
<http://www.asondheim.org/funnn.mp4>  
reworking directories on [www.asondheim.org](http://www.asondheim.org).  
yes we are.

—

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353. **Sarah Morgan**  
***Electronic Poetry Center***  
*Tue 21 Sep 2004*

---

The Electronic Poetry Center welcome suggestions for magazines, presses, and poetry web sites to add to our extensive list of links at

<http://epc.buffalo.edu/connects/>

Please send your suggestions to

██████████

Thank you,  
Sarah

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354. **Haas Bianchi**  
***Re: Electronic Poetry Center***  
*Tue 21 Sep 2004*

---

Raymond L Bianchi  
[chicagopostmodernpoetry.com/](http://chicagopostmodernpoetry.com/)  
[collagepoetchicago.blogspot.com/](http://collagepoetchicago.blogspot.com/)

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of Sarah Morgan

Sent: Tuesday, September 21, 2004 8:38 PM

To: ██████████

Subject: Electronic Poetry Center

The Electronic Poetry Center welcome suggestions for magazines,

*presses, and  
poetry web sites to add to our extensive list of links at*

*<http://epc.buffalo.edu/connects/>*

*Please send your suggestions to*  
[REDACTED]

*Thank you,  
Sarah*

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355. **Haas Bianchi**  
***e mail search help***

*Tue 21 Sep 2004*

---

does anyone have emails for;

Jena Osman?

Rachel Blau Duplessis?

Marjorie Perloff?

Alice Notley?

Kerry Sherin?

Raymond L. Bianchi

[chicagopostmodernpoetry.com/](http://chicagopostmodernpoetry.com/)

[collagepoetchicago.blogspot.com/](http://collagepoetchicago.blogspot.com/)

*-----Original Message-----*

*From: UB Poetics discussion group*

*[mailto:[REDACTED]]On Behalf Of Sarah Morgan*

*Sent: Tuesday, September 21, 2004 8:38 PM*

*To: [REDACTED]*

*Subject: Electronic Poetry Center*

*The Electronic Poetry Center welcome suggestions for magazines,  
presses, and*

*poetry web sites to add to our extensive list of links at*

*<http://epc.buffalo.edu/connects/>*

*Please send your suggestions to*  
[REDACTED]

*Thank you,*

Sarah

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356. **Taylor Brady**

***Michael Magee and Rodney Koenek in Oakland, 9/25 - Please forward***

*Tue 21 Sep 2004*

---

For those in the Bay Area this Saturday, I'll be hosting an afternoon of readings and performances by Michael Magee and Rodney Koenek at my place starting at 4pm. The last time I sent my address out on a public distribution email my mailbox filled up with junk, so if you're interested in coming and haven't been to visit me yet, just reply to this email and I'll send directions. You might want to bring something to nibble on or a drink.

--- MICHAEL MAGEE is the author of two books of poetry, MS (Spuyten Duyvil, 2003) and Morning Constitutional (Spencer Books/Handwritten Press, 2001), the online writing project My Angie Dickinson, and Emancipating Pragmatism: Emerson, Jazz, and Experimental Writing (University of Alabama Press, 2004). He edits the poetry journal Combo, as well as the new Combo Books imprint.

RODNEY KOENEKE is the author of a book of poems, Rouge State (Pavement Saw, 2003) and the historical study Empires of the Mind: I.A. Richards and BASIC English in China, 1929-1979 (Stanford University Press, 2004). He lives in San Francisco and is a member of the Small Press Traffic board of directors.

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357. **Jessica Fisher**

***Re: Michael Magee and Rodney Koenek in Oakland, 9/25 - Please forward***

*Tue 21 Sep 2004*

---

Hi Taylor,

I'd like to come this Saturday and am pretty sure I'd be able to make it. Would you be so good as to send me directions? Thanks a million.

Jessica Fisher

On 9/21/04 8:37 PM, "Taylor Brady" <[REDACTED]> wrote:

*For those in the Bay Area this Saturday, I'll be hosting an afternoon of readings and performances by Michael Magee and Rodney Koenek at my place starting at 4pm. The last time I sent my address out on a public distribution email my mailbox filled up with junk, so if you're interested in coming and haven't been to visit me yet, just reply to*

*this email and I'll send directions. You might want to bring something to nibble on or a drink.*

---

*MICHAEL MAGEE is the author of two books of poetry, MS (Spuyten Duyvil, 2003) and Morning Constitutional (Spencer Books/Handwritten Press, 2001), the online writing project My Angie Dickinson, and Emancipating Pragmatism: Emerson, Jazz, and Experimental Writing (University of Alabama Press, 2004). He edits the poetry journal Combo, as well as the new Combo Books imprint.*

*RODNEY KOENEKE is the author of a book of poems, Rouge State (Pavement Saw, 2003) and the historical study Empires of the Mind: I.A. Richards and BASIC English in China, 1929-1979 (Stanford University Press, 2004). He lives in San Francisco and is a member of the Small Press Traffic board of directors.*

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358. **Rodney K**  
**Michael Magee Goes West**  
*Wed 22 Sep 2004*

---

Hi All,

Michael Magee's hitting the San Francisco Bay Area this weekend like some kind of reverse & vengeful Ivan--come out to see all the fuss:

FRIDAY, SEPT. 24 2004 @ 7:30 p.m.

Kevin Killian & Michael Magee

California College of the Arts

1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin) \$5-\$10, free to Small Press Traffic members

SATURDAY, SEPT. 25 2004 @ 4 p.m.

Rodney Koeneke & Michael Magee

Taylor Brady's house, Oakland

(email [cartograffiti\\_at\\_mindspring\\_dot\\_com](mailto:cartograffiti_at_mindspring_dot_com) for directions)

NOTE: World Premiere of Magee's "Fascist Fairy Tales #6," starring Stephanie Young as Margaret Thatcher & Taylor Brady as the inscrutable "Sphinx"

MICHAEL MAGEE is the editor of Combo and the author of a new book, ms, as well as the online project "My Angie Dickinson." His previous books include Morning Constitutional and the new Emancipating Pragmatism: Emerson, Jazz, and Experimental Writing, out this year from University of Alabama Press.

To designate KEVIN KILLIAN a local legend is probably an understatement. As a poet, novelist, critic, playwright, editor, and man about town, Killian is a wonder and a force, devoted to scene and text. His many books include Argento Series and Little Men and he is an editor of both Mirage #4/Periodical and Krupskaya Books.

RODNEY KOENEKE is the author of two books: Rouge State (Pavement Saw, 2003) and a work of history on I.A. Richards in China. His current manuscript, musee mécanique, reflects the rhythms and terrors of a recent year spent working the gift shop inside San Francisco's Musée Mécanique, a repository of disturbing fin de siècle arcade games.

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359. **Steve Dalachinsky**  
***Re: of that of the warning***

Wed 22 Sep 2004

---

noa noa

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360. **Camille Martin**  
***where did Valery say this?***

Wed 22 Sep 2004

---

I'd be grateful if someone could help me with a source. In *The Visible and the Invisible*, Merleau-Ponty says he's quoting Valery with the following:

And in a sense . . . language is everything, since it is the voice of no one, since it is the very voice of the things, the waves, and the forests. (155)

Can anyone point me to the Valery source?

Thanks.

Camille

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361. **Harry Nudel**  
***autumn....***

Wed 22 Sep 2004

---

fall

back

sprung

....

spy  
audit  
webroot  
apple  
icon  
2:00...for L.Z..."among the goyim"....drn..

[↑ Contents](#)

362. **Harry Nudel**  
**autumn....**

*Wed 22 Sep 2004*

---

if not  
credentials  
then  
illusions....  
make that a double..dr dr n....

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363. **Steve Dalachinsky**  
**Re: secular jewish poetry**

*Wed 22 Sep 2004*

---

too many details actually  
hello maria nice to see you on video tho i was too far away to actually  
see you clearly nice hair it seems send me a snapshot

---

steven donald dalachinsky born 1946 died 2004 age 57 yrs  
300&21days

peanut brittle bars

(  
original Planters)

who was that dalachinsky anyway  
where'd he come from  
wasn't one of us  
tho a secular jew  
just like we  
attended mental hospital 101

breaking up while  
breaking down  
like monk at the key board  
dealt like a silly man  
when young  
too  
discovered hey whatever happened to kenneth patchen that goy  
symposium needed  
symposium needed  
so who was he anyway?  
after he  
washed their  
feet  
he said  
ha  
& girl girl you're only a girl  
nina simone knew play me nina simone i says to symphony sid  
get off the phone kid go home you're stoned play me a stone symphony  
he says  
the kid says syd sid sed A AHHHHHHHHHHHHHHHHHHH a  
have another straw whyn't ya  
girl you're the  
only girl  
mahler did that too career baptism  
mahler did that too not proud to be a jew professional conversion  
assimilate  
every poet is a jew  
everyone in n.y. is a jew  
except the jews  
except the italians i grew up next to  
(lenny bruce truly did die for our sins)  
except the one chinese kid in ps 99  
except the few micks we knew  
except the negro blues guitar player that lived in jonny's garage  
except everybody else born in n.y. that wasn't (isn't)  
harlem  
brownsville  
my folks' birthplace too

sure everyone in n.y. is a jew  
if they're not from n.y.  
who's march who is this man w/out qualities?  
they are my people too...crippled white american jew boy too  
proud?  
ashamed?  
scared?  
everybody is everybody is i didn't kill your god  
muscle  
atheist  
agnostic  
a secular religiosity that grips us all  
all us poets mighty poets  
what are we? if not that  
are we really so important?  
humble/  
?  
belief/ doubt  
who are we exiles in our own  
land  
what land  
semilina  
assimmmmmilation + ashamed (cool it) = us periferal  
chantel ackerman says " i am a film maker who happens to be a lesbian" (a  
jew?)  
not a lesbian film maker " funny ya DON'T LOOK JEWISH? i defend her  
& am called a what was it now  
a chauvanist (sp?)  
by the lesbians of  
course  
when my mother worked as a file clerk for american express in the early 60's  
she came home one day and told us that the folks in her office said she was  
pretty nice for a jew when i was in california once at this zen facility being the  
first jew this young midwest chick had ever seen she politely asked to see my  
horns no joke whether she meant it as such or not once ernie the local irish  
drunk here on spring st now long gone once said to me hey steve you're all  
right for a jew - dare i say history repeating its self and tommy's cousin a  
typical, sorry, greaseball, asked me once when i entered his little grocery be-  
low my apt hey steve how do ya say chanukah? CHHHHHHHHHHA like spit-  
tin on the floor i said yess when i actually should've just spit on the floor ah

well they're dead alas and i'm not oh wait i forgot i died last night at the center for jewish history - a good dream brings honor - a dream of a colored woman brings confidence - a dream of creation brings one closer to g-d ....  
jonah in the whale burping

did god really say when jonah in his anger and dismay saw the gentiles repent

" THEY ARE MY PEOPLE TOO"

so again i put forth the greatest wisdom of the 20th century

?"> "WHY CAN'T WE ALL JUST GET ALONG?"""""""

monk playing                    you took the words right out of my heart

self-hating

self-deprecating

refusing

transforming modality

religiosity w/out practicing religion

that's us poesie folk

non-practicing jews

paranoid concerns about jewish survival

history repeating itself

anti-semitic jews

& the rest of em well they try to be p.c. as they can

israel

most of my american jewish friends say

THEY'RE NOT JEWS

(ha)                                            jewish/you wish

ana pest what is an ana pest cockroach matzo ball kishka kishka

so am i a jewish american writer?

or an american writer of jewish origin?

outrider?

is it true

that

you can take poetry out of the jew

but you can't take the jew out of poetry?

i raised my hand first..... i was picked last...

i felt like an exile in my own land

always have

>                                            finally looked quotidian up what a let down

just an ordinary word

w/ an ordinary meaning  
sittin shiva daily w/a shiv up my arse  
just a shiverin on the divan  
davvinin in the closet ( i knew a guy who did that)  
divin in the honey pot  
drivin me up a cross  
  
i raised my hand first  
i raised my hand first  
  
may i leave the room now?  
  
sorry paul but there is a hierachy  
a lowearchy  
  
a profiteer in his own land or any other's is always heard....  
  
after he washed  
their feet  
he said  
ha..... even tho he was angry he said HA  
  
may i leave the room now  
may i leave the room now  
  
hey i'm dead i can do what i want..  
  
dalachinsky 9/22/04 nyc from the great beyond yes there is no god

[↑ Contents](#)

364. **furniture\_press**

""""*Ambit : Journal of Poetry & Poetics v.3*""""

Wed 22 Sep 2004

---

Apologies all around for those unburdoned by the stress. Here is the line up for Ambit 3 and this time the corrections are (apparently) correct. This does not, by the way, show any disregard to form on my part...

Cynthia Sailers  
Sheila E. Murphy  
Laynie Browne  
Tom Orange  
Noah Eli Gordon  
Charles Bernstein  
Cole Swensen  
Skip Fox  
Matthew Klane  
Monica de la Torre

w/ editor serials by

Amy King

Christophe Casamassima

+

bios and editorial

+

all art via Sarah Elizabeth Kirby

--

---

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365. **Maria Damon**

***Re: secular jewish poetry***

*Wed 22 Sep 2004*

---

hey was that you at the end there with all the little details? that was a fun event last night though i must say publicly that i have never claimed Stein as \*only\* a Jewish poet.

At 3:51 AM -0400 9/22/04, Steve Dalachinsky wrote:

>too many details actually

>

>hello maria nice to see you on video tho i was too far away to actually

> see you clearly nice hair it seems send me a snapshot

>

>

>steven donald dalachinsky born 1946 died 2004 age 57 yrs

>300&21days

>

1 bottle of water & 1 1/2

>peanut brittle bars

>

(

>original Planters)

>

>who was that dalachinsky anyway

>where'd he come from

>wasn't one of us

>tho a secular jew  
>just like we  
>attended mental hospital 101  
>breaking up while  
>breaking down  
>like monk at the key board  
>dealt like a silly man  
>when young  
>too  
>discovered hey whatever happened to kenneth patchen that goy  
>symposium needed  
>symposium needed  
>  
>so who was he anyway?  
>  
>after he  
>washed their  
>feet  
>he said  
>ha  
>  
>& girl girl you're only a girl  
>  
>nina simone knew play me nina simone i says to symphony sid  
>  
>get off the phone kid go home you're stoned play me a stone symphony  
>he says  
>the kid says syd sid sed A AHHHHHHHHHHHHHHHHHHHH a  
>have another straw whyn't ya  
> girl you're the  
>only girl  
>  
>mahler did that too career baptism  
>mahler did that too not proud to be a jew professional conversion  
>assimilate  
>every poet is a jew  
>everyone in n.y. is a jew  
>except the jews  
>except the italians i grew up next to  
>(lenny bruce truly did die for our sins)  
>except the one chinese kid in ps 99  
>except the few micks we knew

>except the negro blues guitar player that lived in jonny's garage  
>except everybody else born in n.y. that wasn't (isn't)  
>harlem  
>brownsville  
>my folks' birthplace too  
>  
>sure everyone in n.y. is a jew  
>if they're not from n.y.  
>who's march who is this man w/out qualities?  
>  
>they are my people too...crippled white american jew boy too  
>proud?  
>ashamed?  
>scared?  
>everybody is everybody is i didn't kill your god  
>muscle  
>atheist  
>agnostic  
>a secular religiosity that grips us all  
>all us poets mighty poets  
>what are we? if not that  
>are we really so important?  
>humble/  
>?  
>belief/ doubt  
> who are we exiles in our own  
>land  
>what land  
>semilina  
>assimmmmmilation + ashamed (cool it) = us periferal  
>  
>chantel ackerman says " i am a film maker who happens to be a lesbian"  
>(a jew?)  
>  
> not a lesbian film maker " funny ya DON'T LOOK JEWISH? i defend her  
>& am called a what was it now  
> a chauvanist (sp?)  
> by the lesbians of  
>course  
>  
>when my mother worked as a file clerk for american express in the early  
> 60's she came home one day and told us that the folks in her office

>said she was pretty nice for a jew  
>when i was in california once at this zen facility being the first jew  
>this young midwest chick had ever seen she politely asked to see my  
>horns no joke whether she meant it as such or not once ernie the local  
>irish drunk here on spring st now long gone once said to me hey steve  
> you're all right for a jew - dare i say history repeating its self  
>and tommy's cousin a typical, sorry, greaseball, asked me once when i  
>entered his little grocery below my apt hey steve how do ya say  
>chanukah? CHHHHHHHHHHA like spittin on the floor i said yess when  
>i actually should've just spit on the floor ah well they're dead alas  
>and i'm not oh wait i forgot i died last night at the center for  
>jewish history - a good dream brings honor - a dream of a colored  
>woman brings confidence - a dream of creation brings one closer to  
>g-d .... jonah in the whale burping  
>  
>did god really say when jonah in his anger and dismay saw the  
>gentiles repent  
>  
>  
" THEY ARE MY PEOPLE TOO"  
>  
>so again i put forth the greatest wisdom of the 20th century  
>  
>?> "WHY CAN'T WE ALL JUST GET ALONG?"""""  
>  
>monk playing you took the words right out of my heart  
>  
>self-hating  
>self-depricating  
>refusing  
>transforming modality  
>religiosity w/out practicing religion  
>that's us poesie folk  
>non-practicing jews  
>paranoid concerns about jewish survival  
>history repeating itself  
>anti-semitic jews  
>& the rest of em well they try to be p.c. as they can  
>israel  
>most of my american jewish friends say  
>THEY'RE NOT JEWS  
>(ha) jewish/you wish  
>

>ana pest what is an ana pest cockroach matzo ball kishka kishka  
>  
>so am i a jewish american writer?  
>or an american writer of jewish origin?  
>outrider?  
>  
>is it true  
>that  
>you can take poetry out of the jew  
>but you can't take the jew out of poetry?  
>  
>i raised my hand first..... i was picked last...  
>i felt like an exile in my own land  
>always have  
>> finally looked quotidian up what a let down  
>just an ordinary word  
>  
>w/ an ordinary meaning  
>sittin shiva daily w/a shiv up my arse  
>just a shiverin on the divan  
>davvinin in the closet ( i knew a guy who did that)  
>divin in the honey pot  
>drivin me up a cross  
>  
>i raised my hand first  
>i raised my hand first  
>  
>may i leave the room now?  
>  
>sorry paul but there is a hierachy  
>a lowearchy  
>  
>a profiteer in his own land or any other's is always heard....  
>  
>after he washed  
>their feet  
>he said  
>ha..... even tho he was angry he said HA  
>  
>may i leave the room now  
>may i leave the room now  
>

>hey i'm dead i can do what i want..  
>  
>  
>dalachinsky 9/22/04 nyc from the great beyond yes there is no  
>god  
--

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366. **kari edwards**

**Re: """"Ambit : Journal of Poetry & Poetics v.3""""**

Wed 22 Sep 2004

---

Christophe congrats.. for another great group...

kari

On Wednesday, September 22, 2004, at 06:09 AM, furniture\_ press wrote:

*Apologies all around for those unburdoned by the stress. Here is the line up for Ambit 3 and this time the corrections are (apparently) correct. This does not, by the way, show any disregard to form on my part...*

*Cynthia Sailers  
Sheila E. Murphy  
Laynie Browne  
Tom Orange  
Noah Eli Gordon  
Charles Bernstein  
Cole Swensen  
Skip Fox  
Matthew Klane  
Monica de la Torre*

*w/ editor serials by*

*Amy King  
Christophe Casamassima*

*+*

*bios and editorial*

*+*

*all art via Sarah Elizabeth Kirby*

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367. **UbuWeb**

**U B U W E B :: Recent Additions Fall 2004**

*Wed 22 Sep 2004*

---

  U B U W E B    
<http://ubu.com>

Fall 2004

Featured Resources

Gertrude Stein's "Geogrpahy and Plays" In an ongoing celebration of the roughly 100th anniversary of Gertrude Stein's Geography and Plays, softpalate ([www.softpalate.org](http://www.softpalate.org)) has matched various sound artists (audio artists, performance artists, soundtext artists, composers, radio producers, soundpoets, DJ's, re-mix artists, turntablists, etc.) with texts from Geography and Plays. Included here are the first five plays as realized by Warren Burt, John Wanzel, Students from Bella Vista Elementary School and David Braden, and Fadladder. (MP3)

"Artsounds" Rare out-of-print double LP from 1985 of artists' recordings. Includes tracks by Larry Rivers, Marcel Duchamp, Connie Beckley, Cotten/Prince, Minneko Grimmer, Philemona Williamson, Jeff Gordon, Tony McAulay, Jonathan Borofsky, Les Levine, Burton Van Deusen, Tom Wesslemann, Marcy Brafman, Philip Johnson, John Burgee, Italo Scanga, Thomas Lanigan-Schmidt, Bob Gruen, Yura Adams, and Jennifer Bartlett. Includes extensive liner notes. (MP3)

Stephen Vitiello "Collaborations and Unreleased MP3s" Stephen Vitiello is a composer of electronic music and media artist. He works in mediums ranging between installation, internet, video, film, dance and music for audio CD. Presented here are rare pieces and collaborations with Pauline Oliveros, Joe McPhee, Tony Conrad, Yasunao Tone and Scanner.

People Like Us "Abridged Too Far" (2004) For the first time, UK-based People Like Us (Vicki Bennett) is releasing a new album exclusively online here on

UbuWeb. "Abridged Too Far" is a collection of audio work first conceived through experimentation through or on radio. On this new collection, People Like Us continues its pastiche of impressions of popular music from Europe and America from the 1920s thru to 1990s. Vicki Bennett's work is an examination of the affect of hearing well known tunes and lyrics in fragments, then putting those elements to play-- resonating, intermingling and recombining with the listeners own associations and shards of memories. Full-color downloadable artwork and liner notes are available.

"The 365 Days Project" UbuWeb is pleased to announce the re-launch and permanent home of curator Otis F. Odder's 365 Days Project. This legendary project, in which an MP3 a day -- of mostly outsider, novelty, and oddball recordings -- was made available for the public to download over the course of 2003. Briefly taken offline at the end of the project, it is now presented here in its entirety, complete with images and vast commentary on each selection. The 365 Days Project is part of UbuWeb's redesigned, newly-named and much expanded Outsiders section.

Stan Brakhage "The Brakhage Lectures" (1972) Unavailable writings by filmmaker Stan Brakhage (1933-2003) who gave these lectures as a credit course at the School of the Art Institute of Chicago during the fall and early winter of 1970-71. Extended essays on George Méliès, David Wark Griffith, Carl Theodore Dreyer, and Sergei Eisenstein. The original program included screenings of forty-three films by Méliès, Griffith, Dreyer, Eisenstein, Cocteau and Edwin Porter. Includes an introduction by Robert Creeley.

La Monte Young Marian Zazeela "Selected Writings" (1959-1969) Long out-of-print seminal writings and interviews by Young and Zazeela. First published by Heiner Friedrich in 1969 in a tiny edition. Includes "Notes On The Continuous Periodic Composite Sound Waveform Environment Realizations Of "Map Of 49's Dream The Two Systems Of Eleven Sets Of Galactic Intervals Ornamental Lightyears Tracery," "Dream House," "Conversation With La Monte Young By Richard Kostelanetz," "The Soul Of The Word," "Lecture 1960," and "Poem To Diane."

RECENT ADDITIONS :: FALL 2004

--- SOUND ---

Airwaves, 1975 (MP3)

Andreas Ammer / Ammer/Einheit / Ammer & Console - Various Radio Plays, 1993-2001 (MP3)

Art By Telephone, Museum of Contemporary Art, Chicago, 1969 (MP3)

Artsounds, 1985 (MP3)

Caroline Bergvall - Recent Soundworks (MP3)  
Christian Bök - E U N O I A, 2001 (MP3)  
Jonathan Borofsky - The Radical Songbirds of Islam, 1984-87 (MP3)  
Cornelius Cardew - Memorial Concert, 1985 (MP3)  
Cornelius Cardew - BBC Radio Documentary (MP3)  
Louis-Ferdinand Céline - Songs and Readings, 1950s (MP3)  
Henning Christiansen - Requiem of Art (aus Celtic) (Fluxorum Organum II) (MP3)  
Dada for Now, 1985 (MP3)  
Hanne Darboven - Opus 17a, 1996 (MP3)  
Ed Dorn - Reads from "The North Atlantic Turbine", 1967 (MP3)  
Abbie Hoffman - Wake Up America!, 1969 (MP3)  
Jack Kerouac - Old Angel Midnight, read by Clark Coolidge and Michael Gizzi (1994) (MP3)  
Kuemmerling Trio - Mayer, Roth, Williams (1979) (MP3)  
Maurice Lemaître - Ouevres Poetiques et Musicales Lettristes, 1950-1971 (MP3)  
Sébastien Lespinasse - Ursonate and Other Works (2003) (MP3)  
Max Neuhaus - Electronics and Percussion (1968) (MP3)  
Max Neuhaus - Radio Net (1977) (MP3)  
People Like Us - Abridged Too Far, 2004 (MP3)  
Jane Philbrick - Audio 1998 - 2004 (MP3)  
Perfo2 - Catalogus Performance Festival (Holland, 1984) (MP3)  
Nicolas Slonimsky - History Making Premieres (MP3)  
Jean-Luc Godard - Interview with Serge Daney, French (early 1980s) (MP3)  
Stephen Vitiello - Various Sound Works (MP3)  
Robert Whitman - 4 Cinema Pieces (1968) (MP3)  
Jack Goldstein - Soundworks (1976-1984) (MP3)  
--- HISTORICAL---  
David Antin - "Autobiography" (1967) [PDF]  
George Brecht - "Chance Imagery" (1966) [PDF]

Stan Brakhage - "The Brakhage Lectures" (1972)  
Dick Higgins - "A Book About Love & Warh & Death, Canto One" (1965) [PDF]  
Allan Kaprow - "Untitled Essay and other works" (1967) [PDF]  
Bengt af Klintberg - "The Cursive Scandinavian Slave" (1967) [PDF]  
Jackson Mac Low - "The Twin Plays: Port-au-Prince & Adams County Illinois" (1966) [PDF]  
Manifetos from Giorno, Corner, Vostell, Paik, etc. (1966) [PDF]  
Claes Oldenburg -- "Injun and Other Histories" (1966) [PDF]  
Luigi Russolo - "The Art of Noise (1913/1967) [PDF]  
Wolf Vostell - "Berlin and Phenomena" (1966) [PDF]  
Emmett Williams -- "The Last French-Fried Potato and Other Poems" (1967) [PDF]  
La Monte Young & Marianne Zazeela - "Selected Writings" (1969) [PDF]  
"A Zaj Sampler" (1966) [PDF]  
Cornelius Cardew - "Stockhausen Serves Imperialism" (1974)  
Salvador Dali - "Conversations with Dali" (1965)  
Pablo Picasso - "A Picasso Sampler"

\_\_ U B U W E B \_\_  
<http://ubu.com>

Apologies for cross-postings. Please forward.

---

Do you Yahoo!?  
Yahoo! Mail - 50x more storage than other providers!  
[http://promotions.yahoo.com/new\\_mail](http://promotions.yahoo.com/new_mail)

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368. **St. Thomasino**  
***the Valery source, for Camille***  
*Wed 22 Sep 2004*

---

9

For Camille --

That Valery quote comes from the poem "The Pythia" which is, I think, in Charmes.

In the poem's final stanza:

Honor of Men, HOLY LANGUAGE,  
Embellished discourse of prophecies,  
Beautiful chains that trap  
The god in distracted flesh,  
Illumination, bounty!  
Here speaks a Wisdom  
And resonates that majestic Voice  
That knows itself when it resounds  
To be no more the voice of anyone  
Than of the waves and the woods!

It is language itself (understood as a self-enclosed formal system) that gives poetry its magical power!

Charm . . . carmen . . . "a magical song."

I hope this helps. Merleau-Ponty may be paraphrasing.

Gregory

Gregory Vincent St. Thomasino

<http://www.eratiopostmodernpoetry.com>

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369. **Catherine Daly**

***LA: the smell reading series Sunday, Sept 26***

*Wed 22 Sep 2004*

---

Franklin Bruno is a poet, musician and philosopher. He is the author of MF/MA, a book of poetry published by Seeing Eye Books. Other work by Bruno appears in Rhizome, The Hat, LA Weekly and The Village Voice. He has released several albums, both as a member of the indie-rock trio Nothing Painted Blue and as a solo artist, including Kiss Without Makeup and A Cat May Look at a Queen. His blog is konvolut m.

Ara Shirinyan is a poet, musician and publisher. His writing, which experiments with constraints and text generated through software, has appeared in Word Ways: The Journal of Recreational Linguistics and What Our Speech Disrupts: Feminism and Creative Writing. Ara's press, Make Now, has most recently published Family Archaeology by Ian Monk; he also publishes chapbooks with Umbrellad Devil press. His band, Godzik Pink, has released two records on Kill All Rock Stars, & his new band is The Sound of the Soil.

Brent Cunningham was born in Wisconsin and grew up in North Carolina, then Northern California, then Southern California. Since 1999 he has worked for Small Press Distribution in Berkeley. He serves on the board of Small Press Traffic, where he has helped curate the Poets Theater Jamboree. His poetry, fiction, plays and reviews have appeared in *Radical Society*, *Chain*, *Rain Taxi*, *580 Split*, and *Kenning*. Currently he is at work on a novel and a collection of stories.

Julien Poirier is a poet. He helped kick-start and edit the poetry journal *6x6*, and is now a co-editor of *New York Nights*, a free newspaper against the War. He is the author of *Flying Over the Fence With Amadou Diallo* (Ugly Duckling Presse 2000), *The Rub* (UDP 2001), and *Ours, Yours* (Loudmouth Collective, 2001). His poetry has also appeared in *Weigh Station*, *Old Gold*, and *Lungfull!* Julien has taught poetry for many years in the public schools of New York City.

So, we are bi- or tri- coastal this month. Come visit! The event will be from 5:30 to 8:00 this time.

the smell -- entrance off the alley \*west\* of Main St. --

<http://www.thesmell.org>

<http://smelllastsunday.blogspot.com>

247 South Main

Los Angeles, CA

curators: Stan Apps and Ara Shirinyan

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370. **Geoffrey Gatz**

**ANDREW ZAWACKI @ Medaille College Thursday**

*Wed 22 Sep 2004*

---

\*\*\*\*\*

Medaille College presents

ANDREW ZAWACKI

8 p.m. Thursday

Lecture Hall, Main Hall

Free and open to the public

Zawacki, co-editor of *Verse* and author of *By Reason of Breakings* and *Anabranth* (Wesleyan); editor of Slovenian poetry anthology by White Pine Press.

Write Thing Reading Series

Medaille College Humanities Dept.

Info: Ethan Paquin, [REDACTED] x 152

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371. **Alan Sondheim**

**Re: secular jewish poetry**

Wed 22 Sep 2004

---

I've also been asked to show my horns as well as my second navel - Alan  
recent <http://www.asondheim.org/> WVU 2004 projects  
<http://www.as.wvu.edu/clcold/sondheim/files/> recent related to WVU  
<http://www.as.wvu.edu:8000/clc/Members/sondheim> Trace projects  
<http://trace.ntu.ac.uk/writers/sondheim/index.htm> partial mirror at  
[http://www.anu.edu.au/english/internet\\_txt](http://www.anu.edu.au/english/internet_txt)

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372. **Joel Weishaus**

**Re: secular jewish poetry**

Wed 22 Sep 2004

---

You read the book on Moses' horns?

-Joel

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

From: "Alan Sondheim" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, September 22, 2004 11:26 AM

Subject: Re: secular jewish poetry

*I've also been asked to show my horns as well as my second navel - Alan*

*recent <http://www.asondheim.org/>  
WVU 2004 projects <http://www.as.wvu.edu/clcold/sondheim/files/>  
recent related to WVU <http://www.as.wvu.edu:8000/clc/Members/sondheim>  
Trace projects <http://trace.ntu.ac.uk/writers/sondheim/index.htm>  
partial mirror at [http://www.anu.edu.au/english/internet\\_txt](http://www.anu.edu.au/english/internet_txt)*

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373. **Rusty Morrison**

**Pre-publication discount reminder: available until Sept 30**

Wed 22 Sep 2004

---

Dear Friends of Omnidawn,

Our pre-publication offer is available through September 30, 2004 (postmark deadline).

Thanks to everyone who has ordered our 2004 books, which will be released in October. We will be sending out books soon!

The titles are:

Devin Johnston's AVERSIONS

&

Martha Ronk's IN A LANDSCAPE OF HAVING TO REPEAT

&

Keith Waldrop's THE REAL SUBJECT, QUERIES AND CONJECTURES OF JACOB DELAFON,  
WITH SAMPLE POEMS.

Normally \$14.95 each, they are available now for \$11.95 each (a savings of \$3.00).

Or you can order all three for \$29.95 (a total savings of \$14.90). Or combination of three for \$29.95.

These prices INCLUDE shipping, handling, and sales tax, if applicable, for an even larger savings.

Please

make checks payable to Omnidawn,

and specify TITLE(S) AND NUMBER OF BOOKS in your order,

and WHERE to send the books.

Our address is

Omnidawn, 1632 Elm Ave., Richmond, CA 94805-1614

Here is some information about each book:

About Devin Johnston's AVERSIONS,

Susan Howe comments that these poems are "uncannily precise responses of an exacting lyric consciousness to the quotidian facts of experience. Accurate, supernatural, unexpected turns connect without connectives, as if by telepathic electricity."

Michael O'Brien writes that these poems "devote themselves to making distinctions. They take great care with cadence and music, but their art is, by conviction, unobtrusive.... convincing, full of regard for the world."

\*\*\*\*\*

About Martha Ronk's IN A LANDSCAPE OF HAVING TO REPEAT:

Ann Lauterbach comments that this poet "writes across, and through, the invisible boundaries that condition our lives: past and present, dream and waking, intimacy and estrangement."

Bin Ramke writes that "[i]t is not so much Martha Ronk's voice as her vision which has become so necessary insistent, persistent, passionate, engaging simultaneously the familiar and the new."

\*\*\*\*\*

About Keith Waldrop's THE REAL SUBJECT, QUERIES AND CONJECTURES OF JACOB DELAFON, WITH SAMPLE POEMS,

Robert Kelly writes "Waldrop's character, though named for a famous French supplier of sanitary fixtures, seems tenderly American, readily taken aback by ideas, a pilgrim of the literal."

Ben Marcus comments "a brilliantly sidewinding embrace of uncertainty, a pulpit for arcane knowledge, and a cleverly constructed language filter that keeps out everything but beauty and strangeness."

Marjorie Welish writes "Waldrop's poetic ear is as perfect as can be, his rhetoric as thoughtful as possible, romantic ironies evanesce."

\*\*\*\*\*

For more information, please see  
<<http://www.omnidawn.com/>>[www.omnidawn.com](http://www.omnidawn.com).

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374. **patrick**

***This Saturday! Patrick Herron & Elizabeth Reddin @ La Tazza (Phila PA)***

*Wed 22 Sep 2004*

---

Saturday September 25

hassen presents

Patrick Herron & Elizabeth Reddin

La Tazza 108 Chestnut St.

7pm cocktail hour

Readings @ 8 sharp

Patrick Herron was born and raised in Philly, eighteen years. He's been in North Carolina for the other five and ten. He's about to launch closequarterly.org (<http://closequarterly.org/>) this fall. Two books of his are coming out in the next year, including *The American Godwar Complex* (BlazeVOX). Gateway Songbooks recently printed a chap of his called *Three Poems*. Patrick

once had a ventriloquist doll named Lester (<http://lesters.blogspot.com/>) but it skipped town on him.

Elizabeth Reddin is a writer who lives in Brooklyn. She has been performing her work in NY since 1998. She is the organizer of the reading series "Long Poems at the Parkside", and has been recording (and will be distributing) the works of Bernadette Mayer & Lewis Warsh this fall on her record label, Deerhead records. Reddin co-edits, along with Elizabeth Bethea, Destinies, a magazine.

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Sent via the  
WebMail system at proximate.org

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375. **Harrison Jeff**  
***As I Am To Tell You***  
*Wed 22 Sep 2004*

---

steal smiles  
from whales  
why not  
I've written  
everything else  
what will  
their juices have  
for dessert?  
why not  
I've asked  
everything else  
wondered about  
everything else,  
I should say...  
in THIS poem,  
America's enemies  
are sewn into the  
emerging giraffes,  
& who would  
want to hurt  
a giraffe? not  
even the folks  
who club baby  
seals would lay  
a finger  
on a giraffe

Swinburne would  
have, gleefully, but  
no one's  
seen him for  
a while, I've  
read he's dead

---

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### 376. **Fulcrum Annual**

#### ***FULCRUM 3 KGB Bar Launch in NYC Sept. 25***

*Wed 22 Sep 2004*

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Celebrating the publication of Fulcrum 3

Sat. Sept. 25 at 6-9 p.m.

KGB Bar, 85 East 4th St (betw. 2nd & 3rd Aves.), NYC

Landis Everson, Glyn Maxwell, Katia Kapovich, Ben Mazer, Philip  
Nikolayev, Mark Lamoureux, John Hennessy

Landis Everson was an inner member of the Berkeley Renaissance of the late 1940s, the fourth intimate of the famed Spicer-Duncan-Blaser circle. To Jack Spicer he was a myth and a god. To Robert Duncan he was the Poet King. John Ashbery admired his poetry in New York in the early 1950s, and published selections in *Locus Solus* in 1962 (Everson's last appearance in print until now!). In 1960 Everson participated in a pivotal three-person weekly Sunday poetry group with Spicer and Blaser in San Francisco. While Spicer was writing *Homage to Creeley*, Everson was composing *Postcard from Eden* and *The Little Ghosts I Played With*, two great sequences which now appear in print for the first time in *Fulcrum 3*, in *The Berkeley Renaissance*, edited by Ben Mazer. *Fulcrum* is proud to present Landis Everson's first public appearances in over forty years.

John Hennessy's poems have recently appeared or are forthcoming in *Fulcrum*, *The Sewanee Review*, *Salt*, *The Yale Review*, *LIT*, and *Ontario Review*. He teaches at UMass Amherst.

Katia Kapovich's collection of English language poetry is *Gogol in Rome* (*Salt*, 2004). She is also a well-known Russian poet.

Mark Lamoureux's chapbooks are *CITY/TEMPLE* (Ugly Ducking Presse, 2003) and *29 CHEESEBURGERS* (Pressed Wafer, 2004).

Glyn Maxwell, born in Hertfordshire, England, now lives in NY City. His several books of poetry include *The Breakage* and *The Nerve* (both Houghton Mifflin). He is the poetry editor of *The New Republic* and teaches at Princeton and Columbia.

Ben Mazer's chapbook selection of poetry, with cover art by Mary Fabilli, is forthcoming from Fulcrum this fall. He is the editor of *The Berkeley Renaissance* (Fulcrum, 2004) and *The Collected Poems of John Crowe Ransom* (Hansel, 2005).

Philip Nikolayev's latest book of poetry is *Monkey Time*, 2001 Verse Prize winner. His new collection is forthcoming from Salt.

Fulcrum: an annual of poetry and aesthetics, Number Three, 2004, edited by Philip Nikolayev and Katia Kapovich.

510 pp., perfectbound.

Publication date: September 21

#### FULCRUM 3: SPECIAL FEATURES

An Anthology of the Berkeley Renaissance, edited by Ben Mazer, featuring work by Mary Fabilli, Jack Spicer, Robin Blaser, Robert Duncan, Charles Olson, Landis Everson, plus artwork & photos

We Who Live in Darkness: Poems from New Zealand by 21 Leading Poets, edited by Gregory O'Brien

Fulcrum Debate: Joan Houlihan and Chris Stroffolino

Artwork by Konstantin Simun

CONTRIBUTIONS by Bill Berkson, David Baratier, Alison Croggon, Fred D'Aguiar, Arjen Duinker, Michael Farrell, Annie Finch, Edwin Frank, Peter Gizzi, Joe Green, Jeffrey Harrison, John Hennessy, Bruce Holsapple, Joan Houlihan, Coral Hull, Kabir, David Kennedy, John Kinsella, Mark Lamoureux, Glyn Maxwell, Ben Mazer, Andrew McCord, Richard McKane, Ange Mlinko, Richard Murphy, Vivek Narayanan, Gregory O'Brien, Fan Ogilvie, Simon Perchik, Mai Van Phan, Peter Richards, Michael Rothenberg, Tomaz Salamun, Don Share, Chris Stroffolino, Jeet Thayil, Mark Weiss, Harriet Zinnes, and many others.

SUBSCRIPTION rates in the US are \$15 per issue for individuals, \$30 for institutions. International subscriptions are \$20 and \$40 per issue, respectively. (Add \$5/copy for international airmail.) Send check or money order drawn in US currency and payable to Fulcrum Annual to Fulcrum, 334 Harvard Street, Suite D-2, Cambridge, MA 02139.

PREORDER Fulcrum 3 now! Fulcrum 2 sold out in 2 months and is reviewed in Jacket at

<http://jacketmagazine.com/25/kam-fulcr.html>

Philip Nikolayev & Katia Kapovich, eds.  
Fulcrum: an annual of poetry and aesthetics  
334 Harvard Street, Suite D-2  
Cambridge, MA 02139, USA  
phone [REDACTED]  
e-mail [REDACTED]

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377. **Alan Sondheim**  
*my movie beginning*

Wed 22 Sep 2004

my movie beginning

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<http://www.asondheim.org/crimescene.mp4>

oh well this was the best part anyway

—

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378. **Karl-Erik Tallmo**

*secretly simulated view of the day*

Wed 22 Sep 2004

---

results of search "secretly"

secretly discovered viruses  
our mission is  
to foster an understanding of secretly extinguished species  
website for the secretly deceased  
this secretly posted area offers you one place to  
find all of our headlined content  
secretly simulated view of the day  
secretly published medical articles on  
post-polio syndrome  
texts of secretly deposited multilateral treaties, in  
chronological order  
selection of secretly stolen works of art  
on some secretly discovered manuscripts of Thomas  
Milles at Dpt of Actuarial Sciences, University of Edinburgh  
"I've secretly hoisted an antenna high upon my  
roof, since i'm bored"  
fellowships for secretly tenured scholars. Amount: \$75,000  
the 120g unit is quite petite and comparable with the Germanium x43 that  
we reviewed secretly  
6. the secretly solved mystery of "Who murdered  
Bertha Mosely?"  
secretly discovered near-earth asteroid makes  
record-breaking approach to earth  
orbit diagram showing  
the trajectory secretly revealed  
far from sunlight, sulfur secretly promotes strange life forms  
in 1977 geologists secretly explored fractures in the ocean  
floor

/Karl-Erik Tallmo

---

KARL-ERIK TALLMO, poet, writer, artist, journalist  
MAGAZINE: <http://art-bin.com>  
ARTWORK, WRITINGS etc.: <http://www.nisus.se/tallmo/>

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379. **Steve Dalachinsky**  
***Re: secular jewish poetry***

Thu 23 Sep 2004

---

yes that was me and then that piece came that night i was cut off cause everyone in the room asked alot of routine silly questions and time ran out and my "wit" preceeded my points and question anyway no where did i hear truly where god figured in if at all secular and god are not mutually exclusive tho doubting thomas that i am doubt all so seriously i could hard ly see you i was in back so send me a snapshot oops didn't realise this was goin out over list too lazy to do it over hi everyone

the jewish cowboy said yiddish was spoken in my house like raisins sprinkled thru raisin bread stein to stien a good german name a poet who happened to be jewish lesbian w/ characteristics of ..... well as i stated akerman said it best i am what i am tho i happen to be the other too

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380. **Patrick Herron**  
***What would America be like? Hmmm.***

Thu 23 Sep 2004

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[http://www.juancole.com/2004\\_09\\_01\\_juancole\\_archive.html#109582366638394](http://www.juancole.com/2004_09_01_juancole_archive.html#109582366638394)  
688  
Not that I want to give the Republicans any new ideas....

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381. **Harry Nudel**

*autumn....*

*Thu 23 Sep 2004*

---

dark green  
dream of red

rose thrust  
weed vine twine

potted plant  
buddhaed ant

deck chair  
fluxed there

small wrld  
1/2 moon twirl

lori's screen  
seen by scene

love's fallen  
unswept garden....

mind down/prick up....at dawn...drn...

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382. **Gary Sullivan**

***SEGUE READING SERIES, OCT 04-JAN 05***

*Thu 23 Sep 2004*

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SEGUE READING SERIES @ BOWERY POETRY CLUB

Saturdays: 4:00 - 6:00 PM

308 BOWERY, just north of Houston, New York City

\$5 admission goes to support the readers

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit [www.segue.org/calendar](http://www.segue.org/calendar), <http://bowerypoetry.com/midsection.htm> or call [REDACTED]. These events are made possible in part, with public funds from The New York State Council on the Arts, a state agency. Curators: Oct.-Nov. Nada Gordon & Gary Sullivan, Dec.-Jan. Dan Machlin & Mónica de la Torre.

OCTOBER

OCTOBER 2 CHARLES BERNSTEIN and CAROLEE SCHNEEMANN Charles Bernstein's *The Sophist* has just been reissued by Salt Publishing, with an

introduction by Ron Silliman. Controlling Interests was reissued last Spring by Roof Books. Bernstein teaches at the Univ. of Pennsylvania. His author page is at <http://epc.buffalo.edu>. Carolee Schneemann is a multidisciplinary artist who has transformed the very definition of art, especially with regard to integrations of the body, sexuality and technology. Her video, film, painting, photography, performance art and installation works have been widely shown in the United States and Europe. In 2002, the MIT Press published *Imaging Her Erotics – Essays, Interviews, Projects*.

OCTOBER 9 and 10 SALLY SILVERS and JEN ABRAMS present TALKTALKWALKWALK TalkTalkWalkWalk is a two-day festival of poetry/dance running the gamut from shot-gun group weddings to long-term collaborations. Poets participating include Bob Perelman, Carol Mirakove, Edwin Torres, Sherry Brennan, Michael Scharf, Fiona Templeton, Bruce Andrews, Gilbert Adair, Abigail Child, Monica de la Torre, Rob Fitterman, Kim Rosenfield, Adeena Karisick and many more + a score of dancers. Check [www.bowerypoetry.com](http://www.bowerypoetry.com) for complete listings. \$7/day, 4pm–7pm.

OCTOBER 16 BENJAMIN FRIEDLANDER and SAWAKO NAKAYASU Benjamin Friedlander's *Simulcast: Four Experiments in Criticism* was published this year by Univ. of Alabama Press. *The Missing Occasion of Saying Yes: Poems 1984–1994* is in production with Subpress Collective. Krupskaya Press brought out *A Knot Is Not a Tangle* in 2000. He teaches Poetics and American Studies at the Univ. of Maine. Sawako Nakayasu writes poetry, prose, and performance text, and translates poetry from Japanese to English. Her first book, *So we have been given time Or*, was selected for the 2003 Verse Prize and will be published in 2004. Other works include *Clutch* (Tinfish chapbook, 2002), *Balconic* (Duration e-book, 2003) and *Nothing fictional but accuracy or arrangement* (she (e-Faux, 2003). She edits Factorial Press and the translation section for HOW2, and can be contacted at [REDACTED].

OCTOBER 23 MITCH HIGHFILL and LORI LUBESKI Mitch Highfill's books include *Koenig's Sphere*, *Turn*, *The Blue Dahlia* and *Liquid Affairs*. He has edited the Poetry Project Newsletter and, prior to that, *Red Weather*. Lori Lubeski is the author of *Dissuasion Crowds the Slow Worker*, *Sweet Land* and *Stamina*. Forthcoming books include *Monopoly* and *Has the River of the Body Risen*. Recent poems have been published in *Carve* magazine and *Art New England*. She lives in Boston and teaches at Boston University and Curry College.

OCTOBER 30 HASSEN and DAVID LARSEN Hassen lives & writes in the Philadelphia area. Poems have appeared in *Skanky Possum*, *Nedge*, *One Hundred Days*, and the audio magazine *Frequency*. David Larsen was born in 1970, and for the past 15 years has made his home in San Francisco's Bay Area. His recent self-published titles include *Skips 'n' Scrips*, *Kept Back*, *Freaky If You Got*

This Far, and advance copies of the acclaimed chapbook *Syrup Hits* (Kenning, 2005) will be available at Segue. His many interests include cavemen.

#### NOVEMBER

NOVEMBER 6 RODNEY KOENEKE and SHARON MESMER Rodney Koeneké is the author of *Rouge State*, winner of the 2002 Transcontinental Poetry Award from Pavement Saw Press, and a book of history on I.A. Richards in China. A new mini-chap, *On the Clamways*, is just out from Sea.Lamb.Press. His recent poems draw on the rhythms and terrors of a year spent working at a gift shop inside San Francisco's Musée Mécanique, a collection of antique arcade games on Fisherman's Wharf. Sharon Mesmer, the recipient of a 1999 NYFA fellowship, teaches literature and fiction writing at the New School. She is the author of *Half Angel, Half Lunch* (poems, Hard Press, 1998), and *The Empty Quarter* (stories, Hanging Loose, 2000).

NOVEMBER 13 JORDAN DAVIS and STEPHANIE YOUNG Jordan Davis is host of The Million Poems Show. He reviews for [constantcritic.com](http://constantcritic.com) and the Village Voice, and his poems are forthcoming in the Boston Review, Chicago Review, and American Letters and Commentary. Stephanie Young lives in Oakland. Her writing and poems have most recently been in *Combo*, *Suspect Thoughts*, *Score 19* and *Cypress Magazine*. Look for Stephanie's first collection of poems in 2005 from *Tougher Disguises Press*, and the culmination of her current editing project, a collection of Bay Area poetry and poetics to be published by *Faux Press*. You can find her online at: [stephanieyoung.durationpress.com](http://stephanieyoung.durationpress.com).

NOVEMBER 20 ALICIA ASKENASE and TOM MANDEL Alicia Askenase is the author of the chapbooks *The Luxury of Pathos* (Texture Press) and most recently, *Shirley Shirley* (sona books). Her poetry has appeared in such journals as *The World*, *Kiosk*, *6ix*, *Feminist Studies*, *Rooms*, *Chain*, *5\_Trope*, and *son-aweb*, as well as the anthologies *100 Days* and *25 Women's Perspectives*. Her work will also appear in a forthcoming *PhillySound* anthology. Tom Mandel's many books include *Realism*, *4 Strange Books* and *The Prospect of Release*. "Realism is one of the most extraordinary collections of poetry to have come my way during my lifetime." --Harry Mathews

NOVEMBER 27 NO READING — happy holiday!

#### DECEMBER

DECEMBER 4 FRANCES RICHARD and LYTLE SHAW Frances Richard's first book of poems, *See Through*, was published by Four Way Books in 2003. She is an editor at the art and culture magazine *Cabinet*, a founding editor of *Fence* magazine, and writes frequently about contemporary art. She teaches at Barnard College, and lives in Brooklyn. Lytle Shaw's books of poetry include *Cable Factory 20* (Atelos, 1999) *The Lobe* (Roof, 2002) as well as UbuWeb's recent

reissues of his earlier works, *Principles of the Emeryville Shellmound* and *Low Level Bureaucratic Structures: A Novel*. Shaw teaches literature at NYU and curates the Line Reading Series at The Drawing Center.

DECEMBER 11 JEREMY SIGLER and CRAIG DWORKIN Jeremy Sigler is the author of two books of poetry: *Mallet Eyes* (2000), and *To and To* (1998), both published by Left Hand Books, a press founded by the late Fluxus artist/publisher Dick Higgins. Sigler is assistant New York editor of the international art journal, *Parkett*, and he is currently teaching in the art department at Yale, as well as at Maryland Institute College of Art. Born in Baltimore, Sigler currently lives in Brooklyn, where he is completing his third collection of poems. Craig Dworkin is the author of the chapbooks *Signature-Effects* (Ghos-ti), *Smokes* (/Ubu), and *Dure* (Cuneiform). He edits *Eclipse* ([english.utah.edu/eclipse](http://english.utah.edu/eclipse)) and *The UbuWeb Anthology of Conceptual Writing* ([ubu.com/concept](http://ubu.com/concept)). Two books, *Strand* (Roof) and *Parse* (Atelos), are forthcoming in 2005.

DECEMBER 18 JESSE SELDESS and JENA OSMAN Jesse Seldess lives in Chicago, where he edits *Antennae* magazine, co-curates the Discrete Reading Series ([www.lavamatic.com/discrete](http://www.lavamatic.com/discrete)) and works in social services for the elderly. Recent poems have appeared or are soon to appear in *Crayon*, *Conundrum*, *Kiosk*, *Traverse*, *Kenning*, and *First Intensity*. Jesse's chapbook, *Who Opens*, was recently printed by Milwaukee's Bronze Skull Press. Jena Osman's most recent book of poetry is *An Essay in Asterisks*, published by Roof Books. Her previous book *The Character* was published by Beacon Press. She co-edits the journal *Chain* with Juliana Spahr and directs the Creative Writing Program at Temple University.

DECEMBER 25 NO READING — happy holiday!

JANUARY

JANUARY 1 NO READING — happy holiday!

JANUARY 8 JEN BERVIN and COLE SWENSEN Poet and visual artist Jen Bervin is the author of numerous artist's books and two books of poetry: *Nets*, a book of poems written within Shakespeare's sonnets (Ugly Duckling Presse) and *Under What Is Not Under* (Potes & Poets). Her poems, art, and cross-genre work have appeared in *Aufgabe*, *Chain*, *Web Conjunctions*, *Denver Quarterly*, *Fell Swoop*, *Five Finger Review*, *How2*, *Insurance*, *Jubilat* and *St. Mark's Poetry Project Online*. She teaches at NYU and Pratt. Cole Swensen's latest book is *Goest* (Alice James 2004). Her poetry has won a Pushcart Prize, the Iowa Poetry Prize, the New American Writing Award, and the National Poetry Series, and her translations have won a PEN West award and grants from the Fondation Beaumarchais and the French Bureau du Livre.

JANUARY 15 MIKE KELLEHER and CHRISTIAN BOK Mike Kelleher lives in Buffalo, where he works as Artistic Director for Just Buffalo Literary Center. He has published four chapbooks: *To Be Sung*, (Blazevox), *Cuba* (Phylum), *Bacchanalia* (Quinella) and *The Necessary Elephant* (Ota Molloy). His poems and essays have appeared in *Kiosk*, *Rampike*, *Queen St. Quarterly*, *verdure*, *murmur*, *The Transcendental Friend*, *Lagniappe*, *ecopoetics* and others. Christian Bök is the author of *Eunoia* (Coach House), a bestselling work of experimental literature, which won the Griffin Prize (2002). *Crystallography* (Coach House), his first book of poetry, has also earned a nomination for the Gerald Lampert Memorial Award (1995). 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. He currently teaches at the Univ. of Calgary.

JANUARY 22 HEATHER RAMSDELL and CLAUDIA RANKINE Heather Ramsdell is the author of *Lost Wax* (Univ. of Illinois Press, 1998, National Poetry Series). A founding member of the Brooklyn Drama Club she co-created the play *The Situation Room* which debuted in NYC in 2003. Her writing has appeared in *An Anthology of New (American) Poets* (Talisman House) and *American Poetry: The Next Generation* (Carnegie Mellon Univ. Press), and in literary journals including *Big Allis*, *Verse*, and *Conjunctions*. By day, she writes about food in Brooklyn and in Cambridge. Claudia Rankine is the author most recently of *Don't Let Me Be Lonely* (Graywolf). She teaches in the writing program at the Univ. of Houston.

JANUARY 29 SEAN KILLIAN and LAURA MORIARTY Sean Killian, of Manhattan and Catskill, New York, is completing two new collections of poetry. He has studied with Robert Duncan and Jacques Derrida; of his 1999 chapbook, *Feint By Feint*, Derrida wrote "An immense chance of dialogue, speech, gift, heart--here, for reception." Laura Moriarty is the author of ten books of poetry. *Self-Destruction* is just out from Post-Apollo Press. Other recent titles include *Nude Memoir* (Krupskaya) and *The Case* (O Books). She has also published a short novel, *Cunning* (Spuyten Duyvil). Among her awards are a Poetry Center Book Award and Gerbode Foundation Grant. She is currently Acquisition & Marketing Director at Small Press Distribution in Berkeley, CA.

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<http://search.msn.click-url.com/go/onm00200636ave/direct/01/>

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383. **Camille Martin**

***Re: the Valery source, for Camille***

Thu 23 Sep 2004

---

Thanks a bunch, Gregory!

Camille

| 9

For Camille --

That Valery quote comes from the poem "The Pythia" which is, I think, in-Charmes.

In the poem's final stanza:

Honor of Men, HOLY LANGUAGE,  
Embellished discourse of prophecies,  
Beautiful chains that trap  
The god in distracted flesh,  
Illumination, bounty!  
Here speaks a Wisdom  
And resonates that majestic Voice  
That knows itself when it resounds  
To be no more the voice of anyone  
Than of the waves and the woods!

It is language itself (understood as a self-enclosed formal system) that gives poetry its magical power!

Charm . . . carmen . . . "a magical song."

I hope this helps. Merleau-Ponty may be paraphrasing.

Gregory

Gregory Vincent St. Thomasino

<http://www.eratiopostmodernpoetry.com>

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384. **Joel Weishaus**

***Millions Blocked From Voting***

Thu 23 Sep 2004

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[http://www.truthout.org/docs\\_04/092304E.shtml](http://www.truthout.org/docs_04/092304E.shtml)

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385. **Fulcrum Annual**

***Change of Venue for Cambridge Fulcrum Launch Oct. 3***

*Thu 23 Sep 2004*

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The Cambridge, MA launch reading for Fulcrum 3 has been moved. Formerly to have taken place at Wordsworth Books, this event will now take place at MIT, Room 6-120, 77 Mass. Ave., Cambridge [directions below]. The time and date of the reading are unchanged: Sunday, Oct. 3 at 5 p.m. Details:

Sunday, Oct. 3 at 5 p.m.

MIT, Room 6-120, 77 Mass. Ave., Cambridge

Landis Everson, Peter Gizzi, Don Share, Katia Kapovich, Ben Mazer, Philip Nikolayev, Fan Ogilvie, Mark Lamoureux, John Hennessy (introduced by Bill Corbett)

DIRECTIONS: Enter MIT at main entrance at 77 Mass Ave. and walk to the end of the Infinite Corridor taking your last right. Halfway down there is a foyer on the left and across from it is 6-120. It is one of the easiest rooms to get to on the MIT campus.

DON'T MISS THESE 2 OTHER EXCITING FULCRUM 3 LAUNCH EVENTS! -

In New York City:

Sat. Sept. 25 at 6-9 p.m.

KGB Bar, 85 East 4th St (betw. 2nd & 3rd Aves.)

Landis Everson, Glyn Maxwell, Katia Kapovich, Ben Mazer, Philip Nikolayev, Mark Lamoureux, John Hennessy

In Amherst, MA:

Fri. Oct. 1 at 8 p.m.

Amherst Books, 8 Main St

Landis Everson, Ben Mazer, Katia Kapovich, Philip Nikolayev, Mark Lamoureux, John Hennessy

Landis Everson was an inner member of the Berkeley Renaissance of the late 1940s, the fourth intimate of the famed Spicer-Duncan-Blaser circle. To Jack Spicer he was a myth and a god. To Robert Duncan he was the Poet King. John Ashbery admired his poetry in New York in the early 1950s, and published selections in *Locus Solus* in 1962 (Everson's last appearance in print until now!). In 1960 Everson participated in a pivotal three-poet weekly Sunday poetry group with Spicer and Blaser in San Francisco. While Spicer was writing *Homage to Creeley*, Everson was composing *Postcard from Eden* and *The Little Ghosts I Played With*, two great sequences which now appear in print for the first time in *Fulcrum 3*, in *The Berkeley Renaissance*, edited by Ben Mazer. *Fulcrum* is proud to present Landis Everson's first public and print appearances in over forty years.

William Corbett teaches in MIT's Program of Writing and Humanistic Studies. He is an editor of *Pressed Wafer*. His most recent book, *All Prose*, was published by Zoland Books.

Peter Gizzi's new book is *Some Values of Landscape and Weather* (Wesleyan 2003). He is the editor of *The House That Jack Built: The Collected Lectures of Jack Spicer* (Wesleyan, 1998).

John Hennessy's poems have recently appeared or are forthcoming in *Fulcrum*, *The Sewanee Review*, *Salt*, *The Yale Review*, *LIT*, and *Ontario Review*. He teaches at UMass Amherst.

Katia Kapovich's collection of English language poetry is *Gogol in Rome* (Salt, 2004). She is also a well-known Russian poet.

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Philip Nikolayev's latest book of poetry is *Monkey Time*, 2001 Verse Prize winner. His new collection is forthcoming from *Salt*.

Fan Ogilvie is published in two chapbooks, *The Other Side of the Hill* and *In a Certain Place*, and in a number of literary magazines. Her newest collection is titled *Not the! Enough!*

Don Share's most recent book is *Union* (Zoo Press), and he recently completed a critical edition of Basil Bunting's poems. He is Curator of Poetry at Harvard University, where he also teaches.

*Fulcrum*: an annual of poetry and aesthetics, Number Three, 2004, edited by Philip Nikolayev and Katia Kapovich.

510 pp., perfectbound.

Publication date: September 21

With contributions by Bill Berkson, David Baratier, Alison Croggon, Fred D'Aguiar, Arjen Duinker, Michael Farrell, Annie Finch, Edwin Frank, Peter Gizzi, Joe Green, Jeffrey Harrison, John Hennessy, Bruce Holsapple, Joan Houlihan, Coral Hull, Kabir, David Kennedy, John Kinsella, Mark Lamoureux, Glyn

Maxwell, Ben Mazer, Andrew McCord, Richard McKane, Ange Mlinko, Richard Murphy, Vivek Narayanan, Gregory O'Brien, Fan Ogilvie, Simon Perchik, Mai Van Phan, Peter Richards, Michael Rothenberg, Tomaz Salamun, Don Share, Chris Stroffolino, Jeet Thayil, Mark Weiss, Harriet Zinnes, and many others.

**SPECIAL FEATURES:**

An Anthology of the Berkeley Renaissance, edited by Ben Mazer, featuring work by Mary Fabilli, Jack Spicer, Robin Blaser, Robert Duncan, Charles Olson, Landis Everson, plus artwork & photos

We Who Live in Darkness: Poems from New Zealand by 21 Leading Poets, edited by Gregory O'Brien

Fulcrum Debate: Joan Houlihan and Chris Stroffolino

Artwork by Konstantin Simun

SUBSCRIPTION rates in the US are \$15 per issue for individuals, \$30 for institutions. International subscriptions are \$20 and \$40 per issue, respectively. (Add \$5/copy for international airmail.) Send check or money order drawn in US currency and payable to Fulcrum Annual to Fulcrum, 334 Harvard Street, Suite D-2, Cambridge, MA 02139.

PREORDER Fulcrum 3 now! Fulcrum 2 sold out in 2 months and is reviewed in Jacket at

<http://jacketmagazine.com/25/kam-fulcr.html>

Philip Nikolayev & Katia Kapovich, eds.  
Fulcrum: an annual of poetry and aesthetics  
334 Harvard Street, Suite D-2  
Cambridge, MA 02139, USA  
phone [REDACTED]  
e-mail [REDACTED]

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386. **Ken Rumble**

***Reviews of the first '04 Desert City Reading***

*Thu 23 Sep 2004*

---

Hello everyone,

Chris Vitiello and Marcus Slease recently posted reviews on their blogs of the first Desert City reading of the new season.

Check them out below:

<http://marcusslease.blogspot.com/2004/09/desert-city-reading-series-blue-door.html>

[http://the\\_delay.blogspot.com/2004/09/donahue-and-brasfield-desert-city.html](http://the_delay.blogspot.com/2004/09/donahue-and-brasfield-desert-city.html)

Ken

ps: audio of the reading coming soon to

<http://desertcity.blogspot.com>

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387. **David A. Kirschenbaum**  
***maxim publisher now a poet***

*Thu 23 Sep 2004*

---

<http://www.nydailynews.com/news/gossip/story/234965p-201575c.html>

and a bonus, nonpoetry related, item for those who opened this here email:

[http://www.thevillager.com/villager\\_72/expornkingtradessex.html](http://www.thevillager.com/villager_72/expornkingtradessex.html)

best,  
david

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388. **Rusty Morrison**  
***All 2004 book orders have been shipped***

*Thu 23 Sep 2004*

---

Hello Everyone,

Just to let everyone know:

All orders that Omnidawn has received  
for our 2004 books pre-publication offer  
have been shipped.

You should receive your copies within the next three to ten days.

Since the books are now here in stock, any orders we receive for this offer  
will ship  
in three business day.

\*\*\*\*\* (this is the last announcement I'll send on this issue)\*\*\*\*\*

Here below is a copy of the 2004 Pre-publ Offer, which ends Sept 30th (post-mark deadline).

Any book for \$11.95 and any total of three for \$29.95.

Our 2004 titles are:

Devin Johnston's AVERSIONS

&

Martha Ronk's IN A LANDSCAPE OF HAVING TO REPEAT

&

Keith Waldrop's THE REAL SUBJECT, QUERIES AND CONJECTURES OF  
JACOB DELAFON,  
WITH SAMPLE POEMS.

Please

make checks payable to Omnidawn,

and specify TITLE(S) AND NUMBER OF BOOKS in your order,

and WHERE to send the books.

Our address is

Omnidawn, 1632 Elm Ave., Richmond, CA 94805-1614

\*\*\*\*\*

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please visit <<http://www.omnidawn.com/>>

\*\*\*\*\*

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389. **Haas Bianchi**

***RAY BIANCHI READING THIS SUNDAY 7 PM MYOPIC BOOKS***

*Thu 23 Sep 2004*

---

Sunday September 26 -

Ray Bianchi's Circular Descent Release Reading

Myopic Books

1564 N Milwaukee Av

Chicago IL

I am reading at Myopic books this sunday at 7 pm I would love to see as many  
of you as possible-

Ray

Ray Bianchi is a native of suburban Chicago, the child of Italian immigrants, educated at the University of Iowa. Ray lived and worked for most of the 1990s in Bolivia and Brazil, first as a volunteer in a men's prison and later in international publishing.

A quote about Circular Descent from Peter Gizzi-

"At the Dangerous intersection of liberty and empire, Raymond Bianchi breaks the sound barrier. These Multi-Colored sequences are up to date heartbreaking

cubistic international songs in real time, trafficking in corporate corruption and working people, desire and everyday life. This is Wild and honest work" Peter Gizzi

His work has appeared in Tin Lustre Mobile, Moria, Poesia Y Cultura, Antennae, Afterwords, Red River Review, and Fiera de Lingue. Ray is the author of Circular Descent which is now available from Blaze VOX Press. He is the author of two blogs [chicagopostmodernpoetry.com](http://chicagopostmodernpoetry.com) and [collagepoetchicago.blogspot.com](http://collagepoetchicago.blogspot.com).

Raymond L. Bianchi  
[chicagopostmodernpoetry.com/](http://chicagopostmodernpoetry.com/)  
[collagepoetchicago.blogspot.com/](http://collagepoetchicago.blogspot.com/)

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### 390. **Poetry Project**

#### ***Events at the Poetry Project 9/27-10/1***

*Thu 23 Sep 2004*

---

Monday, Sept. 27, 8 pm

Open Reading

Sign-up at 7:30

Wednesday, Sept. 29 at 8 pm

< last chance to see it! (In NYC, that is)

People's Opera presents The Workshop from <sup>3</sup>Hell<sup>2</sup>

An Opera in one act

Libretto by poet and former presidential candidate Eileen Myles

Admission available at door, no advance sales, no reservations required

\$8, \$7 students/seniors, \$5 members

The New York production is a benefit for

the Poetry Project at St. Mark's Church

2nd Ave & E 10 St.

Libretto by Eileen Myles

Score by composer and recording artist Michael Webster

Directed by Simon Leung

Sets by Beth Stephens

Costumes by Milena Muzquiz

Lead singers: Juliana Snapper, Kevin St. John, Scott Graff

Loosely based on Dante's Inferno, Hell is an opera about public speech, corporate silence, global politics and poetry.

This production is making stops in Los Angeles and San Francisco, finally landing in Tijuana in Fall 2004

to take part in the public conversation about who rules America.

See <sup>3</sup>Hell<sup>2</sup> on Oct. 16th at the UCLA Hammer  
Oct. 21st at the Yerba Buena Center, SF  
Oct. 31st at CECUT in Tijuana

Friday, Oct. 1 Hip-Hop Poetry & The Classics Featuring a reading by Michael Cirelli, author of Hip-Hop Poetry & The Classics, and current director of Urban Word NYC. Performing with him tonight will be members of the 2004 Urban Word NYC Teen Poetry Slam Team, as well as some of the up-and-coming poets in the New School's MFA program, including Matthew Yeager, Erica Miriam Fabri, and others. [10:30 pm]

#### WRITING WORKSHOPS

**SURREALISM AND THE RADICAL IMAGINATION** JANET HAMILL Tuesdays at 7pm: 5 sessions begin October 12th <sup>3</sup>Surrealism and the Radical Imagination<sup>2</sup> will examine the complex nature of imagination and its elements - illusionism, unreality, appearance, magic, phantasm, fancy etc. - and the capacity of imagination to mediate between the world of objective phenomena and subjective experience. The workshop will look into the preoccupation of the Romanticists with imagination and the sublime, the importance of the image to the Symbolists, and the revolution brought about by the Surrealists to liberate poetic imagination and take it to the realm of the marvelous. Through means of Surrealist games and methods, participants will be encouraged to cultivate their own imaginations and enhance their imaginative writing skills. A desire to rescue poetry from some of its present unimaginative abuses is the only requirement.

Janet Hamill has authored 4 books, most recently *Lost Ceilings*, a collection of prose poems. A second CD of words and music, in collaboration with the band *Moving Star*, is slated for release in early 2005.

**BRAINLINGO: WRITING THE VOICE OF THE BODY** EDWIN TORRES Tuesdays at 7pm: 5 sessions begin November 30 As artists we create our own communication, how we listen affects how we speak, how we see our language affects how our voice is heard. Where the senses meet each other is where poetry can begin. This workshop will be an active creative laboratory that will explore how we communicate by exercising the languages inside us. This is an active writing workshop requiring a bottomless well and an open mind.

Edwin Torres<sup>1</sup> books include *The All-Union Day Of The Shock Worker*, *Fractured Humorous*, *I Hear Things People Haven't Really Said*, and his CDs *Holy Kid* (Kill Rock Stars) and *Novo* ([www.oozebap.org](http://www.oozebap.org)). He is co-editor of *Rattapallax* and has a show on PS.1's internet-radio station ([www.wps1.org](http://www.wps1.org)) called **LIVE NUDE RADIO THEATER**.

**WRITING IN THE STEPMOTHER TONGUE** OZ SHELACH Thursdays at 7pm: 10 sessions begin October 14th Many of us today write in English without being

at home. A disability? An advantage? How and when to adapt, defy, write with an accent, subvert, merge in, stand out? We'll play games devised by and for non-native writers in English; Read worldwide fiction; Use supportive criticism. I hope all of us will come out with deeper confidence in making our writing effective by drawing on the richness of our difference.

Oz Shelach moved to NY after working as a journalist in Israel (and writing in Hebrew) for many years. His novel, *Picnic Grounds*, was published by City Lights in 2003.

**HAVING IT BOTH WAYS: THE PROSE POEM LARRY FAGIN** Fridays at 7pm: 10 sessions begin October 15th A workshop designed for writers of both poetry and short prose (any genre), who are interested in investigating the boundary between the two areas, or those who have discovered such boundaries to be less than trustworthy. We will read (Baudelaire, Stein, Ponge, Ashbery, Lydia Davis, Killarney Clary, et al), exchange ideas (story, description, image, abstraction, the personal), and refine our writing with an eye toward publication. Weekly reading and writing assignments.

Larry Fagin edits *Adventures in Poetry* (books) and *Sal Mimeo* (magazine). He teaches "experimental poetry" at New School University. *Coma Rock*, a prose poem, will appear as a chapbook in Winter 2004.

**ROCKS AND IDEAS RACHEL LEVITSKY** Saturdays at 12pm: 10 sessions begin October 16th William Carlos Williams famously said, "--Say it, no ideas but in things--,"<sup>2</sup> a line which can be variously interpreted. In our virtual era, ideas and things may a) be difficult to distinguish and b) have a tendency to morph into each other. Williams himself writes an introduction to his long poem *Paterson*,<sup>2</sup> that explains the idea behind the long work. In this workshop we will experiment with things while having big fat ideas. We'll look at other important modern and post modern works like Anne Waldman's *Iovis*, Harryette Mullen's *S\*PeRM\*\*K\*T* and Will Alexander's *Asia and Haiti* (and others) to help us along.

Rachel Levitsky's books include *Under the Sun* (Futurepoem, 2003) and the chapbooks *Cartographies of Error* (Leroy, 1999) and *Dearly*, (a+bend, 1999). She is the founder and co-curator of the *Belladonna\** Series in New York City.

The workshop fee is \$300, which includes a one-year individual Poetry Project membership and tuition for any and all fall and spring classes. Reservations are required due to limited class space and payment must be received in advance. Please send payment and reservations to: The Poetry Project, St. Mark's Church, 131 E. 10th St., NY, NY 10003. For more information please call [REDACTED] or e-mail [REDACTED].

Workshop info: <http://www.poetryproject.com/workshop.html> The FALL  
CALENDAR: <http://www.poetryproject.com/calendar.html>

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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391. **Joe Ahearn**

***Re: Sentence 2 Now Available***

*Thu 23 Sep 2004*

---

Brian,

Haven't gotten my second issue and I want to make sure I get one. I signed up for the four-issue special after Issue 1, so I should be good through Issue 5.

For some reason, Gregg came in to Brenda's class with a huge armful of Sentence 1s, but he didn't say anything about them, and then he walked back out with them. So far as I know, he didn't mention them, or give one to anybody. Go figger...

j.

At 10:51 AM 9/8/2004, you wrote:

>The second issue of Sentence: a Journal of Prose Poetics is now available.

>Please see ordering information at the bottom of this message. Please note

>the change of address. For more information, please see

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

>

>Sentence publishes prose poems, reviews, essays, and cross-genre work in

>order to celebrate the history of prose poetry, to explore the gray areas

>between the prose poem and free verse on one hand and the prose poem and

>the essay on the other, and to extend conceptions of what the prose poem

>is or can be.

>

>Sentence 2 includes prose poems by:

>

>Sally Ashton, Tia Black, Brian Brennan, Sean McLain Brown, Paul  
>Christensen, Lyndsey Cohen, Peter Connors, Michel Delville (tr. Gian  
>Lombardo), Paul Dickey, Matthew Dickman, Linh Dinh, Elisabeth Frost, Alice  
>George, Arielle Greenberg, Mark Halperin, Susan Holahan, Brooke Horvath,  
>Peter Johnson, Ann Killough, Christine Boyka Kluge, Phyllis Koestenbaum,  
>Lesle Lewis, Rachel Loden, Gian Lombardo, Robert Hill Long, Robert Lowes,  
>Dan Manchester, John Martone, Kathleen McGookey, Jerry McGuire, Sandy  
>McIntosh, Ben Miller, Craig Moodie, Amjad Nasser (tr. Tahseen al Khateeb  
>and Leonard Schwartz), Cynthia Nichols, John Richards, R. L. Rimas, Dan  
>Rzicznek, Davis Schneiderman, Daryl Scroggins, Michele Shauf, Christopher  
>Soden, Joseph Starr, Chris Stroffolino, Mark Terrill, Anthony Tognazzini,  
>Mark Tursi, Kyle Vaughn, Phil West, Tom Whalen, Scott Withiam

>

>Essays by:

>

>Sally Ashton, John Bradley, Gloria Frym, Deanna Kern Ludwin, Barry  
>Silesky, Ellen McGrath Smith

>

>PLUS the Sentence Feature: "Hybrid Cultures: The Prose Poem in Spanish"  
>with introduction by Susan Briante and prose poems by Vicente Alexandre  
>(translated by Stephen Kessler), Luis Cernuda (tr. Kessler), Ángel Crespo  
>(tr. Steven J. Stewart), Gabriela Mistral (tr. Maria Giachetti), Pablo  
>Neruda (tr. Dennis Maloney and Clark Zlotchew), Eunice Odio (tr. Keith  
>Ekiss and Mauricio Espinoza), Carlos Edmundo de Ory (tr. Stewart), and  
>Jaime Sabines (tr. Philip Pardi)

>

>PLUS

>

>Brian Clements reviews three Rupert Loydell collaborations and Braincase  
>Press chapbooks by Juliana Leslie and Sara Veglahn

>

>Michel Delville reviews Such Rare Citings: The Prose Poem in English  
>Literature by Nikki Santilli

>

>kari edwards reviews Under the Sun by Rachel Levitsky

>

>Gian Lombardo reviews The Frequencies by Noah Eli Gordon

>

>Jerry McGuire reviews Small Boat by Lesle Lewis

>

>Chris Murray reviews Reproductions of the Empty Flagpole by Eileen Tabios.  
>  
>Dale Smith reviews A Handmade Museum by Brenda Coultas  
>  
>Rebecca Spears reviews The Marie Alexander Poetry Series from White Pine  
>Press and The Game of Kings by Daryl Scroggins  
>  
>PLUS:  
>  
>Our bibliography of recent prose poetry scholarship and criticism  
>  
>Our list of other recent prose poetry titles  
>  
>  
>Coming in Sentence 3: "The Prose Poem in Great Britain," guest edited by  
>Nikki Santilli  
>  
>Sentence 4 will be guest edited by Peter Johnson, editor of The Prose  
>Poem: An International Journal  
>  
>  
>TO ORDER:  
>A single copy of Sentence 2 is \$12 (including postage) with additional  
>copies at \$10 each; subscriptions are \$22 for two issues and \$30 for three  
>issues (please add \$2 per issue outside the US, Canada, Mexico, and the  
>Caribbean). Copies of Sentence 1 are now available for \$8 per copy, plus  
>shipping.  
>  
>Make check or money order to Firewheel Editions and send to Sentence, c/o  
>Brian Clements, English Dept. Western Connecticut State University,  
>Danbury CT 06810. If you prefer to use a credit card, you can subscribe to  
>Sentence via Amazon.com or order Sentence via your local bookstore from  
>Bernhard DeBoer, Inc.  
>  
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>[REDACTED].  
>  
>  
>  
><http://firewheel-editions.org>

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Joe Ahearn



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392. **Shankar, Ravi (English)**

***Press Release: Central's Reading Schedule, Fall 2004***

*Thu 23 Sep 2004*

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All Events are Free and Open to the Public  
and on the Central Connecticut State University campus  
1615 Stanley St., New Britain, CT 06050

FALL 2004

Thursday, October 14th - 7:00 pm - Marcus White Living Room Ingrid Wendt and Ralph Salisbury Ingrid Wendt is the author of four books of poems, two anthologies, a book-length teaching guide, numerous articles and reviews, and more than 200 individual poems in such magazines and anthologies as Poetry, Poetry Northwest, Antioch Review, Northwest Review, Ms., and No More Masks! An Anthology of 20th Century American Women Poets. She has taught literature and poetry writing for more than 30 years at all educational levels, including the MFA program of Antioch University Los Angeles; at teacher-training institutes throughout the United States and in Germany; and in hundreds of public school classrooms, grades K-12, in Oregon, Washington, Utah, Illinois, Iowa, and overseas. Among her many honors are the Oregon Book Award, the 2003 Yellowglen Award from Word Press, the Carolyn Kizer Award, several Pushcart nominations, and the D.H. Lawrence Award. Ralph Salisbury, Professor Emeritus of the University of Oregon, is the author of two books of short fiction and seven books of poetry, the most recent of which, Rainbows of Stone (University of Arizona Press), was chosen by Maxine Kumin as a finalist in the Oregon Book Awards. Other poetry titles include A White Rainbow, Poems of a Cherokee Heritage; Going to the Water; Spirit Beast Chant; Pointing at the Rainbow; Ghost Grapefruit and Other Poems; and Poesie Da Un Retaggio Cherokee (Multimedia Edizioni, Salerno, Italy). His short fiction titles include One Indian and Two Chiefs (Navajo C. College Press) and The Last Rattlesnake Throw (University of Oklahoma Press). He has received many awards, among them a Rockefeller Foundation Creative Writing Residency at the Villa Serbelloni in Bellagio, Italy; the Chapelbrook Award; the Northwest Poetry Award; two Fulbright professorships, to Germany and Norway; and an Amparts (USIS) lectureship in India. Born of a Cherokee story-teller, singer father and a story-telling Irish American mother, Ralph Salisbury grew up hunting and trapping, for meat and pelts, and working on a family farm, which had no electricity or running water but was reachable by a dirt road. When he visited his father's

mother, the only road was a footpath along a creek. Through World War Two service, he earned six years of university education, and has worked at writing, editing, translating and teaching writing and literature from 1950 to the present. Wednesday, October 20th - 7:30 pm - Marcus White Living Room Dr. Terri Witek Among Terri Witek's publications are *Fools and Crows* (Orchises Press, 2003), a chapbook, *Courting Couples* (Winner of the 2000 Center for Book Arts Letterpress contest), and *Robert Lowell and Life Studies: Revising the Self* (University of Missouri Press, 1993). She has published poems in *Poetry*, *The Antioch Review*, *The New Republic*, *The Threepenny Review*, and many other journals. She teaches English at Stetson University, where she directs the Sullivan Creative Writing Program.

Thursday, October 28th - 7:00 pm - Founder's Hall in Davidson

Kurt Brown

Kurt Brown was born in Brooklyn, New York and grew up on Long Island and in Connecticut where he attended the University of Connecticut. He spent many years in Aspen, Colorado, where he founded the Aspen Writers' Conference and edited a literary magazine, *Aspen Anthology*. His poems have appeared in *Southern Poetry Review*, *Massachusetts Review*, *Ploughshares*, *Harvard Review*, *Crazyhorse*, and many other periodicals. He is the editor of *Drive, They Said: Poems about Americans and Their Cars*, and *Verse & Universe: Poems about Science and Mathematics*, as well as a collection of essays about science and mathematics, *The Measured Word*. With his wife, poet Laure-Anne Bosse-laar, he edited *Night Out: Poems about Hotels, Motels, Restaurants and Bars*. He is also the editor of three collections of lectures given at writers' conferences across America: *The True Subject*, *Writing It Down for James*, and *Facing the Lion*. His two previous collections, *More Things in Heaven and Earth* (2002) and *Return of the Prodigals* (1999) were published by Four Way Books. He lives with his wife in New York City.

Monday, November 8th - 7:00 pm - Founders Hall in Davidson

Connecticut Poetry Circuit presents Mark Jarman

Mark Jarman was born June 5, 1952, in Mount Sterling, Kentucky. He earned a B.A. from the University of California, Santa Cruz, in 1974 and an M.F.A. from the University of Iowa in 1976. He is the author of numerous collections of poetry: *To the Green Man* (Consortium, 2004); *Unholy Sonnets* (2000); *Questions for Ecclesiastes*, which won the 1998 Lenore Marshall Poetry Prize and was a finalist for the National Book Critics Circle Award; *The Black Riviera* (1990), which won the 1991 Poets' Prize; *Far and Away* (1985); *The Rote Walker* (1981); and *North Sea* (1978). In 1992 he published *Iris*, a book-length poem. His poetry and essays have been published widely in such periodicals and journals as *American Poetry Review*, *Gettysburg Review*, *The Hudson Review*, *The New Yorker*, *Poetry*, and *Southern Review*. During the 1980s he and Robert

McDowell founded, edited, and published the controversial magazine *The Reaper*, selections from which have been published in book form as *The Reaper Essays* (1996). A collection of Jarman's own essays, *The Secret of Poetry*, was published in 2000. He is also co-editor of *Rebel Angels: 25 Poets of the New Formalism* (with David Mason; 1996). His awards include a Joseph Henry Jackson Award and fellowships from the National Endowment for the Arts and the John Simon Guggenheim Memorial Foundation. He is a professor of English at Vanderbilt University in Nashville, Tennessee, where he lives with his wife, the soprano Amy Jarman, and their daughters, Claire and Zoë.

Contact Ravi Shankar <[REDACTED]> with questions/comments.

\*\*\*\*\*

Ravi Shankar  
Poet-in-Residence  
Assistant Professor  
CCSU - English Dept.  
[REDACTED]  
[REDACTED]

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393. **david.bircumshaw**

***Werk in Progress***

*Thu 23 Sep 2004*

---

Something recently begun which threatens to be very long. Italics, bold type, subscripts and all are left out in the interest of plain text. I'm not sure in this beginning stage of what might be a small book length piece what will clear. I'd welcome tho' any comments on the as so far. The poem includes collaborative assistance from Victoria Robinson.

Best

Dave

FOUR-NINE-FOUR-OH

13

It is a story of she-curve and he-tall  
And the line of street late and down  
Of heads swapped when eyes closed  
Its beginning forgotten, its middle  
F  
wOkun  
n i R

t MMMMMMMMMMMMMMM  
less  
end

7

What I wanted was the undressed  
Dressed but available, the flesh  
Behind the bra, the transgress  
Logos be with us, like it if I press?

37

When I was younger  
this was happening to me  
Domestic Violence cases So  
Much Misery  
it's pain and disruption  
And anger and hate  
before I realised What was  
Happening it was too late  
  
I felt trapped and scared and  
Very alone and so fright  
-ended but I dare not Moan  
My head was a Mess  
My body was bruised  
It was a constant stress  
  
To my Family and Freinds  
I would say "I fell"  
(I dare not tell)  
I avoided them so no one would  
see  
The physical and emotional  
pain He inflicted on me  
  
He told me I was worthless  
And no good  
And I believe What he said  
And people Listening to all the  
lies He spread  
but remember this you are  
a person no matter what  
they say:

It's him now that is suffering  
at the end of everyday

XVIII

Between a bark and a snort  
as the sunlight dusted the canal  
mute swan sound.

6

Uptown Girl

C17H21NO4 . Broken. On the rocks.

46

They always sit at the back at the Central Hall. The elegance of its interior contrasts PLEASINGLY with the plainness of the Methodist hymnal., the space it allows to REFLECTION is not hinted by the nondescript and missable door. She whispers People ask why I like this but when my son went inside I knew what church was for.

BISHOP Street was a bad scene oh two centuries ago. His eyes stroke her cheekbones Then his head plunges in prayer. It is dark in there. Behind their pew on what could be MISTAKEN for a pushchair rests, bagged, plasticly, transparently, a Farmer's Choice Loaf (white), four cans of beer, a box of paper handkerchiefs and whatever else

Has the right to be there. Today's preacher she's chosen that odd one, the one about the STEWARD and the bills, and who owes who what, it's a difficult one to ponder As Mammon sits in a corner picking the today's service flowers (Tom and Betty Berry's): S/HELOVES me, s/he loves me not. Render un-two two. Part that ye shall find.

4940

Crosswords. Cryptograms. Ciphers. Streets.  
Lights behind blinds from Your Private Abode.

I have found a name for this poem. It is  
Four-Nine-Four-Oh. Our Tune, you are told.

4 by 4 by

You're learning me/ all about steps/ and drainage grills/  
like cattle grids/ cerebral palsy/ doesn't fit/ Walk On Frame

David Bircumshaw

Spectare's Web, A Chide's Alphabet  
& Painting Without Numbers

<http://homepage.ntlworld.com/david.bircumshaw/>

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394. **Mairead Byrne**  
***poetry of omission or erasure***

Thu 23 Sep 2004

---

Dear All,

I would very much appreciate any references anyone can give me regarding poets who have used strategies of erasure or obliteration, or who may cover or partly cover the text. Any and all references to such work would be welcome.

Thank you,

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)

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395. **mIEKAL aND**  
***Re: poetry of omission or erasure***

Thu 23 Sep 2004

---

Mairéad:

The mother of all erasure texts is Tom Phillip's The Humument  
<http://www.tomphillips.co.uk/humument/0/001010/index.html>

an artistically treated 1892 Victorian novel by W.H. Mallock, "A Human Document"

<http://www.rosacordis.com/humument/index2.html>

""Have one of mine," said the lover, as he produced his own a gorgeous product of Vienna and offered it distended to the great Fanny."

<http://www.rosacordis.com/humument/gass.html>

There's quite a bit out there in the visual poetry realm since it's a fairly common technique used by countless artists.

I've used it visually in my books Zerzerex, No Moon Dante, Klee, The Black Black Bar Eventure (A filmscript), textually in my book HOWLING FROM THE WOODLAND LEAVE WHOLE & a largely the texts created for the current work

Im plugging away at, SEARCHIX are extracted from google news searches for strings like "animal poetry" & "stem of happiness", creating a source text & omitting anything that doesn't belong in the poem.

~mIEKAL

On Thursday, September 23, 2004, at 06:58 PM, Mairead Byrne wrote:

*Dear All,*

*I would very much appreciate any references anyone can give me regarding poets who have used strategies of erasure or obliteration, or who may cover or partly cover the text. Any and all references to such work would be welcome.*

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

[↑ Contents](#)

396. **Catherine Daly**

***Re: poetry of omission or erasure***

*Thu 23 Sep 2004*

---

One of Rachel Blau DuPlessis' Drafts in her Toll volume has blacked out stuff -- it may be from an FBI file?

or someone else has a freedom of information act / erased text?

And, self promotingly, all of "In Medias Res" in DaDaDa -- it is a powerpoint slide presentation that "fades to white" or erases (transferred to the page in the book) using some of Marguerite Porete's "wisdom play" -- copies were burned in front of her, then she was burned --

BE well,  
Catherine Daly

██████████

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

From: UB Poetics discussion group [mailto:██████████]

On Behalf Of Mairead Byrne

Sent: Thursday, September 23, 2004 4:58 PM

To: ██████████

Subject: poetry of omission or erasure

Dear All,

I would very much appreciate any references anyone can give me regarding poets who have used strategies of erasure or obliteration, or who may cover or partly cover the text. Any and all references to such work would be welcome.

Thank you,

Mairead

Mairéad Byrne

Assistant Professor of English

Rhode Island School of Design

Providence, RI 02903

www.wildhoneypress.com

www.maireadbyrne.blogspot.com

[↑ Contents](#)

397. **David A. Kirschenbaum**

***New Boog Readers: Betsy Andrews/Bruce Andrews flipbook and Erica Kaufman***

*Thu 23 Sep 2004*

---

Hi all,

I realized I forgot to properly introduce our most recent additions to the Boog Literature family.

In May I held a small apartment reading. For the event I published as a flipbook Boog Reader 4: In Trouble by Betsy Andrews and C-Three by Bruce Andrews, the two readers.

digest size, 20 pages, initial print run 50. \$3 each, \$4 ppd.

In July, for the Boston Poetry Massacre, I published Boog Reader 5: The Kick-boxer Suite by Erica Kaufman.

digest size, 12 pages, initial print run 26, signed and lettered. \$5 each, \$6 ppd. Unsigned second run, \$3 each, \$4 ppd.

If you want one of each, \$9 ppd. (with signed Kaufman), \$7 ppd. (with unsigned Kaufman).

Make checks payable (and post) to:

David Kirschenbaum

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

thanks,

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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398. **T\_Martin**

***Re: poetry of omission or erasure***

*Thu 23 Sep 2004*

---

check out Lisa Jarnot's Some Other King of Mission. Amen to the Humament. Also, Ted Berrigan did a book from a blacked out western novel. Can't remember the title, though.

Tim Martin

[www.timothymartin.blogspot.com](http://www.timothymartin.blogspot.com)

[↑ Contents](#)

399. **Stephen Vincent**

***Zukofsky Conference R***

*Thu 23 Sep 2004*

---

Louis Zukofsky Centennial Conference

Columbia University / Barnard

September 17-18-19 - 2004

What follows are Elliptical Quotes from various speakers that found their way into my journal on Friday and Saturday. Occasionally you will see names assigned to quotes, often not. Charles Bernstein announced that many of the Conference's papers will be up on the U Penn website (of which I do not immediately have the address(??) I am sure some of these quotes will be much contradicted or limited but this is more about  $\mathbb{C}$ hearing the way through<sup>1</sup> what initially resonated. Hopefully the process is - more than for me personally - publicly worthwhile.) In case it makes use more convenient, I have placed this also on my blog site.

Stephen Vincent

<http://stephenvincent.durationpress.com>

Louis Zukofsky Centennial Conference

Columbia University / Barnard

September 17-18-19

Robert Creeley:

<sup>3</sup>Ed Dahlberg introduced the work to me, Majorca (1952?)Š Robert Duncan showed up with Z<sup>1</sup>s booksŠ

Black Mountain Review printed <sup>3</sup>Degrees<sup>1</sup>, parts of <sup>3</sup>Bottom.

Šhomemade worlds fragile  
far from traditionŠ

Hugh Kenner, National Review (!! ) support of ZukofskyŠ<sup>2</sup>

Tim Woods (Australia)

<sup>3</sup>„„Whitaker ChambersŠColumbia...friend, poet, influenceŠLionel Trilling../  
Clifton Fadiman../DeweyŠVan DorenŠ<sup>2</sup>

Mark Scroggins:

<sup>3</sup>ŠJoyce...JoyceŠthe influenceŠmusic„„ recurrence, cadenceŠsounds, motifs, repeatsŠhorses repeating culture (solid, liquid, gaseous)Š palimpsests through which previous cultures reveal themselvesŠcircularity with originary texts first century Rome with contemporary New York.

Read Kenneth Cox, Michelle Legget, Mark Morris (post-colonial interpretation.)

Daedelus made the maze; Daedelian is Ćcunning workmanship<sup>1</sup>, an over-determined kind of writing.

The need for a simple explanatory criticism.

UC Press <sup>3</sup>A<sup>2</sup> a Frankenstein.<sup>2</sup>

++++

Panel: <sup>3</sup>A Test of Poetry<sup>2</sup>

<sup>3</sup>Obsession with attention & judgmentŠ29,000 copies published up to 1961Š  
ĆUnderstanding Poetry<sup>1</sup> by Brooks & Warren, hundreds of thousands of copiesŠ

poetry = emotional essence, transmittal

linguistic artifact = technique

Ćsincerity<sup>1</sup> = shapes/ writing as the detail of seeing

sight, sound, intellection

cross-time

resonant, impassioned, diction:

Poetry as social critique & poetry

To suggest standards.

Belief = intrinsic to technique

Construction by excisionŠ

The living processes of literatureŠ

Against music...the devil's step tritone dissonance:  
The deadpan ending breaks it.<sup>2</sup>

(Saturday)

Steve Shoemaker

<sup>3</sup>Read Zukofsky on Modern Times (Chaplin).

Kinesis gestural vocabulary Charlie in the factory systemŠsportsmanship  
of the montageŠA-22 & A-23 the free play of the signifier Š (T Whitehead:  
Things pave way for cognition.)ŠRussian film theorists. A-7 and 1/2 A-9. &  
Mantis pulse, pulseŠ

A majestic trajectoryŠ

dance of objects & event, violence of motion

sequence, sequence of terror

scene disintegration into elements

words as units of composition

yoked to world of facts

the strain

Jonathan Schuster on Spinoza

<sup>3</sup>ŠDutch Jew exiled from Amsterdam JewsŠWhy did Spinoza stand out for Z in  
the late twenties and early thirties? Poincare, Bergson, Whitehead, as well.  
Whitehead: organic philosopher: sincerity and objectification.

Ethics:

Attributes: extension/body/intellect/thought

Body: expresses God's essence

Affect = emotion = increased experience = love, joy (pleasure)

The opposite of contraction, pain, anguish

God, body, affects feed the mind the intersection of each the line - intersects  
with God

Sensuous intelligence = music/mind

So much of the word is a physiological thing

Emotion is the organizer of poetic form

Closer to brain/ closer to thing

Z rejects metaphorisation of language

Symbolism has nothing to do with metaphor

Sincerity =

research and faith in words

accuracy

fidelity to the image/event

Being inside the history  
The genesis of the particular  
Words pursuing their own moment of objectivity  
The dash as synapse.  
Affects come to rest  
Serial simultaneity  
(More Spinoza panelists)  
Nothing is excluded from the object  
Desire is no excess  
Rest = elimination of subject  
A-22 23 tweak the interlinear  
Intimate handling of words  
Opening up connections  
Paraphrase  
Multiple paths  
Z-site paths are us  
Subject text energy  
Tempered bliss:  
Reason & Love fail to reconcile.  
Coherent fabric - ontological integration  
Banal solidification to the middle  
Liberating love of labor  
(Saturday afternoon)  
Horses blood  
Strings in unison  
Horse logic networks of associates  
H(ay) in Hebrew alphabet  
Jigger one horse town  
Buck sawhorses  
Entrails Horse Hair  
Violin bow  
Seafaring heirs  
Going around a word that's not there  
Quincaux (sp?)  
Ocular observation  
(Bob Grenier)

speech fountain of line (WCW)

word(s) pulse

one & one & one not

<sup>3</sup>which one<sup>2</sup>

(Barry Watten )

Horizon of liberation modernist horizon

New Plato

Language = particulars / <sup>3</sup>inexhaustible language<sup>2</sup>

How to read the work?

Inherent instruction on how to read the work

Abandons previous systems

Marxist Hegelian up to A-9

A-9 Abandons Marx into ĆSpinoza-love<sup>1</sup>

Yet retains the embedded aspects of ,,,

Love of something

Love neo-Platonic

St. Mathew<sup>1</sup>'s Passion (Bach)

The relation of aesthetic pleasure in passion

Versus

The realities of the Depression

Z like surrealists - wants revolution

A-2 to A-5 is weak.

Labor = sawhorse

Permanent revolution

Substitution and overriding

History & the aesthetic / poetry redeems

Love with history

Prospective and unbounded

Redemption begins with Loss

Redemption = absence of the loved

ĆI never had a birthday until my mother died<sup>1</sup>.

Loss and futurity: read into

Futurity impending:

Know what is within your sight/site.

(Abigail Lang)

<sup>3</sup>Blossom the noun becomes blossom the verb<sup>Š</sup><sup>2</sup>

(The U Texas, Austine Archivist)

Archive is multivalent

Cultural information

The way a poet archives his/her life:

How to relate to a long poem?  
Materiality of a text locates in time/history  
Documents arrange in the natural process of Š  
Only secondarily on the history of the document (typefaces,  
Bindings. Etc.)

The author's archival technique  
Shaped by what?  
A valuable source for Library archivist

Z an archivist of his own life  
On which to build his work:  
Z pushed against the book form:  
To think with things as they exist  
Participation into text  
Operations and things became inseparable  
Saturated, disrupted  
A compound text  
The value in relation to an aggregate.

The writer an archivist of his own life  
To which to build his own work:  
<sup>3</sup>I ought to be read.<sup>2</sup>

As Peter Quartermain while sitting in the Bowery Poetry Club on Sunday evening reminded me that I had missed his great talk that morning (and no he was not going to send me a copy, either!), in the morning I skipped out of town to the Dia Foundation's incredible shrine to Minimalism at Beacon. I was simply saturated with too much talk. I don't live and work in the academic world and rarely go to a Conference. Listening to full days of panels (each one with four or five people speaking for 20 minutes) and without much dialog to follow had bloated whatever was ever left of my attentive brain. But perhaps more deeply, the process of critical abstraction had ironically taken me further and further away from the body of Zukofsky's actual work. I would have craved listening to good readers periodically reciting actual sections of the work that would have pleased part of what was my original desire for a Centennial celebration of Z's language. The Conference did, however, provide time to meet many poets and critics familiar and new for which I was also very grateful. In the future I would hope that such events would reconcile the impulses to hear the work, as well as to present critical reflections. Anyway I hope these quotes give back some worthwhile substance to those reflections.

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400. **cris cheek**

**Re: poetry of omission or erasure**

Thu 23 Sep 2004

---

Clear The Range

On Sep 23, 2004, at 9:52 PM, T\_Martin wrote:

*check out Lisa Jarnot's Some Other King of Mission. Amen to the Humament. Also, Ted Berrigan did a book from a blacked out western novel. Can't remember the title, though.*

*Tim Martin*

*www.timothymartin.blogspot.com*

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401. **Maria Damon**

**Re: poetry of omission or erasure**

Thu 23 Sep 2004

---

man ray's famous sonnet

At 7:58 PM -0400 9/23/04, Mairead Byrne wrote:

>Dear All,

>

>I would very much appreciate any references anyone can give me  
>regarding poets who have used strategies of erasure or obliteration,  
>or who may cover or partly cover the text. Any and all references  
>to such work would be welcome.

>

>Thank you,

>

>Mairead

>

>

>

>Mairéad Byrne

>Assistant Professor of English

>Rhode Island School of Design

>Providence, RI 02903

>www.wildhoneypress.com

>www.maireadbyrne.blogspot.com

--

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402. **Joseph Bradshaw**

**Re: poetry of omission or erasure**

Thu 23 Sep 2004

---

Ronald Johnson's RADI OS, made by blacking out text from Paradise Lost

FREE pop-up  
blocking with the new MSN Toolbar – get it now! <http://toolbar.msn.click-url.com/go/onm00200415ave/direct/01/>

[↑ Contents](#)

403. **Hugh Steinberg**

**Re: poetry of omission or erasure**

Thu 23 Sep 2004

---

Hi Mairead,

Ronald Johnson's RADI OS does this. Erasures and obliterations show up all over bp nichol's work as well. Some of Susan Howe's work too, like Eikon Basiliika. Michael Davidson's essay, "Palimtexts: Postmodern Poetry and the Material Text" is worth reading.

Also, with The Humument, with each edition some pages get replaced with new versions/transformations, so there's a double erasure going on.

And there's the issue of editing and rewriting, where older "versions" of a poem are replaced by reworked newer "versions." Auden was notorious for this.

Hugh Steinberg

--- Mairead Byrne <[REDACTED]> wrote:

*Dear All,*

*I would very much appreciate any references anyone can give me regarding poets who have used strategies of erasure or obliteration, or who may cover or partly cover the text. Any and all references to such work would be welcome.*

*Thank you,*

*Mairead*

Mairéad Byrne  
Assistant Professor of English  
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Providence, RI 02903  
[www.wildhoneypress.com](http://www.wildhoneypress.com)  
[www.maireadbyrne.blogspot.com](http://www.maireadbyrne.blogspot.com)

---

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[http://promotions.yahoo.com/new\\_mail](http://promotions.yahoo.com/new_mail)

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---

404. **Murat Nemet-Nejat**

**Re: poetry of omission or erasure**

Thu 23 Sep 2004

---

Mairead,

A. Schwerner's "The Tablets" and K. Johnson's "Doubled Flowering" can be seen as works of erasure.

Murat

[↑ Contents](#)

---

405. **Mairead Byrne**

**Re: poetry of omission or erasure**

Fri 24 Sep 2004

---

Well actually, I'm getting terrific answers and suggestions. Murat's suggestion of "Doubled Flowering" really spins the thing. What I was thinking of particularly was printed poetry that is actually erased or obliterated, i.e., the type itself is covered. Now that I write that, I think how a voice might be "stopped" or "stoppered" similarly when reading. But yes, Chris, I suppose I was looking for references in this very material sense. I have received plenty, and will compile a list to send to you all. But what are you thinking? (notice how this native of Ireland uses "but" not as an indication of an objection but as a sort of hamburger helper, a conversation extender!). Anyway, what are you thinking? Mairead

>>> [REDACTED] 09/24/04 00:18 AM >>>

Mairead--

Most answers so far assume you mean in the narrow sense...

as a surface "formal" strategy, or form.

Was that really how you meant it?

Chris  
(knowing limits?)

--- Mairead Byrne <[REDACTED]> wrote:

*Dear All,*

*I would very much appreciate any references anyone can give me regarding poets who have used strategies of erasure or obliteration, or who may cover or partly cover the text. Any and all references to such work would be welcome.*

*Thank you,*

*Mairead*

*MairÉad Byrne  
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---

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[http://promotions.yahoo.com/new\\_mail](http://promotions.yahoo.com/new_mail)*

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406. **Karl-Erik Tallmo**

***Re: poetry of omission or erasure***

*Fri 24 Sep 2004*

---

Swedish text/sound poet Åke Hodell used the technique to strike out whole lines of text in several of his books. For instance in his Autobiography from 1967.

See <http://www.ronnells.se/haglund.html>  
[http://www.fylkingen.se/fr\\_18.html](http://www.fylkingen.se/fr_18.html)

Karl-Erik Tallmo

--

---

KARL-ERIK TALLMO, writer, editor

ARCHIVE: <http://www.nisus.se/archive/artiklar.html>

BOOK: <http://www.nisus.se/gorgias>

ANOTHER BOOK: <http://www.copyrighthistory.com>

MAGAZINE: <http://art-bin.com>

---

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407. **Camille Martin**

***Re: poetry of omission or erasure***

*Fri 24 Sep 2004*

---

Mairead, check out Igor Satanovsky's wonderful erasures of Shakespeare sonnets from his book *\_american poetry (free and how)\_*.

Camille

| *Dear All,*

I would very much appreciate any references anyone can give me regarding poets who have used strategies of erasure or obliteration, or who may cover or partly cover the text. Any and all references to such work would be welcome.

Thank you,

Mairead

Mairéad Byrne

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408. **Steve Dalachinsky**

***zukojsky conference at columbia***

*Fri 24 Sep 2004*

---

catchin some lzs ( louis zukofsky )

1

le urug trimspa  
walk impotent memory  
glish glish agleam  
argar merging within / casino of dreams  
alz tied to  
he i'm hers  
health mix dare i  
say dreamsmemory whys winnings  
to catch a gulp  
of reality score a gultch of back money schooled  
i graduated but.....  
someone else's scenario  
wanker mr.lexicon  
no one belongs in the ice too long  
teach me how to booby trap  
the crocodile  
show me how to lobster  
the ideal  
how to corner the border

2

spin nose adorned  
well we ask the litter  
genes writ be A  
beginning learned object  
trajected columns (c)on text  
graduated but youth 16, 23,  
19 tense tortured body  
student ravenous  
immigrant hatchery  
skipped area  
invincible proletariat  
  
ahecht ahecht a critic coughs > information  
trilling trilling trilling like a sterling bird  
chambers witness experience  
cracked carved leaves  
borrowed from a vanquished repute  
vanned couch askin askin great tooked  
movin chandelier 1/2 lit  
a vanquished culture  
little magazines pethair (c)loner  
hand-dated juvenile stew

fool the young girls don wit  
va(r)se (ity) who does?  
voce homme  
quiet old eyes patient wander  
a figure at the edge of the flux &  
figurine  
dropped the books to the floor  
& they remain closed tho one he flaps open  
shut open shut  
with a whhhhhlop a whhhhhhhhlop  
type scripted  
all is done with  
all is done with  
son nets sun nets  
on a cloudy day where's the denim  
lie?  
where's the rest of the chandelier's  
glow?  
why've we lost the losses?  
lift zeal left

where does the bright go  
when tented by  
the storm?

3

control      the phrase      please

4

nada  
is a look that penetrates me  
deeply  
free affordable

" i said i'm sorry - relax - relax"

la pintura devino a donde as she pulls the young  
boy's fingers  
& laughs

go anywhere memory                      as you step toward the end  
fresh is the better of the whys  
tho age tastes the better in the wash.

dalachinsky 9/17/04 nyc irt subway 9 train & columbia university philosophy hall

[↑ Contents](#)

409. **Steve Dalachinsky**

**Re: poetry of omission or erasure**

Fri 24 Sep 2004

---

also nets on ugly duckling press by a young woman poet whose name escapes me of shakespeare sonnets

what about write overs as erasures mac low's paintings etc

[↑ Contents](#)

410. **Chris Stroffolino**

**Re: poetry of omission or erasure**

Fri 24 Sep 2004

---

Mairead--

Most answers so far assume you mean in the narrow sense...

as a surface "formal" strategy, or form.

Was that really how you meant it?

Chris

(knowing limits?)

--- Mairead Byrne <[REDACTED]> wrote:

Dear All,

*I would very much appreciate any references anyone can give me regarding poets who have used strategies of erasure or obliteration, or who may cover or partly cover the text. Any and all references to such work would be welcome.*

Thank you,

Mairead

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---

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411. **Alan Sondheim**

***juarez mud ruins and***

*Fri 24 Sep 2004*

---

juarez mud ruins and  
i tried to resurrect this  
crossing the river illegally for a better money land  
<http://www.asondheim.org/juarezmudruin.mov>  
there was a video but it was battering in the camera  
back and forth furiously but these stills  
came from the ruined video as if it were today or yesterday  
it was ten years ago in juarez ten years ago in el paso  
juarez was free and el paso was dangerous and furious  
or el paso was free and dangerous, juarez furious  
and they were crossing the river and there were empty lands  
and we photographed the empty lands and looked into them  
and into radiations and their routes of radiotelevision  
so there's this and that this remnant  
so there's this and that this remnant  
we're the empire that made it happen  
it's always like this and the sound is lost as well  
someday i'll tell you a story  
someday you'll listen to my confusion

---

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412. **Alan Sondheim**

**[syndicate] Rosalind is Born. (fwd)**

Fri 24 Sep 2004

---

----- Forwarded message -----

Date: Wed, 22 Sep 2004 17:04:24 +0100

From: furtherfield <[REDACTED]>

To: [REDACTED]

Subject: [syndicate] Rosalind is Born.

\*Rosalind is Born.\*

\*Rosalind,\* an upstart new media art lexicon, has just been born following a sheltered 9 month gestation.  
<http://www.furtherfield.org/gestation/>

Feed Rosalind with your own words and definitions to express and declare what you are, what you do and the worlds you create, on your own terms.

\*Influence and mutate her, help her to maturity.\*

\*Your words may:-\*

- describe something very particular to your life/experience/work & net-based behaviour.
- be invented in a moment of desperation.
- arise in conversation or dialogue with others.
- already be in circulation yet not officially seen or accepted by new media academics.

\*What definitions will related to:\* Net art, new media, psychogeography, online performance, real-time creativity, soft groups, new media writers, code geeks, net curators, new media curators, relationalists, activists, networkers, net-worked collectives, net activism, social networks, net mutualists, net sufi's...

\*Information about Rosalind's Gestation period

=====\*

\*Rosalind began as [REDACTED]\*, a hidden project. This ensured that the vocabulary was able to develop in a nurturing space unmediated and consumed by outside sources and without interference or exploitation by ruthless individuals or term-hungry institutions;-)

This project was conceived in January 2004 For 9 months the nascent lexicon was fed with words and their definitions. In early September 2004 we agreed a name for the lexicon- Rosalind- after Rosalind Franklin ([http://www.accessexcellence.org/RC/AB/BC/Rosalind\\_Franklin.html](http://www.accessexcellence.org/RC/AB/BC/Rosalind_Franklin.html)) and launched it to the world to be influenced, mutated and helped to maturity by all who interact with it.

\*The [REDACTED] were:\* marc garrett, neil jenkins, ruth catlow, helen varley jamieson, karla ptacek, andy deck, joseph & donna mcelroy, alan sondheim, ryan griffis, michael szpakowski, patrick lichty, maya kalogera and alexandra reill.

Participants may wish to adopt new terms as they are added to the lexicon. If so, the person who submits the term in question should embed the definition that links to a web page on their own site, or a project that they were involved with. The term can then be referenced in the public location.

\*[REDACTED] is a Furtherfield project.\*  
<http://www.furtherfield.org>

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#### 413. **Harry Nudel**

***autumn....***

*Fri 24 Sep 2004*

---

kost  
el  
an  
etz  
gives  
me  
a  
ticket  
to  
kol  
nidre

....

la prad  
don't  
know  
it's  
yom  
kip  
pur  
5  
7  
6  
5  
.....

;  
moon  
over  
un  
finished  
gwa  
thmey  
sie  
gel  
3 jews and a baby....nite....drn...  
kip  
p

[↑ Contents](#)

414. **Gwyn McVay**  
***Re: poetry of omission or erasure***  
*Fri 24 Sep 2004*

---

I was immediately thinking of Joan Retallack's Errata Suite, but surely somebody has beaten me to mentioning it.

Gwyn

---

Even while I'm writing, I am listening for crows.

-- Louise Erdrich

[↑ Contents](#)

415. **cris cheek**  
***Re: poetry of omission or erasure***  
*Fri 24 Sep 2004*

---

Hi Mairead,

Randolph Healy has a piece in 'Scales' (i think) that does just this to the UN Charter?

Sorry, i'm nowhere near a copy, but that's my memory.

There are also, erm, one or two pages in my 1980 book 'a present' worked just this way. Also 'Speak Bitterness' by Forced Entertainment in Language aLive vol 1

love and love

cris

On Sep 24, 2004, at 12:33 AM, Mairead Byrne wrote:

*What I was thinking of particularly was printed poetry that is actually erased or obliterated, i.e., the type itself is covered*

[↑ Contents](#)

416. **Brian Clements**

**Re: Sentence 2 Now Available**

Fri 24 Sep 2004

---

Probably just wanted to publicize the fact that he was involved with it. He apparently upset Catherine Brown about her subscription somehow--don't really know what the story was there. Two disturbed people.

Your copy of #2 was mailed early this week, so you should have it any day now. If you don't have it by the end of next week, let me know and I'll send another.

Best,  
bc

Joe Ahearn <[REDACTED]>

Sent by: UB Poetics discussion group <[REDACTED]>

09/23/2004 06:59 PM

Please respond to UB Poetics discussion group

To: [REDACTED]

cc:

Subject: Re: Sentence 2 Now Available

Brian,

Haven't gotten my second issue and I want to make sure I get one. I signed up for the four-issue special after Issue 1, so I should be good through Issue 5.

For some reason, Gregg came in to Brenda's class with a huge armful of Sentence 1s, but he didn't say anything about them, and then he walked back out with them. So far as I know, he didn't mention them, or give one to anybody. Go figger...

j.

At 10:51 AM 9/8/2004, you wrote:

>The second issue of Sentence: a Journal of Prose Poetics is now available.

>Please see ordering information at the bottom of this message. Please note

>the change of address. For more information, please see

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

>

>Sentence publishes prose poems, reviews, essays, and cross-genre work in  
>order to celebrate the history of prose poetry, to explore the gray areas  
>between the prose poem and free verse on one hand and the prose poem and  
>the essay on the other, and to extend conceptions of what the prose poem  
>is or can be.

>

>Sentence 2 includes prose poems by:

>

>Sally Ashton, Tia Black, Brian Brennan, Sean McLain Brown, Paul  
>Christensen, Lyndsey Cohen, Peter Connors, Michel Delville (tr. Gian  
>Lombardo), Paul Dickey, Matthew Dickman, Linh Dinh, Elisabeth Frost,  
Alice

>George, Arielle Greenberg, Mark Halperin, Susan Holahan, Brooke Horvath,  
>Peter Johnson, Ann Killough, Christine Boyka Kluge, Phyllis Koestenbaum,  
>Lesle Lewis, Rachel Loden, Gian Lombardo, Robert Hill Long, Robert Lowes,  
>Dan Manchester, John Martone, Kathleen McGookey, Jerry McGuire, Sandy  
>McIntosh, Ben Miller, Craig Moodie, Amjad Nasser (tr. Tahseen al Khateeb  
>and Leonard Schwartz), Cynthia Nichols, John Richards, R. L. Rimas, Dan  
>Rzicznek, Davis Schneiderman, Daryl Scroggins, Michele Shauf, Christopher  
>Soden, Joseph Starr, Chris Stroffolino, Mark Terrill, Anthony Tognazzini,  
>Mark Tursi, Kyle Vaughn, Phil West, Tom Whalen, Scott Withiam

>

>Essays by:

>

>Sally Ashton, John Bradley, Gloria Frym, Deanna Kern Ludwin, Barry  
>Silesky, Ellen McGrath Smith

>

>PLUS the Sentence Feature: "Hybrid Cultures: The Prose Poem in Spanish"  
>with introduction by Susan Briante and prose poems by Vicente Alexandre  
>(translated by Stephen Kessler), Luis Cernuda (tr. Kessler), Ángel Crespo  
>(tr. Steven J. Stewart), Gabriela Mistral (tr. Maria Giachetti), Pablo  
>Neruda (tr. Dennis Maloney and Clark Zlotchew), Eunice Odio (tr. Keith  
>Ekiss and Mauricio Espinoza), Carlos Edmundo de Ory (tr. Stewart), and  
>Jaime Sabines (tr. Philip Pardi)

>

>PLUS

>

>Brian Clements reviews three Rupert Loydell collaborations and Braincase  
>Press chapbooks by Juliana Leslie and Sara Veglahn

>

>Michel Delville reviews Such Rare Citings: The Prose Poem in English  
>Literature by Nikki Santilli

- >
- >kari edwards reviews Under the Sun by Rachel Levitsky
- >
- >Gian Lombardo reviews The Frequencies by Noah Eli Gordon
- >
- >Jerry McGuire reviews Small Boat by Lesle Lewis
- >
- >Chris Murray reviews Reproductions of the Empty Flagpole by Eileen Tabios.
- >
- >Dale Smith reviews A Handmade Museum by Brenda Coultas
- >
- >Rebecca Spears reviews The Marie Alexander Poetry Series from White Pine
- >Press and The Game of Kings by Daryl Scroggins
- >
- >PLUS:
- >
- >Our bibliography of recent prose poetry scholarship and criticism
- >
- >Our list of other recent prose poetry titles
- >
- >
- >Coming in Sentence 3: "The Prose Poem in Great Britain," guest edited by
- >Nikki Santilli
- >
- >Sentence 4 will be guest edited by Peter Johnson, editor of The Prose
- >Poem: An International Journal
- >
- >
- >TO ORDER:
- >A single copy of Sentence 2 is \$12 (including postage) with additional
- >copies at \$10 each; subscriptions are \$22 for two issues and \$30 for
- three
- >issues (please add \$2 per issue outside the US, Canada, Mexico, and the
- >Caribbean). Copies of Sentence 1 are now available for \$8 per copy, plus
- >shipping.
- >
- >Make check or money order to Firewheel Editions and send to Sentence, c/o
- >Brian Clements, English Dept. Western Connecticut State University,
- >Danbury CT 06810. If you prefer to use a credit card, you can subscribe
- to
- >Sentence via Amazon.com or order Sentence via your local bookstore from

>Bernhard DeBoer, Inc.  
>  
>Sentence offers a 40% discount for classroom adoptions. Please contact  
>[REDACTED].  
>  
>  
>  
>http://firewheel-editions.org

---

Joe Ahearn  
[REDACTED]

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417. **Kevin Hehir**  
***Re: poetry of omission or erasure***  
*Fri 24 Sep 2004*

---

hi,  
Christian Bok does some stuff with acetates and layers in his first  
book \_Chrystalography\_ that might be of interest.  
have good week-ends all,  
kevin

--

-----  
Newfoundland Tories put culture in a COMA  
<http://www.donotpadlocktherooms.com/>

[↑ Contents](#)

418. **Brian Clements**  
***Re: Sentence 2 Now Available***  
*Fri 24 Sep 2004*

---

My apologies to all for my embarrassing previous post, which, as you realized as  
you read it, was not intended for public consumption.

[↑ Contents](#)

419. **Kevin Hehir**

**Re: poetry of omission or erasure**

Fri 24 Sep 2004

---

Hello again,

In light of reading this I might suggest (shamelessly) a sound piece of mine at <http://www.ubu.com/sound/hehir.html>

it's the first one, How to Pick up a Ringing Phoneme. This is performance of a text score that was produced through computer error. I was working on an essay on phonaesthesia and sent a copy of a draft to a friend to have a look at. When he printed it up certain letters were omitted in each word. I tried to reproduce the "stoppages" or gaps in the performance.

It can be considered a found poem and a formal constraint poem. Hewlett Packard decided to erase all of the "S"s and "C"s and somewhat arbitrarily (by chance, by gum) erased others. This in itself may not be so interesting but the fact that the source text is about sound makes for some (adjective) results.

I have it as a handy PDF if anyone is interested in seeing it.

cheers,

kevin

On Fri, 24 Sep 2004, Mairead Byrne wrote:

*Well actually, I'm getting terrific answers and suggestions. Murat's suggestion of "Doubled Flowering" really spins the thing. What I was thinking of particularly was printed poetry that is actually erased or obliterated, i.e., the type itself is covered. Now that I write that, I think how a voice might be "stopped" or "stoppered" similarly when reading. But yes, Chris, I suppose I was looking for references in this very material sense.*

*I have received plenty, and will compile a list to send to you all. But what are you thinking? (notice how this native of Ireland uses "but" not as an indication of an objection but as a sort of hamburger helper, a conversation extender!). Anyway, what are you thinking?*

*Mairead*

 09/24/04 00:18 AM >>>

*Mairead--*

*Most answers so far assume you mean in the narrow sense... as a surface "formal" strategy, or form. Was that really how you meant it?*

*Chris*

*(knowing limits?)*

--- Mairead Byrne <[REDACTED]> wrote:

Dear All,

*I would very much appreciate any references anyone can give me regarding poets who have used strategies of erasure or obliteration, or who may cover or partly cover the text. Any and all references to such work would be welcome.*

Thank you,

Mairead

MairÈad 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)

---

Do you Yahoo!?  
Yahoo! Mail Address AutoComplete - You start. We finish.  
[http://promotions.yahoo.com/new\\_mail](http://promotions.yahoo.com/new_mail)

--

-----  
Newfoundland Tories put culture in a COMA  
<http://www.donotpadlocktherooms.com/>

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420. **T\_Martin**

**Re: poetry of omission or erasure**

Fri 24 Sep 2004

---

Also, what about Georges Perec, A Void. That's the novel without the letter "e", his theories going into the book were about omission.

[www.timothymartin.blogspot.com](http://www.timothymartin.blogspot.com)

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421. **Lawrence Upton**

***Re: poetry of omission or erasure***

*Fri 24 Sep 2004*

---

Hi

Thought I'd answer you on this list this time

Chris Goode reading at SVP in Oct 2000 had his text on OHP cel, which he kept shuffling, reading what he could read

Peter Finch uses erasure as one of his many techniques

L

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

From: "Mairead Byrne" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, September 24, 2004 12:58 AM

Subject: poetry of omission or erasure

Dear All,

I would very much appreciate any references anyone can give me regarding poets who have used strategies of erasure or obliteration, or who may cover or partly cover the text. Any and all references to such work would be welcome.

Thank you,

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)

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422. **mIEKAL aND**

***Re: poetry of omission or erasure***

*Fri 24 Sep 2004*

---

By definition any manner of writing constraint would require omissions of one sort or another.

mIEKAL

thinking about all the times a magazine has accepted a work of mine & omitted some key detail of the submission.

On Friday, September 24, 2004, at 09:27 AM, T\_Martin wrote:

*Also, what about Georges Perec, A Void. That's the novel without the letter "e", his theories going into the book were about omission.*

*www.timothymartin.blogspot.com*

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---

423. **furniture\_press**

***Talking about poetry***

*Fri 24 Sep 2004*

---

Such Problems!

Besides artifice of Absorption (Bernstein) could Anyone Point me in The direction Of Other texts which Talk About Talking about poetry?

yaya,

chris

--

---

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424. **Catherine Daly**

***FW: anthology seeks submissions: Condemned Madonnas***

*Fri 24 Sep 2004*

---

CALL FOR PAPERS: CONDEMNED MADONNAS

We would like to hear from women and men who would be interested in sharing

their narrative stories or creative works for an edited text with a working

title of Condemned Madonnas: A Collection of Narratives that Challenge the

Ideology of Woman/Motherhood.

Condemned Madonnas is a collection of narratives, poetry, creative non-fiction, and/or artwork that seeks to represent and reflect a broad range of voices in regards to challenges of stereotypical concepts of motherhood and womanhood. We are just as open to considering personal stories written-as-narrative as we are to submissions informed by theoretical frameworks, such as the relatively new genre of ficto-criticism or French feminist theory of the body. The drive of submissions, however, should reflect and relate the ways in which an individual experience of womanhood or motherhood counters or challenges conventional stereotypes.

Examples of material suited for this project might include the following:

Women who have foregone motherhood, and the sense of ostracism they may feel in regards to going against the stereotypical norm that "every woman wants a baby"; women who have voluntarily become non-custodial parents, yet suffered social condemnation for "leaving the children"; women who have given up a child for adoption; mothers who have not had empty nest syndrome; women (married or single) who are having affairs with men (married or single) and like/want it that way; women who are successful in a job that would be deemed by society as "men's work."

Importantly, however, we're open to a variety of perspectives, experiences, observations -- told in first-person narrative or, alternatively, poetry or artwork. The one defining aspect of submissions should be the ways in which "your" experience relates to and challenges the stereotypes of woman and/or motherhood. Contributors are welcome to request/nominate a pseudonym. The publisher interested in reviewing chapters of Condemned Madonnas is a subsidiary of a major publishing house in New York.

In relation to length, we are hesitant to set limits - as undoubtedly some experiences will lend themselves to greater development and expression than others. Our submission deadline is December 30, although as we've been fortunate to receive a good number of proposals, we'd like to hear from interested contributors sooner rather than later. Copyright on proposals and submissions remains with the individual contributor. Payment/royalty is an issue for later discussion in consultation with the editors and the publisher.

For those who would like to be part of this project, please forward a brief description of what you might consider submitting, along with your contact information, to the email address that follows.

Email: [REDACTED]

Becky Flores, B.A., M.A., Ph.D. (candidate)

Judith Valade, B.A., M.A., Ed.D. (in progress)

Both Judith and Becky hold B.A. and M.A. degrees in English. Becky is currently finishing her dissertation for a Ph.D in English; Judith is pursuing a doctorates in Education and is the Director of the Writing Center at her institution. We have published professionally and creatively.

Email: [REDACTED]

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425. **Hoerman, Michael A**  
***MCC 2004 Artist Grants Reading Series***

*Fri 24 Sep 2004*

---

Every two years the Massachusetts Cultural Council awards grants in poetry, fiction, and creative nonfiction. Winners are showcased in 6 readings that take place throughout Massachusetts in September and October.

Thursday, Sept. 23

7:00 - 8:30 p.m.

Boston Public Library

Mezzanine Conference Room

700 Boylston Street, Boston

Chris Abouzeid (fiction)  
Jane Brox (creative nonfiction)  
Kurt Cole Eidsvig (poetry)  
Karen Malley (fiction)  
Cynthia Phoel (fiction)

\*\*\*

Wednesday, Sept. 29  
7:00 - 8:30 p.m.  
Forbes Library  
10 West Street, Northampton

Sally Bellerose (fiction)  
James Heflin (poetry)  
Barry Sternlieb (poetry)  
Margaret Szumowski (poetry)  
Andrew Varnon (poetry)

\*\*\*

Wednesday, Oct. 6  
12:30 - 1:15 p.m.  
Borders  
10 School Street, Downtown Crossing, Boston

Robert Knox (creative nonfiction)  
Mary Sullivan (fiction)  
Sophie Wadsworth (poetry)

\*\*\*

Thursday, Oct. 7  
7:00 - 8:30 p.m.  
Boston Public Library  
Rabb Lecture Hall  
700 Boylston Street, Boston

Cynthia Anderson (creative nonfiction)  
Elizabeth Graver (fiction)  
Tanya Larkin (poetry)  
Maryanne O'Hara (fiction)  
Kim O'Neil (fiction)  
Mako Yoshikawa (fiction)

\*\*\*

Wednesday, Oct. 13  
7:00 - 8:30 p.m.

Forbes Library  
20 West Street, Northampton

María Luisa Arroyo (poetry)  
D.M. Gordon (poetry)  
Tamara Grogan (fiction)  
Nicole Nemec (fiction)

\*\*\*

Tuesday, Oct. 19  
12:30 - 1:15 p.m.  
Borders  
10 School Street, Downtown Crossing, Boston

Michael Hoerman (poetry)  
Rishi Reddi (fiction)  
Lani Scozzari (poetry)

View the MCC Reading Series Webpage at:  
[http://www.massculturalcouncil.org/services/newsroom/ag\\_readings.html](http://www.massculturalcouncil.org/services/newsroom/ag_readings.html)

Worksamples can be found at:  
[http://www.massculturalcouncil.org/gallery/searchResults.asp?  
Panel=Poetry&City=&  
Year=&artistName=&submittedByDiscipline.x=18&submittedByDiscipline.y=8](http://www.massculturalcouncil.org/gallery/searchResults.asp?Panel=Poetry&City=&Year=&artistName=&submittedByDiscipline.x=18&submittedByDiscipline.y=8)

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426. **T\_Martin**  
***Re: Talking about poetry***  
*Fri 24 Sep 2004*

---

Jack Collom's Moving Windows and Poetry Everywhere are wonderful books about talking about poetry with children, though i use it with adults, too.

[www.timothymartin.blogspot.com](http://www.timothymartin.blogspot.com)

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427. **david.bircumshaw**  
***Re: poetry of omission or erasure***  
*Fri 24 Sep 2004*

---

mIEKAL's point did cross my mind when I first saw this thread. I also feel very cautious about the word 'erasure' as the last century and this already have seen enough of that. It's a loaded word. I was struck too by the ambivalent nature of modernist, post-modernist practice: in that the concentration on technique has a certain dehumanising feel and too that there's a certain tendency towards

'deskilling' in the apparent application of mode over content so it can seem at times that many current practices are weirdly parallel to global capitalism. It's not that I'm dissing the works mentioned nor am I suggesting that the writers are covert agents of the Office Revolution, I'm sure they're not (!). But something that might be human seems to be possibly missing.

Now I feel faintly Luddite, which an interesting comparison to jump to mind. It's not that I'm against any of the techniques mentioned, indeed, I can and have practised some of them myself, but somewhere in me is uneasy while too I feel constrained from saying all that much for fear of falling into some kind of para-academic meta-language (see what I mean?!)

Best

Dave

David Bircumshaw

Spectare's Web, A Chide's Alphabet  
& Painting Without Numbers

<http://homepage.ntlworld.com/david.bircumshaw/>

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

From: "mIEKAL aND" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, September 24, 2004 3:40 PM

Subject: Re: poetry of omission or erasure

By definition any manner of writing constraint would require omissions of one sort or another.

mIEKAL

thinking about all the times a magazine has accepted a work of mine & omitted some key detail of the submission.

On Friday, September 24, 2004, at 09:27 AM, T\_Martin wrote:

*Also, what about Georges Perec, A Void. That's the novel without the letter "e", his theories going into the book were about omission.*

[www.timothymartin.blogspot.com](http://www.timothymartin.blogspot.com)

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428. **Mike Kelleher**

**JUST BUFFALO E-NEWSLETTER**

*Fri 24 Sep 2004*

---

**TWO WORKSHOPS BEGIN THIS WEEK:**

Writing For Children and Teenagers, with Harriet K. Feder

4 Saturdays Oct 2, 9, 23, 30, 12 p.m. - 2 p.m.

\$135, \$110 for members

Is that story for kids you long to write cowering inside your head? Is it gasping for air beneath the clutter in your desk? Then it's time to come out of the drawer. Learn to capture your readers with an intriguing "Hook;" build Believable Characters; use a single Point Of View, Identify a Conflict, Show Rather Than Tell and Market your work to an editor. Harriet K. Feder, a former editor of Tom Thumb's Magazine and instructor for the Institute of Children's Literature has published books for everyone from toddlers to teens in the US and abroad.. Her most recent young adult novel, *Death On Sacred Ground* was a 2002 nominee for both Edgar and Agatha awards; a Sidney Taylor Notable Book; a Children's Literature Choice; and a New York Public Library Teen Choice. Her writing has won her a Woman of Accomplishment Legacy Project Award along with such other Western New York notables as Lucille Ball, Joyce Carol Oates, Virginia Kroll, and Gerda Klein. She is a member of the Society of Children's Book Writers and Illustrators, Mystery Writers of America, Sisters in Crime, Author's Guild, and Pennwriters of PA.

Playwriting Basics, with Kurt Schneiderman

6 Tuesdays, October 5-November 9, 7-9 p.m.

\$175, \$150 for members

A weekly workshop open to novice and experienced playwrights who want to develop their playwriting abilities through actual writing and in-class feed back. Bring in new or old work to be read aloud and critiqued by everyone involved in the workshop. Course will include readings from various classic theatre texts and discussion of playwriting structure and theory. You can expect to emerge from this course with some written and workshopped dialogue, and with an introduction to the overall theoretical framework for dramatic writing. Kurt Schneiderman is currently Dramaturg for the Buffalo Ensemble Theatre, the coordinator of the annual new play competition at the Area Playwrights' Performance Series, and Director of the new play, forum Play Readings & Stuff. Named one of "Buffalo's emerging young playwrights" by *Gusto Magazine* and Buffalo's "next A.R. Gurney" by *Artvoice Magazine*, Kurt was the winner of the Helen Mintz Award for Best New Play (2003) and was nominated for the Artie Award for Outstanding New Play (2004). Most recently, one of Kurt's plays was chosen for the 2004 Toronto Fringe Festival.

## IN THE MARGINS

This week's column in Artvoice is about the Indie Lit Luau at Medaille college. Also, a review of Mark Nowak's new book of poems, Shut Up, Shut Down, by James Maynard

## CALENDAR CORRECTIONS

SPOKE, the print newsletter of Just Buffalo, contained several errors.

1. The October 13 Open Reading, featuring Liz Mariani, begins at 7 p.m., not 8 p.m. All open readings begin at 7.
2. Kurt Schneiderman's "Playwriting Basics" runs from 7-9 p.m. We forgot to list the time in SPOKE.

## FALL READINGS IN THE HIBISCUS ROOM

September 24: Dan Sicoli and Joe Malvestuto, music and poetry

October 8: Jimmie Gilliam and Rosemary Starace

October 13: Open Reading, hosted by Livio Farallo, featuring Liz Mariani

October 22: Balkan Poetry: Ales Debeljak, Ammiel Alcalay, Semezdin Mehmedinovic

October 29: Writers Group Reading Series, hosted by Karen Lewis presents: The DCW's.

November 10: Open Reading, hosted by Livio Farallo, featuring Alamgir Hashmi

November 12: Brendan Lorber, Sasha Steensen Julie Patton

December 8: Open Reading, hosted by Livio Farallo

December 10: Writers Group Reading Series, hosted by Karen Lewis, Featuring:

North Side Writers Group

## FALL WORLD OF VOICES Residencies:

October 21-27: Ales Debeljak

November 29- December 3: Frances Richey

## FALL WORKSHOPS

### NEW WORKSHOP JUST ANNOUNCED:

The Art of Transformation

Instructors: Jimmie Gilliam and Laurie Dean Torrell

3 Tuesdays, 11/16, 11/23, and 11/30 from 6:30-8:30

In The Hibiscus Room at Just Buffalo

\$90, \$75 for members

Transformations offer an opportunity to enlarge imagination and expand the sense of what is possible in both life and artistic work. Beginning again - suspending judgement, re-framing the familiar, being willing to change direction -

these artistic practices can be employed to navigate times of change, and can be used to create new work. In this workshop we will mine experience, and use the texts *The Art of Possibility: Transforming Professional and Personal Life* by Rosamund Stone Zander and Benjamin Zander, and *Trust the Process: An Artist's Guide to Letting Go* by Shaun McNiff. Through discussion and writing exercises we will explore the subject of transformation. Participants will have the opportunity to create and share original essays and poems, and within the three-week period, receive individual critique if desired.

On Novel Writing, with Linda Lavid

6 Saturdays, September 25, October 2, 9, 23, 30, November 6 10 a.m.-12 p.m.  
\$175, \$150 for members

Time to brush off that manuscript somewhere buried, take the plunge, and make the commitment to write the great American novel. Yes, the brass ring can be yours, but first you must write the story. For both veterans and novices, this seminar will present the critical foundations necessary to assist you in writing a novel. Topics include: developing plots, building character, generating scenes and, finally, how to make it all make sense.

The Working Writer Seminar, with Kathryn Radeff

3 Sessions Left: October 16, November 13, December 11, 12 p.m.- 4 p.m.  
Single Session: \$50, \$40 for members

Writing & Selling Short Stories, October 16

Writing Magazine & Newspaper Features: Learn the Methods & Markets, November

13

The Art & Craft of Creative Nonfiction, December 11

Poet As Architect, with Marj Hahne

One Saturday Session, November 20, 12-5 p.m.  
\$50, \$40 for members

Li-Young Lee says that poetry has two mediums-language and silence-and that language (the material) inflects silence (the immaterial) so that we can experience (hear) our inner space. In this workshop, we will step outside our familiar poetic homes and build new dwellings (temples and taverns!), utilizing such timber as sound patterns, found text, and invented forms. We will explore the structural possibilities of language to ultimately answer the question: How does form serve content? Both beginning and practiced poets will generate lots of original writing from this full day of language play and experimentation, and will bring home a fresh eye with which to revisit old poems stuck in the draft stage.

For more information, or to register, call [REDACTED] or download the registration form from our website at [www.justbuffalo.org](http://www.justbuffalo.org)

#### MEMBERSHIP SPECIAL

#### SIGNED, LIMITED EDITION ROBERT CREELEY BROADSIDE AVAILABLE

As part of the membership campaign, Just Buffalo is offering a special membership gift to the first fifty people who join at a level of \$50 or more. Send check or money order to the address at the bottom of this email, or call us at [REDACTED] to use your credit card.

To see the broadside, go to

<http://www.justbuffalo.org/membership/broadside.shtml>.

#### COMMUNITY LITERARY EVENTS

Canisius Contemporary Writers Series

Ron Hansen Thursday, September 30

Montante Cultural Center 8 pm

<http://www.justbuffalo.org/events/cle/canisius.shtml>

The 2nd Annual Buffalo Indie Lit Luau

October 1-2, 2004

Medaille College, Buffalo, NY

<http://www.justbuffalo.org/events/cle/medaille.shtml>

Wednesdays @ 4 Plus at UB

Margaret Fisher and Robert Hughes

Talk: "The Music of Ezra Pound and its Relationship to His Literary Theories"

Fri., Oct. 1, 12:30 pm; Poetry/Rare Books Collection, 420 Capen Hall

<http://www.justbuffalo.org/events/cle/wedat4plus.shtml>

Anyone in Buffalo who wishes to have a literary event listed on Just Buffalo's website can send the information to Mike Kelleher at [REDACTED].

---

Mike Kelleher

Artistic Director

Just Buffalo Literary Center

2495 Main St., Ste. 512

Buffalo, NY 14214

[REDACTED]

[REDACTED] (fax)

[www.justbuffalo.org](http://www.justbuffalo.org)

[REDACTED]

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429. **Lucas Klein**

***Re: Talking about poetry***

*Fri 24 Sep 2004*

---

Chris:

Geoffrey R. Waters's translations of "Six Quatrains Written in Jest" by Du Fu, on CIPHERJournal: [http://www.cipherjournal.com/html/waters\\_xiwei.html](http://www.cipherjournal.com/html/waters_xiwei.html)

Lucas

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of furniture\_press  
Sent: Friday, September 24, 2004 11:01 AM  
To: ██████████  
Subject: Talking about poetry

Such Problems!

Besides artifice of Absorption (Bernstein) could Anyone Point me in The direction Of Other texts which Talk About Talking about poetry?

yaya,

chris

--

---

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430. **Joel Weishaus**

***Re: poetry of omission or erasure***

*Fri 24 Sep 2004*

---

You may want to read Emmanuel Levinas' essay, "Transcending Words: Concerning Word-Erasing." In, Yale French Studies #81 (1992). It's the special issue on Leiris.

Best,

Joel

---

Joel Weishaus  
Visiting Faculty  
Department of English  
Portland State University  
Portland, Oregon

Homepage: <http://web.pdx.edu/~pdx00282>  
On-Line Archive:  
[www.cddc.vt.edu/host/weishaus/index.htm](http://www.cddc.vt.edu/host/weishaus/index.htm)

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431. **Nick Piombino**

***Re: poetry of omission or erasure***

*Fri 24 Sep 2004*

---

Mairead-

I think Charles Bernstein's \*Veil\* would qualify.

Maybe Tom Phillips' \*The Humament\*

best wishes,

Nick

On 9/24/04 9:01 AM, "cris cheek" <[REDACTED]> wrote:

*Hi Mairead,*

*Randolph Healy has a pice in 'Scales' (i think) that does just this to the UN Charter?*

*Sorry, i'm nowhere near a copy, but that's my memory.*

*There are also, erm, one or two pages in my 1980 book 'a present' worked just this way. Also 'Speak Bitterness' by Forced Entertainment in Language aLive vol 1*

*love and love  
cris*

*On Sep 24, 2004, at 12:33 AM, Mairead Byrne wrote:*

*What I was thinking of particulary was printed poetry that is actually erased or obliterated, i.e., the type itself is covered*

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432. **cris cheek**

***Re: poetry of omission or erasure***

*Fri 24 Sep 2004*

---

all writing involves editing and recontextualisation

On Sep 24, 2004, at 11:21 AM, david.bircumshaw wrote:

*By definition any manner of writing constraint would require omissions of one sort or another.*

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433. **Poetics List Administration**

***updated Welcome Message | please review***

*Fri 24 Sep 2004*

---

Dear all: please take a few minutes to review the guidelines, rules & regs. for the listserv as listed below--a few minor changes have been made to reflect the dynamic on the list over the last year or so.

As always, please let me know if you have any questions/comments/concerns!

all best, Lori Emerson  
listserv moderator

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W E L C O M E T O T H E P O E T I C S L I S T S E R V

Sponsored by the Poetics Program, Department of English, State University of New York at Buffalo

Poetics List Moderator: Lori Emerson

Please address all inquiries to: [REDACTED] (note that it may take up to a week to receive a response from us)

Snail mail: Poetics Program c/o Lori Emerson, 438 Clemens Hall, SUNY Buffalo, NY 14260

Poetics Listserv Archive:  
<http://listserv.acsu.buffalo.edu/archives/poetics.html>

Electronic Poetry Center: <http://epc.buffalo.edu>

C O N T E N T S:

1. About the Poetics List
2. Subscriptions
3. Subscription Options
4. To Unsubscribe

5. Posting to the List

6. Cautions

This Welcome Message updated 24 September 2004.

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Above the world-weary horizons  
New obstacles for exchange arise  
Or unfold,  
O ye postmasters!

1. About the Poetics List

With the preceeding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its third incarnation, the list carries about 1000 subscribers worldwide, though all of these subscribers do not necessarily receive messages at any given time. A good number of other people read the Poetics List via our web archives (see web-address above).

Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. We recognize that other lists may sponsor other possibilities for exchange in this still-new medium. We request that those participating in this forum keep in mind the specialized and focused nature of this project, and respect our decision to operate a moderated list. For subscription information or to contact the moderators, write to <[REDACTED]>.

This is a private list and information about this list should not be posted to other lists or directories of lists. The idea is to keep the list membership to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable. The current limits of the list are 50 messages per day, and two messages per subscriber per day.

subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers). The specific form of moderation that we employ is a relatively fluid one: in most cases, messages are reviewed after having been posted to the list, and difficulties resolved on that basis; however, the list moderators may shift with impunity between this and a pre-review mode which calls for all messages to be read and approved before being forwarded to the list. We prefer to avoid this option as it hampers the spontaneity of discussion that we hope to promote. In addition to these options, the list moderators may place subscribers who find themselves unable to abide by the rules of the list under individual review, in which case only their messages would be received for moderators' approval before being forwarded to the list; the list moderators may

also ask subscribers to leave the list if they are not productively contributing to the discussion. We remain committed to this editorial function as a defining element of the Poetics List (for further information please see section 6 of this Welcome Message).

Please note, then, that our greatest concern is the flaming of other list subscribers, including the list owners, and/or the use of false registration information. The Poetics List exists to support and encourage divergent points of view on Modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog. For this reason, the list has always been private or moderated.

Further information on posting to the list for subscribers, publishers and series-coordinators, see sections 5 and 6.

In addition to being archived at through the EPC (<http://epc.buffalo.edu>) and at <http://listserv.acsu.buffalo.edu/archives/poetics.html>, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome; we also encourage posts that announce events important to our subscribers. See section 5 for details.

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## 2. Subscriptions

Subscriptions to the Poetics List are free of charge, but formal registration is required. We ask that when you subscribe you provide your full name, street address, email address, and telephone number. All posts to the list should provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

lists' administrative address <[REDACTED]>. Your message should include all of the required information. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: IT MAY TAKE SEVERAL WEEKS TO PROCESS SUBSCRIPTION REQUESTS.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increased quota from your system administrator. You might also consider obtaining a commercial

account. In general, if a good number of Poetics messages are bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, you may re-subscribe to the list by contacting the moderators at <[REDACTED]>.

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### 3. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at

<http://listserv.acsu.buffalo.edu/archives/poetics.html>. If you would prefer not to use the web-interface, you may also email <[REDACTED]> the following commands:

\*to receive posts in the default option (you will receive individual postings immediately), send <[REDACTED]> this one-line message with no "subject": set poetics nodigest

\* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[REDACTED]> this one-line message with no "subject": set poetics digest

\* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[REDACTED]> this one-line message with no "subject": set poetics nohtml index --or-- set poetics html index

\*to temporarily turn off Poetics mail send <[REDACTED]> this one-line message with no "subject": set poetics nomail

\*to reactivate Poetics mail send <[REDACTED]> this one-line message with no "subject": set poetics mail

PLEASE NOTE: do not leave your Poetics subscription "active" if you are going to be away for any extended period of time. Your account may become flooded and you may lose not only Poetics messages but other important mail.

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### 4. To Unsubscribe

To unsubscribe (or change any of your subscription options) go to the right-hand side of the screen at <http://listserv.acsu.buffalo.edu/archives/poetics.html>. You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then return to your new address and contact the moderators at <[REDACTED]> to resubscribe. If you find that it is not possible to unsub using your old address, please contact the moderators at <[REDACTED]> for assistance.

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## 5. Posting to the List

moderators in keeping with the goals of the list as articulated in this Welcome Message (see section 1).

Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. Feel free to query the list moderators if you are uncertain as to whether a message is appropriate. All correspondence with the moderators regarding submissions to the list remains confidential and should be directed to us at <[REDACTED]>.

We strongly encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications are always welcome.

To post to the Poetics List, send your messages directly to the list address: <[REDACTED]>

Please do not send messages intended for posting to the list to our administrative address <[REDACTED]>

For further information on posting to the list, see section 6 below.

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## 6. Cautions

"Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This of course includes ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

I think most would agree that the listserv serves as a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy on flaming will first receive a warning from the listserv

moderator and should they fail to follow policy again they will immediately be placed on review.

For reasons of basic security, we do not allow pseudonymous subscriptions. We also discourage the sending of HTML-formatted messages to the list. All messages intended for the Poetics List should be sent in Text-Only format.

Please also do not send attachments or include extremely long documents (1,000+ words) in a post. Messages containing attachments will be presumed to be worm- or virus-carrying and will not be forwarded to the list.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

As an outside maximum, we will accept no more than 2 messages per day from any one subscriber. Also, given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 50 or fewer messages per day.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, \*please wait at least one day to see if it shows up\*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the moderators at <[REDACTED]>.

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E N D O F P O E T I C S   L I S T W E L C O M E M E S S A G E

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434. **Stephen Vincent**

***Tomatsu, Japanese Photographer***

*Fri 24 Sep 2004*

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A self-interested plug for a knock-out photography exhibit at New York's Japan Society of the work of Shomei Tomatsu - co-curated by Sandra Phillips - my close friend and curator of photography at San Francisco's Museum of Modern Art. The press release below spells out the particulars. It just opened this past Monday (another good reason besides celebrating Louis Zukofsky to be in New York). Briefly I would just say that Tomatsu's photos navigate that territory between document and art(or poetry) and his trigger seems to me right on the pulse of the geist of Japan in particular since the late fifties - USA occupation, Nagasaki residuals, prosperity et al. Under the spell of the photographs - and

without obvious melodrama - a classic sense of awe, compassion and restraint, an unfolding heartbreaker.

333 47th Street, New York City. (right by the United Nations complex).

Stephen V

<http://stephenvincent.durationpress.com>

Main Gallery Exhibition Shomei Tomatsu: Skin of the Nation Through January 2, 2005 Shomei Tomatsu (b. 1930) is internationally recognized as the most innovative and important photographer of Japan's postwar period. Bringing an objective, yet idiosyncratic eye to the fragmented reality of Japanese life in the aftermath of World War II, Tomatsu's work examines postwar Japan's ambivalent responses to Western cultural and political influences. While representing a generation of artists who explored the complexities of modern Japanese society, Tomatsu's achievement is unique. Starkly modernist in his detached, abstract address of everyday objects, Tomatsu invests his subjects with a mystery and poetry that suggest larger, deeper metaphors. Skin of the Nation features nearly 260 works (drawn from the artist's own collection) spanning 50 years. Each of Tomatsu's major series is represented, including Nagasaki 11:02, a historic documentation and description of the lives of A-bomb survivors in Nagasaki. Shomei Tomatsu: Skin of the Nation is organized by the San Francisco Museum of Modern Art in association with Japan Society, New York and is curated by Sandra Phillips, Senior Curator of Photography at San Francisco Museum of Modern Art, and photographer and writer Leo Rubinfien. A major catalogue accompanies the exhibition, including essays by the co-curators and John W. Dower, Professor of history at M.I.T. and author of *Embracing Defeat*, a cultural history of postwar Japan that received the Pulitzer and National Book awards in 2000. The book's foreword is by acclaimed Japanese photographer Daido Moriyama. Shomei Tomatsu: Skin of the Nation is the first major English-language study of the work of this revered Japanese photographer. Published by Yale University Press, the catalogue is available in cloth cover for \$32 (Japan Society members), \$45 (non-members) at Japan Society Gallery or by calling [REDACTED], as well as at traditional retail outlets. You may also print out a catalogue order form online.

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435. **Stephen Vincent**  
***Baghdad Burning is back***

*Fri 24 Sep 2004*

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Girl Blog from Iraq... let's talk war, politics and occupation.

Not having seen her blog active in a long time, I had thought that the person writing Baghdad Burning had managed to flee Iraq. Paradoxically (I want her to

survive this madness), I am grateful to see she is back in action. I will say no more other than you can find her, as well, at <http://riverbendblog.blogspot.com/>

### Baghdad Burning

I'll meet you 'round the bend my friend, where hearts can heal and souls can mend...

Friday, September 24, 2004

Liar, Liar... I was channel-surfing yesterday evening- trying to find something interesting to watch. I flipped vaguely to Al-Arabia and Bush's inane smile suddenly flashed across the screen. Now, normally, as soon as I see his face, I instantly change channels and try to find something that doesn't make me quite as angry. This time, I stopped to watch as Allawi's pudgy person came into view. It's always quite a scene- Bush with one of the alledged leaders of the New Iraq. I prepared myself for several minutes of nausea as Bush began speaking. He irritates me like on one else can. Imagine long nails across a chalk board, Styrofoam being rubbed in hands, shrieking babies, barking dogs, grinding teeth, dripping faucets, honking horns ñ all together, all at once ñ and you will imagine the impact his voice has on my ears. I sat listening, trying not to focus too much on his face, but rather on the garbage he was reiterating for at least the thousandth time since the war. I don't usually talk back to the television, but I really can't help myself when Bush is onscreen. I sit there talking back to him- calling him a liar, calling him an idiot, wondering how exactly he got so far and how they're allowing him to run for re-election. E. sat next to me on the couch, peeved, "Why are we even watching this?!" He made a jump for the remote control (which I clutch to shake at the television to emphasize particular points)- a brief struggle ensued and Riverbend came out victorious. You know things are really going downhill in Iraq, when the Bush speech-writers have to recycle his old speeches. Listening to him yesterday, one might think he was simply copying and pasting bits and pieces from the older stuff. My favorite part was when he claimed, "Electricity has been restored above pre-war levels..." Even E. had to laugh at that one. A few days ago, most of Baghdad was in the dark for over 24 hours and lately, on our better days, we get about 12 hours of electricity. Bush got it wrong (or Allawi explained it to incorrectly)- the electricity is drastically less than pre-war levels, but the electricity BILL is way above pre-war levels. Congratulations Iraqis on THAT!! Our electricity bill was painful last month. Before the war, Iraqis might pay an average of around 5,000 Iraqi Dinars a month for electricity (the equivalent back then of \$2.50) - summer or winter. Now, it's quite common to get bills above 70,000 Iraqi Dinars... for half-time electricity. After Bush finished his piece about the glamorous changes in Iraq, Allawi got his turn. I can't seem to decide what is worse- when

Bush speaks in the name of Iraqi people, or when Allawi does. Yesterday's speech was particularly embarrassing. He stood there groveling in front of the congress- thanking them for the war, the occupation and the thousands of Iraqi lives lost... and he did it all on behalf of the Iraqi people. It was infuriating and for maybe the hundredth time this year, I felt rage. Yet another exile thanking the Bush administration for the catastrophe we're trying to cope with. Our politicians are outside of the country 90% of the time (by the way, if anyone has any news of our president Ghazi Ajeel Al Yawir, do let us know- where was he last seen or heard?), the security situation is a joke, the press are shutting down and pulling out and our beloved exiles are painting rosey pictures for the American public- you know- so everyone who voted for Bush can sleep at night. Allawi actually said "thank you" nine times. Nine times. It really should have been more- at least double that number of Iraqis died yesterday... and about five times that number the day before. Looking back on the last month alone, over 350 Iraqis have been killed either by American air strikes, fighting, or bombs... only 9 thank yous? The elections are already a standard joke. There's talk of holding elections only in certain places where it will be 'safe' to hold them. One wonders what exactly comprises 'safe' in Iraq today. Does 'safe' mean the provinces that are seeing fewer attacks on American troops? Or does 'safe' mean the areas where the abduction of foreigners isn't occurring? Or could 'safe' mean the areas that \*won't\* vote for an Islamic republic and \*will\* vote for Allawi? Who will be allowed to choose these places? Right now, Baghdad is quite unsafe. We see daily abductions, killings, bombings and Al-Sadr City, slums of Baghdad, see air strikes... will they hold elections in Baghdad? Imagine, Bush being allowed to hold elections in 'safe' areas- like Texas and Florida. The hostage situations are terrible. Everyone is wondering and conjecturing about the Italian hostages. Are they really dead? Is it possible? Seeing the family of the British hostage on TV is quite painful. I wonder if they'll forever hate Iraqis after this. I saw the plea the made on CNN, asking the abductors to be merciful. Dozens of Iraqis are abducted daily and no one really knows who is behind it. Some blame it on certain Islamic groups, others on certain political groups- like Chalabi's, for example. It's hardly shocking, considering our own PM, Allawi, was, by his own admission, responsible for bombings and assassinations inside of Iraq- there is some interesting information here. For those who haven't read it, you really should. Juan Cole's "If America were Iraq, What would it be Like?".

- posted by river @ 3:06 PM

Wednesday, September 15, 2004

Fahrenheit 9/11... August was a hellish month. The heat was incredible. No one remembers Baghdad ever being quite this hot- I think we broke a new record somewhere in mid-August. The last few days, Baghdad has been echoing with explosions. We woke up to several loud blasts a few days ago. The sound has

become all too common. It's like the heat, the flies, the carcasses of buildings, the broken streets and the haphazard walls coming up out of nowhere all over the city— it has become a part of life. We were sleeping on the roof around three days ago, but I had stumbled back indoors at around 5 am when the electricity returned and was asleep under the cool air of an air-conditioner when the first explosions rang out. I tried futilely to cling to the last fragments of a fading dream and go back to sleep when several more explosions followed. Upon getting downstairs, I found E. flipping through the news channels, trying to find out what was going on. <sup>3</sup>They aren't nearly fast enough,<sup>2</sup> he shook his head with disgust. <sup>3</sup>We're not going to know what's happening until noon.<sup>2</sup> But the news began coming in much sooner. There were clashes between armed Iraqis and the Americans on Haifa Street- a burned out hummer, some celebrating crowds, missiles from helicopters, a journalist dead, dozens of Iraqis wounded, and several others dead. The road leading to the airport has seen some action these last few days- more attacks on troops and also some attacks on Iraqi guard. The people in the areas surrounding the airport claim that no one got any sleep the whole night. The areas outside of Baghdad aren't much better off. The south is still seeing clashes between the Sadir militia and troops. Areas to the north of Baghdad are being bombed and attacked daily. Ramadi was very recently under attack and they say that they aren't allowing the wounded out of the city. Tel Affar in the north of the country is under siege and Falloojeh is still being bombed. Everyone is simply tired in Baghdad. We've become one of those places you read about in the news and shake your head thinking, <sup>3</sup>What's this world coming to?<sup>2</sup> Kidnappings. Bombings. Armed militias. Extremists. Drugs. Gangs. Robberies. You name it, and we can probably tell you several interesting stories. So how did I spend my 9/11? I watched Michael Moore's movie, Fahrenheit 9/11. I've had bootleg CD version since early August. (Grave apologies to Michael Moore- but there's no other way we can see it here—) The copy has been sitting in a drawer with a bunch of other CDs. One of my cousins brought it over one day and said that while it was brilliant, it was also quite depressing and distressing all at once. I had been avoiding it because, quite frankly, I cannot stand to see Bush for five minutes straight- I wasn't sure how I'd cope with almost two hours. Three days ago, I took it out while the house was relatively quiet- no cousins, no cousins' children, parents busy watching something or another, and E. asleep in front of the air conditioner for the next three hours. The CD was surprisingly clear. I had expected some fuzziness and bad sound quality- it was fine. Someone had made the copy inside a movie theater. I could tell because in the background, there was a ringing mobile phone a couple of times and some annoying person in the front kept getting up to adjust his seat. I was caught up in the film from the first moment, until the very last. There were moments, while watching, when I could barely breathe. I wasn't surprised with anything- there was nothing that

shocked me- all of the stuff about the Bush family and their Saudi friends was old news. It was the other stuff that had an impact- seeing the reactions of Americans to the war, seeing the troops in Iraq being interviewed, seeing that American mother before and after she lost her son in Iraq. Ah, that mother. How she made me angry in the beginning. I couldn't stand to see her on screen- convincing the world that joining the army was the ideal thing to do- perfectly happy that her daughter and son were "serving" America- nay, serving, in fact, the world by joining up. I hated her even more as they showed the Iraqi victims- the burning buildings, the explosions, the corpses- the dead and the dying. I wanted to hate her throughout the whole film because she embodied the arrogance and ignorance of the people who supported the war. I can't explain the feelings I had towards her. I pitied her because, apparently, she knew very little about what she was sending her kids into. I was angry with her because she really didn't want to know what she was sending her children to do. In the end, all of those feelings crumbled away as she read the last letter from her deceased son. I began feeling a sympathy I really didn't want to feel, and as she was walking in the streets of Washington, looking at the protestors and crying, it struck me that the Americans around her would never understand her anguish. The irony of the situation is that the one place in the world she would ever find empathy was Iraq. We understand. We know what it's like to lose family and friends to war- to know that their final moments weren't peaceful onesŠ that they probably died thirsty and in painŠ that they weren't surrounded by loved ones while taking their final breath. When she asked why her son had been taken and that he had been a good personŠ why did this have to happen to him? I kept wondering if she ever gave a second thought to the Iraqi victims and whether it ever occurred to her that Iraqi parents perhaps have the same thoughts as the try to dig their children out from under the rubble of fallen homes in Falloojeh, or as they attempt to stop the blood flowing out of a gaping hole in the chest of a child in Karbala. The flashes of the bombing of Iraq and the victims were more painful than I thought they would be. We lived through it, but seeing it on a screen is still a torment. I thought that this last year and a half had somehow made me a little bit tougher when it came to seeing Iraq being torn apart by bombs and watching foreign troops destroy the country- but the wound is still as raw as ever. Watching those scenes was like poking at a gash with sharp stick- it hurt. All in all, the film wasŠ what is the right word for it? Great? Amazing? Fantastic? No. It made me furious, it made me sad and I cried more than I'd like to admitŠ but it was brilliant. The words he used to narrate were simple and to the point. I wish everyone could see the film. I know I'll be getting dozens of emails from enraged Americans telling me that so-and-so statement was exaggerated, etc. But it really doesn't matter to me. What matters is the underlying message of the film- things aren't better for Americans now than they were in 2001, and they certainly aren't better for Iraqis. Three

years ago, Iraq wasn't a threat to America. Today it is. Since March 2003, over 1000 Americans have died inside of Iraq... and the number is rising. In twenty years time, upon looking back, how do Americans think Iraqis are going to remember this occupation? I constantly wonder, three years after 9/11, do Americans feel safer? When it first happened, there was a sort of collective shock in Iraq. In 2002, there was a sort of pity and understanding- we've been through the same. Americans could hardly believe what had happened, but the American government brings this sort of grief upon nations annuallyŠ suddenly the war wasn't thousands of kilometers away, it was home. How do we feel about it this year? A little bit tired. We have 9/11's on a monthly basis. Each and every Iraqi person who dies with a bullet, a missile, a grenade, under torture, accidentally- they all have families and friends and people who care. The number of Iraqis dead since March 2003 is by now at least eight times the number of people who died in the World Trade Center. They had their last words, and their last thoughts as their worlds came down around them, too. I've attended more wakes and funerals this last year, than I've attended my whole life. The process of mourning and the hollow words of comfort have become much too familiar and automatic. September 11Š he sat there, reading the paper. As he reached out for the cup in front of him for a sip of tea, he could vaguely hear the sound of an airplane overhead. It was a bright, fresh day and there was much he had to doŠ but the world suddenly went black- a colossal explosion and then crushed bones under the weight of concrete and ironŠ screams rose up around himŠ men, women and childrenŠ shards of glass sought out tender, unprotected skin Š he thought of his family and tried to rise, but something inside of him was brokenŠ there was a rising heat and the pungent smell of burning flesh mingled sickeningly with the smoke and the dustŠ and suddenly it was blackness. 9/11/01? New York? World Trade Center? No. 9/11/04. Falloojeh. An Iraqi home.

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436. **Ishaq**

***Born Unna***

*Fri 24 Sep 2004*

---

Born Unna

Tip the ball point

A joint to summon Black Panthers

Muqtada and the bruthas

Fist raised to engage heavy manners

My verse to

Gregorian pornography chanter

and arsenals of pimpers

All sold inna song  
Born unna  
A tumbler  
anotherdaye at the racist/cummin on a lost investment/inna  
nation/smashin dada/a surrealist/vehicle/daps for clappers/undercover  
Aryans/bloody bastards/bass phat tracks rappers/those scratch face poppy  
negrows/omen vs. omen/reppin til omen exist no more/yo/big blast over  
Palestinian/Texans/dig the meaning in the form of the cameleon/this nah  
gow/how far can you throw/shadey back beats in my temple/schizofeein  
mental/hi fi samples infected stereo/degrading whitebwais with  
stereotypes and snow/this micless fist set to rumble/aim low pave low/so  
many crackheadz and hos/technology fix to bury them/common market option  
on my peoples/faking dubplates/coopting compton/I do believe there are  
devilz/adjust my sound level/the pageantry of paranoid MC'\$ say/Maybe we  
not so wicked/but woht the point behind all this/hardness/mean to a  
peoples armed wiph/Rass Nyahman business/  
Bengi  
U bang yuh  
Ugandi  
U still bangin  
I  
Stomp yuh  
Chompin cleva signals of remixes of Duchamp  
A spooky biter  
vs  
sinister fellaz  
I am the submitter  
Ilah  
original  
intellectual materialz  
chaucher and tales of the miller  
egotistical delerium  
runnin for white xenophobes/  
they capture hazem  
punish them  
blast a cap through they headphones  
dub the politricks  
home is now my insecurity  
big fists of version  
My selectah no mass mit me dj  
I still the rude guy  
Blow a load

Wohtchu say  
Mi esse  
To those  
Negrow amerikkknos  
frontin bruthas/runnin macht 10 to the gringos/in my essay/I expose  
foes/claimin consciousness/eastern European/who stole the jews/removing  
the king/paulist and his wicked thinking/isa was the breaker of  
rules/original rude/exposer of the posers/peace the captured bruthas and  
araji/zulfaqqar and ali/he crush the thugz and their all lies/as they  
fumble/the power of their Afroerror/chop em up in my mix/our prophets  
and household ecomonic/howl at a feggitt caught in the madness/actin like  
powell/make em clap to this/they utter to like nutters/the united states  
of a faux confidence/watch they homelands crumble/so you think you can  
mess with us/who wanna cuss cuss/step up son/I'm done with this/please  
bless and protect/our knecks/we still caught in the up the mental unillness

1425 Lawrence Y Braithwaite (aka Lord Patch)  
New Palestine/Fernwood/The Hood  
Victoria, BC

<http://victoria.indymedia.org/news/2004/09/30391.php>

Mysterious Death of Native Artist: Anthany Dawson

<http://victoria.indymedia.org/news/2004/04/24950.php>

<http://victoria.indymedia.org/news/2004/07/28178.php>

<http://victoria.indymedia.org/news/2004/06/27436.php>

<http://victoria.indymedia.org/news/2003/09/16739.php>

<http://resist.ca/story/2004/6/26/11430/2391>

ANTHANY DAWSON FACT SHEET - Rose Henry August 2002

<http://victoria.indymedia.org/news/2004/01/20251.php>

<http://victoria.indymedia.org/news/2004/04/24950.php>

\_\_\_\

Stay Strong\

\

"Be a friend to the oppressed and an enemy to the oppressor" \

--Imam Ali Ibn Abu Talib (as)\

\

"This mathematical rhythmatcal mechanism enhances my wisdom\

of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam"\

--HellRazah\

\

"It's not too good to stay in a white man's country too long"  
--Mutabartuka\  
\  
"Everyday is Ashura and every land is Kerbala"  
-Imam Ja'far Sadiq\  
\  
<http://resist.ca/story/2004/7/27/202911/746>\  
\  
<http://www.sleepybrain.net/vanilla.html>\  
\  
<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>\  
\  
<http://www.lowliferecords.co.uk/>\  
\  
}

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#### 437. **Karl-Erik Tallmo**

##### ***Re: poetry of omission or erasure***

Fri 24 Sep 2004

I believe many of us on this list are using the technique of word (or character) omission, computerized or elsehow.

For instance these two of mine:

[http://www.nisus.se/tallmo/noise\\_concrete/strndbrg2.html](http://www.nisus.se/tallmo/noise_concrete/strndbrg2.html)

[http://www.nisus.se/tallmo/noise\\_concrete/infringe1-3.html](http://www.nisus.se/tallmo/noise_concrete/infringe1-3.html)

Perhaps you might guess what the original texts are ...

/Karl-Erik

*Hello again,*

*In light of reading this I might suggest (shamelessly) a sound piece of mine at <http://www.ubu.com/sound/hehir.html>*

*it's the first one, How to Pick up a Ringing Phoneme. This is performance of a text score that was produced through computer error. I was working on an essay on phonaesthesia and sent a copy of a draft to a friend to have a look at. Whe he printed it up certain letters were omitted in each word. I tried to reproduce the "stoppages" or gaps in the performance.*

*It can be considered a found poem and a formal constraint poem. Hewlett Packard decided to erase all of the "S"s and "C"s and somewhat arbitrarily (by chance, by gum) erased others. This in itelf may not be so interesting but the fact that the source text is about sound makes for*

some (adjective) results.

*I have it as a handy PDF if anyone is interested in seeing it.*  
cheers,  
kevin

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438. **nobody in the tain**

**Re: poetry of omission or erasure**

Fri 24 Sep 2004

---

Duchamp

=====

Scott Keeney

██████████

<http://nobodyintherain.blogspot.com>

---

Do you Yahoo!?

New and Improved Yahoo! Mail - Send 10MB messages!

[http://promotions.yahoo.com/new\\_mail](http://promotions.yahoo.com/new_mail)

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439. **david.bircumshaw**

**Re: poetry of omission or erasure**

Fri 24 Sep 2004

---

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

From: "cris cheek" <██████████>

To: <██████████>

Sent: Friday, September 24, 2004 5:18 PM

Subject: Re: poetry of omission or erasure

all writing involves editing and recontextualisation

On Sep 24, 2004, at 11:21 AM, david.bircumshaw wrote:

*By definition any manner of writing constraint would require omissions  
of one sort or another.*

Sorry, cris, 'david.bircumshaw' didn't write that, it's mIEKAL (omitted and  
erased!) you quote.

I did say that mIEKAL's point had crossed my mind when I first saw the thread.  
As for your point, h'm, I'd say writing +can+ involve etc. I certainly couldn't  
agree that ALL writing involves editing and recontextualisation (ugh, ugly

management-speaky kind of word, don't like, nasty!). I haven't any objection to either process but can only end up with a statement like:

'writing may or may not involve editing and that other word' which isn't really worth saying anyhow. What I'm interested in is what people are using tactics of 'omission and erasure' for, I'd like to know more about the *raison d'être* of the undoubtedly interesting US works that have been mentioned most of which I do have access to. I know why I use 'recontext' (God, I dislike that word so much I can't even finish it) when I use the tactic but it'd be interesting to know what the why of it is elsewhere. Without jargon, anyone, please.

Best

Dave

David Bircumshaw

Spectare's Web, A Chide's Alphabet  
& Painting Without Numbers

<http://homepage.ntlworld.com/david.bircumshaw/>

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#### 440. **Charlotte Mandel**

##### ***Re poetry of omission or erasure***

*Fri 24 Sep 2004*

---

Would the late Armand Schwerner's masterwork "The Tablets" qualify as work of omission? Here's a description taken from a google reference: Armand Schwerner has been *reconstructing* these fictional Sumero-Akkadian inscriptions, apparently from the time of The Epic of Gilgamesh, since 1968. A playful and powerful poetry is the result, at once visual and literary. Gaps and hieroglyphics speak eloquently, and Schwerner takes full advantage of the liberty provided by *indecipherable and untranslatable* passages - the poems include notes from a rather pedantic and often hilarious scholar-translator. Schwerner's "gaps" are brilliantly eloquent. C a r o t e M

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---

#### 441. **Mark Weiss**

##### ***Re: poetry of omission or erasure***

*Fri 24 Sep 2004*

---

I think the question was about visible omissions or erasures functioning as a part of the structure and texture of the poem.

At 09:18 AM 9/24/2004, you wrote:

>all writing involves editing and recontextualisation

>

>On Sep 24, 2004, at 11:21 AM, david.bircumshaw wrote:

>

>>By definition any manner of writing constraint would require omissions

>>of one sort or another.

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442. **david.bircumshaw**

***Re: poetry of omission or erasure***

*Sat 25 Sep 2004*

---

Correction to my last - I meant to write:

>I'd like to know more about the raison d'être of the undoubtedly interesting  
US works that

have been mentioned most of which I do NOT have access to<

Oh the joys of omission!!!

Otherwise I'd emphasise it is the why of a particular formal tactic interests me - it applies across the board - why a sonnet here, a parody there etc etc. I notice Charlotte Mandel's post on 'The Tablets' which, altho' I don't know the work, certainly conveys some sense of why omission is a resource in the poem. What does worry or dis-ease me is technique, technik, being seen as an end to and in itself. I relate that in some ways to modern capitalist practice, and back to that side of High Modernism that emphasised surface and had a distinctly anti-human bias. The high-rises were the bastard spawn of the Bauhaus after all. The Modern Office is a monument to Innovative Capital. The language of theory can seem unsettlingly like dialects of management. The impenetrable groves of Progress.

Best

Dave

David Bircumshaw

Spectare's Web, A Chide's Alphabet  
& Painting Without Numbers

<http://homepage.ntlworld.com/david.bircumshaw/>

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443. **David A. Kirschenbaum**

***d.a. levy lives: celebrating the renegade press 2004-05 schedule***

*Sat 25 Sep 2004*

---

Hi all,

We've already had the first few events in our 2004-05 d.a. levy lives: celebrating the renegade press season<13 New York City-based small presses and their editors discussed their presses origins and futures on the occasion of Boog's 13th anniversary, a bonus rock club event featuring Tripwire (S.F.) and its editor David Buuck, and a gallery event for Conundrum (Chicago) and its editor Kerri Sonnenberg. With the last open slots filled, here is the forthcoming schedule.

Best,  
David

-----

d.a. levy lives: celebrating the renegade press 2004-05 schedule

(all events take place at 6:00 p.m. on first Thursdays  
at ACA Galleries, 529 W.20th St., 5th Flr., NYC)

2004

Oct. 7-Furniture Press (Baltimore), Christophe Casamassima, ed.

Nov. 4-30th Anniversary Celebration for Kelsey Street Press (Berkeley, Calif.),  
Patricia Dienstfrey and Rena Rosenwasser, eds.

Dec. 2-the Poker (Cambridge, Mass.), Dan Bouchard, ed.

2005

Jan. 6-Palm Press (Los Angeles), Jane Sprague, ed.

Feb. 3-The Canary (Kemah, Texas), Joshua Edwards, Anthony Robinson, and  
Nick Twemlow, eds.

March 3- Habernicht Press (San Francisco), David Hadbawnik, ed.

April 7-Omnidawn Publishing (Richmond, Calif.), Ken Keegan and Rusty Morrison,  
eds.

May 5-Duration Press (San Rafael, Calif.), Jerrold Shiroma, ed.

June 2-a+bend press (Davis, Calif.), Jill Stengel, ed.

July 7-Pavement Saw Press (Columbus, Ohio), David Baratier, ed.

--

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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444. **Alan Sondheim**

***Subject: Re: poetry of omission or erasure***

*Sat 25 Sep 2004*

---

Subject: Re: poetry of omission or erasure

There are a number of issues here - first of all, what constitutes omission and erasure? Does Furnival or Houedard qualify? What about Derrida/Heidegger? My own work has repeatedly used omission - for example the eliminate.pl script that Florian Cramer wrote for me. There's Rauschenberg. Don't forget Brainard. Probably all of the concrete poets touched on this one way or another. Does occlusion qualify? Decoupage? Missed lines as in a piece by John Clare? Gaps in Gilgamesh? Reconstitutions in Tutenkhamon as building blocks were reused as deliberate effacement? Japanese grass calligraphy with strokes eliminated or reduced? Does intention have to play a role? What about the library of Alexandria, the burning and looting of the library in Baghdad? The absence of pronunciation in Yhvh? The deliberate slant to Adoshem in secular literature? The silencing and/or breaking of the strings of the ch'in in classical Chinese music lore? And so forth.

This should probably be forwarded as I'm almost unread here. - Alan

recent <http://www.asondheim.org/> WVU 2004 projects  
<http://www.as.wvu.edu/clcold/sondheim/files/> recent related to WVU  
<http://www.as.wvu.edu:8000/clc/Members/sondheim> Trace projects  
<http://trace.ntu.ac.uk/writers/sondheim/index.htm> partial mirror at  
[http://www.anu.edu.au/english/internet\\_txt](http://www.anu.edu.au/english/internet_txt)

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445. **Alan Sondheim**

***Suicidal Thoughts***

*Sat 25 Sep 2004*

---

Suicidal Thoughts

Last night watched American Splendor about Harvey Pekar and was struck with uselessness. My domain name was renewed in the nick of time. Kerry is behind by nine points as state after state swings towards the fascists, with the so-called electoral vote 28 points ahead for Bush Inc. I had a growth removed from my face being tested for malignancy. I've gone off lexapro and feel dizzy pretty much all the time but so far nothing else. The horror of beheadings as we're "winning in Iraq." I don't sleep anymore. I can't lose weight. So much net art is rehashed conceptualism from the 60s and 70s. Doesn't the country \_get it\_? No one replies to my work at all, at this point. Discussion on Poetics about "erasure." Argentina? I've used the technique at least since 1976 in those poetics programs I wrote. A fourth hurricane heading for Florida and people still develop the Everglades, now at 9% what it was. The roof of this building is cracked and we'll have to move out for a while when it's replaced. Boojum, our cat, is checked now daily for a resurgence of cancer; we can't tell. The crazy guy on our block now has a pit bull. More trees are dying and more pit bulls are sprouting. Our friends had to get rid of their rooftop garden because of an "error." Sharona's leaving Monk because of "creative differences" or some such. It's getting harder to breathe around here. Whatever Bush says, goes. We're really broke at this point and as usual I feel at odds and somewhat alienated from most of my family. At sixty-one the body begins to whisper failure. I'm absolutely certain there is no god, spirit, soul, though I was destined to believe otherwise. Every organized religion murders. On one level, the murders of Russian children are inconceivable; on the other, they're part of the daily routine. First the mudslides and floods, then the drowning, then the looting and fury. Get rid of your vegetation and everything sinks in the sea. Human animals are by far the filthiest; look at the New York subway stations. TV Guide no longer lists late late night at all. Every day there are new scams in the email, targeting the weakest among us. Most of these are completely illegal. Reality shows along the line of Survivor seem to delight in animal-torture; where is Peta? Even the SPCA? During the Republican convention here, half a million took to the streets, and there were online and other offline actions as well. The result, a fascist popularity landslide. Medication is pricing the elderly out of existence. Another Ramone died. Madonna's Kabbalah is idiotic and insulting. I've been sleeping far too much as a result of depression; getting off the lexapro should help. A psychiatrist friend suggested I use "bubblegum" as a mantra. SUV usage has gone up 45% in most places here and I gather the Hummer gets 7 miles to the gallon. Our place is overrun with mice who freely eat from our humane traps. The cat watches. There are some flies as well. I'm not playing enough music and have somewhat lost my embrochure. I'm hopefully selling some rare books to raise some money as my father yells at me that they're not worth much. The dark night of the soul is 3 p.m. in the afternoon. Someday I'll be thrown in the jail for disbelief. It's increasingly hard to work on texts in

absolute silence. My friends are all in academics; I sit here at the desk and hunger for a living. I still haven't gotten over the death of my mother and my father's dislike of me. We're living on Azure's school loans and my occasional work or lecturing. My headaches have increased in frequency and severity over the past several months. How can anyone claim Afghanistan or Iraq are successes? This is no longer my country and the net is no longer "my" net; both belong to the spammers. Frances, Ivan, Charley, Jeanne. Our neighborhood is being redeveloped and across Flatbush, buildings will be seized by "eminent domain." I head someone else leaped from a building at NYU, Azure's university. My Sony Hi8 with PCM sound won't sync tapes properly and I'm in danger of losing another ten years' work. The Susquehanna river in Pennsylvania, where my father lives, rose to within three feet of overflowing the dikes. I get tired of arguments about cross-posting, but on the other hand, am almost never invited to read. I get tired of arguments about "avant-garde" and "experimental" writing, when clearly something new is happening and people are too blind to see it. Was it Louisiana that just approved of a state-constitutional ban on same-sex marriages? For the first time in decades, we're insisting on the instituting of privilege and prejudice. Full-fledged legal racism and anti-semitism are not far behind. This country is white, right-wing, Christian, and by God, patriotic; don't let anyone tell you different. I'm more afraid of Bush than Ben Laden. Who wants to hear a 61-year-old guitar/shamisen player anyway? Let's watch Jerusalem burn. I'm worried the mice will eat the bellows of the pump organ. I feel death breathing down my back, illuminating the pain in my early-morning eyes. Why isn't there terrorism directed at the fascists in power? I worry my friends won't be able to tolerate me. We can't keep dust out of this place and live in constant allergic reaction. My astigmatic eyes have trouble focusing properly and if I don't consciously correct, my digital photographs come out at a 3-degree tilt. About twice a month I have to call 911 for the neighborhood. The sink pipes blew out a couple of weeks ago. We're in incredible debt, for the first time in our lives. A saving grace would be a hard cold winter.

#### Not to Mention

- . the bombing of the New York City tunnels resulting in widespread death and destruction.
- . dirty-bombs in Manhattan with radioactive fury spreading to Brooklyn and beyond
- . anthrax and other biological weapons already in the air we breathe
- . resurgence of smallpox and plague
- . repeat of crashed planes into Wall Street and the United Nations
- . car bombs going off in Union Square and Times Square
- . firestorms spreading across Manhattan as tanker trucks explode en masse
- . New York City beheadings by anonymous figures speaking through

interpreters

- . riots in every neighborhood as food runs out
- . collapse of the New York City water tunnels and surface instability in at least three boroughs
- . images of civilians burned alive in high-rises exploded from the ground up
- . fire and explosions in the New York City natural gas system
- . subway tunnel collapses as plastique and suicide bombers do their work
- . grenades and shrapnel
- . gas

—

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446. **Anny Ballardini**

***Re: Subject: Re: poetry of omission or erasure***

*Sat 25 Sep 2004*

---

Hi Alan,

on another list I quoted your work within the same thread, I even suggested that the `_signs_` you sometimes use could be interpreted as `_silenced words_`.

As you can see, you are not unread, even if I realize I should take a Sabbatical year to read all what you wrote,

take care,

Anny

On Sat, 25 Sep 2004 01:18:08 -0400, Alan Sondheim <[REDACTED]> wrote:

> Subject: Re: poetry of omission or erasure

>

- > There are a number of issues here - first of all, what constitutes
- > omission and erasure? Does Furnival or Houedard qualify? What about
- > Derrida/Heidegger? My own work has repeatedly used omission - for example
- > the `eliminate.pl` script that Florian Cramer wrote for me. There's
- > Rauschenberg. Don't forget Brainard. Probably all of the concrete poets
- > touched on this one way or another. Does occlusion qualify? Decoupage?
- > Missed lines as in a piece by John Clare? Gaps in Gilgamesh?
- > Reconstitutions in Tutenkhamon as building blocks were reused as
- > deliberate effacement? Japanese grass calligraphy with strokes eliminated
- > or reduced? Does intention have to play a role? What about the library of
- > Alexandria, the burning and looting of the library in Baghdad? The absence
- > of pronunciation in Yhvh? The deliberate slant to Adoshem in secular
- > literature? The silencing and/or breaking of the strings of the ch'in in

> classical Chinese music lore? And so forth.  
>  
> This should probably be forwarded as I'm almost unread here. - Alan  
>  
> recent <http://www.asondheim.org/>  
> WVU 2004 projects <http://www.as.wvu.edu/clcold/sondheim/files/>  
> recent related to WVU <http://www.as.wvu.edu:8000/clc/Members/sondheim>  
> Trace projects <http://trace.ntu.ac.uk/writers/sondheim/index.htm>  
> partial mirror at [http://www.anu.edu.au/english/internet\\_txt](http://www.anu.edu.au/english/internet_txt)  
>

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#### 447. **Hugh Steinberg**

##### ***Re: poetry of omission or erasure***

Sat 25 Sep 2004

---

And thus I also think of visible omissions/erasures as a form on the other side of collage, informing that process in the way negative space informs space.

Hugh Steinberg

--- Mark Weiss <[REDACTED]> wrote:

*I think the question was about visible omissions or erasures  
functioning as  
a part of the structure and texture of the poem.*

*At 09:18 AM 9/24/2004, you wrote:  
all writing involves editing and recontextualisation*

*On Sep 24, 2004, at 11:21 AM, david.bircumshaw wrote:*

*By definition any manner of writing constraint would require  
omissions  
of one sort or another.*

---

Do you Yahoo!?

Yahoo! Mail - Helps protect you from nasty viruses.

[http://promotions.yahoo.com/new\\_mail](http://promotions.yahoo.com/new_mail)

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448. **Harry Nudel**

*autumn....*

*Sat 25 Sep 2004*

---

water

over

stone

time

stone

into

water

time

3:00...kol nidre....drn...

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449. **Philip Metres**

*erasure/striking out*

*Sat 25 Sep 2004*

---

Mairead (rhymes with parade):

Here's my review of Jen Bervin's Nets (Ugly Duckling Presse), a text that derives its poems from the humus of Shakespeare. Examples therein:

<http://jacketmagazine.com/25/metr-berv.html>

Also James Merrill's prose book (name escapes me) has all sorts of cross-outs.

Best,

Phil

Philip Metres

Assistant Professor

Department of English

John Carroll University

20700 N. Park Blvd

University Heights, OH 44118

██████████ (work)

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450. **Sarah Pearlstein**

***Test e-mail + a query.***

*Sat 25 Sep 2004*

---

Dear All,

This is my first e-mail to the list. I've read some interesting Julia Kristeva on poetic language being a way to resolve the old dichotomy between art and political commitment. She looks at the moment in history (early to mid 1930s, I think) when Surrealism and Socialist ideas came together (though she doesn't actually specify this, I'm assuming it's what she meant) through the Surrealist Manifesto which Trotsky had asked for and which came from Andre Breton (and others?) and talked about a kind of collective which lay in the unconscious anyways, and which led to a belief in a kind of communalism, if not socialism. She specifies poetic language as being the route through which political commitment can be made, though she doesn't really say whether this has to be intentional or not. I forget which book this came out of, as I read it kinda on the fly when I had about a half an hour to kill at the B.U. library. I can go back and find it, however... This is a long

-winded way of my saying that this is a research interest of mine - anybody else out there dealing with similar questions? Have any leads? Anyways, I've heard this list is a great resource so thank-you all for letting me join.

Sincerely,

Sarah Pearlstein

Brighton, Ma.

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451. **Jesse Glass**

***Omissions, Erasures: RadiOs, Man's Wows***

*Sat 25 Sep 2004*

---

To add to the list: Ronald Johnson's RadiOs. After coming across a copy of this interesting book In 1980, I began a series of poems deconstructed from John George Hohman's Book of Pow Wows, Or Man's Long-Lost Friend (1820), a collection of folk magic and remedies popular among the Pennsylvania Germans. I called this series of erasures Man's Wows, and a selection was published by Charles Alexander under his Black Mesa Press imprint. A new, up-dated Man's Wows is available online at the Duration website. In addition, two more examples of my erasure texts are in the latest Eratio, Postmodern Poetry. It's about 4 a.m. here in the land of the not-yet-risen Rising Sun. Everyone's asleep in the apartment. Too early to drink coffee, and too late to think it's actually another day. Jesse

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452. **Dodie Bellamy**

***My events in LA area next weekend***

*Sat 25 Sep 2004*

---

I'll be doing a reading and panel next weekend:

Saturday, October 2, 7:30 PM

Skylight Books

1818 N. Vermont Avenue

Los Angeles, CA 90027

Tel: [REDACTED]

Sunday, October 3, 2004, 4:00-5:15 p.m.

Panel: Sex In The City - Writing Erotica

Dodie Bellamy, Myriam Gurba, Stan Kent

Moderator: Adreana Robbins

West Hollywood's 3rd Annual Book Fair

The Earthly Delights & Beyond Pavilion

West Hollywood Park, 647 North San Vicente Boulevard

The University of Wisconsin edition of The Letters of Mina Harker has been shipped from the printers and if all goes well, it will have its world premiere at the Skylight reading!

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453. **Joel Weishaus**

***"The Healing Spirit of Haiku" Workshop-Portland***

*Sat 25 Sep 2004*

---

To those of you in the Portland, Oregon area.

In connection with our forthcoming book, "The Healing Spirit of Haiku," (North Atlantic Books, October 2004) on October 30th, David Rosen and I are doing a Lecture & Workshop at the Japanese Garden. [www.japanesegarden.com](http://www.japanesegarden.com)

The schedule is:

9:00-10:00 meditation and walk through the garden.

10:00-10:15 Tea

10:15-12:00 Dr. Rosen will give a lecture, "Haiku, Zen and Jung's Psychology."

12:00-1:00 Lunch

1:00-4:00 "East Meets West: Haiku as Active Imagination." A workshop led by both of us.

Fee is \$40.00 for Garden members. \$50.00 for non-members.

Limited to 40 people.

-Joel

---

Joel Weishaus  
Visiting Faculty  
Department of English  
Portland State University  
Portland, Oregon

Homepage: <http://web.pdx.edu/~pdx00282>  
On-Line Archive:  
[www.cddc.vt.edu/host/weishaus/index.htm](http://www.cddc.vt.edu/host/weishaus/index.htm)

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454. **Kevin Magee**  
***Logic of the Long Take 1***

*Sat 25 Sep 2004*

---

[lines for the  
Steve  
Kurtz  
Defense  
Benefit,  
Sunday,  
October  
3, NYC

<http://amsterdam.nettime.org/Lists-Archives/nettime-l-0409/msg00032.html>

The late afternoon raspberries along the narrow paths have passed. The milk cow grazes from path to path with its calf, in no one's way. The fox dissolves into furs drying the brazen width of one cabin.

That was the last day and the day before that the plane  
unlike the ones that exploded, landing, pails of potatoes  
lately spaded. That's what it looks like, another century  
strategically deserted. The 400-year-old city  
over the bend in the river and the wide plain. The tributary  
takes its name from the Mongol, Basandai (15th century?)

Villagers in headscarves take to the market stalls  
the summer's last sharpnesses scrubbed hard, cored.  
Woodsmoke. The flat claps of hammer and hatchet clear.

Block to block the charred beams of the 19th century's  
vernacular remains, their residents burnt out to make way  
for transactions: Between nation and class, the mystifications

(called "particularisms" in the century-old translations from the workers' congresses). Anachronisms, excrescences, said too much, said all the time, said again and again past hearing whatever news of bolt of flame

overtaken by Beslan, reports out of range of responsibility. Retributions. Total Regime. Slang for the stopgap and surmise: One part of the world has forgot the Enlightenment and another must find it as for the first time.

=====

[Spoken at Tomsk State University's Faculty of Philosophy, IX.17.2004]:

Art is entering the time of the injunction, as assertions of ideology can hardly be posed without posing the problem of the representation and proposing boundaries, limits, thresholds of tolerance. Nothing, especially art, is said to be outside the claims to truth made by the declarative definitions of the ideological position, and for those who practice one or another of the many forms of art, discussions about the boundaries of the representation are disturbing as they most often take place from positions of power far from the boundaries, the margins, all the manifold variables that comprise the social environment and individual volition of the artist and the volatile energies charged in the making of the work of art. The discourse of culture, whether it calls itself film theory, art history, or literary criticism, needs an object against which its own identity can be constituted and its project of the narration of historical structures authenticated. This object, the artwork, thus interpreted, is mobilized in the interest of one or another claim to truth, and the terms of its activation as such, when these terms involve the suppression of the materiality of the artwork, need continually to be carefully considered.

The concept of culture is invoked whenever what is good or bad, progressive or backwards, valuable or worthless about the artwork is discussed. Censorship does not need to be actively imposed by a government for institutional validation to be required in conferring value, and this is where the discourse of culture is hardly unmotivated, depending on the parameters of this discourse, and the interests served by it. Without attention to the politics of cultural interpretation, the integrity of the category of the political is itself threatened, and political philosophy is worth defending in a time of intensifying territorial and predatory wars and the revival of ethnic and state nationalisms without which one country cannot make war against another, nor suppress internal opposition. Attention to the materiality of the artwork, which in the sphere of the cinema would include "avant-garde practices which foreground frame, surface, montage, and other cinematic codes or materials, including sound, flicker, and

special effects," (qtd. in Byg 166) participates in this defense by challenging abstractions that reduce the artwork to the condition of formula and function among assignments of usefulness and value. The ontology of the work of art, its very being, develops from its passage through contemporary and imminent sites of production, or what used to be called the influence of the work of art on future generations of artists. For Walter Benjamin, in a fragment written in 1920, "Kandinsky expresses this by saying that the permanent value of works of art appears more vividly to later generations, since they are less receptive toward their contemporary value" ("The Medium through Which Works of Art Continue to Influence Later Ages" 235).

The formal question, the technical question, the material question of the single take in Alexander Sokurov's *Russian Ark*, alternately characterized in the discussion of this film published in *Art Margins*, [www.artmargins.com](http://www.artmargins.com), an online journal in English dedicated to contemporary visual arts in Eastern Europe and Russia, as an eye that does not blink, an innovation that makes film history as the longest shot in the history of the medium, a director's decision which demanded of its photographer the physical ability to carry the heavy camera equipment on his back, referred to by one writer as "the self-mortification of the photographer" and as a device without a future, a "stunt," a one-shot deal (Eschelman). Mention is also made of public disagreement expressed by the director over an award given to the photographer, a difference further sharpened by the national identities attributed to Sokurov and Tilman Buettner, one Russian and the other German.

The emphasis on this attribution is all the more surprising if it is remembered that the cinema itself arrives in modern times as the art form that transcends, or collapses, depending on the point of view, the national boundaries of culture and the reliance of these boundaries on the specificity of language. Subtitles are secondary to the image. The Yiddish Theater described in Kafka's *Diaries* at about the same time as the last Grand Ball at the Winter Palace in 1913, the culminating scene in *Russian Ark*, might be offered in contrast as one example of a nearly self-contained sphere of signs and gestures. What one of the writers for *Art Margins* calls the "diegetic time" of the film, which "traverses the entire epoch of Petrine reforms, from the early 18th century, to its end in 1913" (Kujundzic), another writer might view from the perspective of the gap separating the content and form of the narrative that stages an image of the aristocracy, the monarchy, and the officer corps of an imperial army surrounded by great paintings. "How can one see history?" Dragan Kujundzic asks, following the direction of the opening line spoken by the narrator, "I open my eyes and see nothing ['Orkryvaiu glaza i nichego ne vizhu'].

--

Kevin Magee

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455. **Mitchell Loe**

***Poetry sous rature/my first post***

*Sat 25 Sep 2004*

---

Mairead,

The first thing that came to mind is Nota by Martin Corless-Smith.

Coincidentally, as I am researching this book, I stumbled across this listserv and asked to join. A posting last year discussed whether or not Thomas Swan, a putative poet of the 17th century in Nota, in fact existed or was manufactured by the author (it seems this was a manufactured identity, by the way). This is my first posting here. I am completing my MFA at the University of Utah and hopefully will begin my doctoral work next fall.

---

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456. **Barrett Watten**

***1-year Plan / Zukofsky***

*Sat 25 Sep 2004*

---

I am in the process of launching "1-Year Plan," a time-based writing project that will eventually be ongoing in blog format. In the meantime, I've published a "Prospect" for the project and two posts, of perhaps most immediate interest one on the recent Zukofsky conference. They can be accessed, for now, at my home page:

[http://www.english.wayne.edu/fac\\_pages/ewatten/index.html](http://www.english.wayne.edu/fac_pages/ewatten/index.html)

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457. **Catherine Daly**

***Re: Poetry sous rature/my first post***

*Sat 25 Sep 2004*

---

serendipitously I just got a notice about a (local to me) conference about identity in the 17th century:

<http://www.humnet.ucla.edu/humnet/c1718cs/calendar.htm>

Imposters:

Identity and Pretense in Europe and the Atlantic World, 1600-1800

arranged by

Margaret C. Jacob, UCLA

Mary Lindemann, University of Miami

Jeffrey S. Ravel, Massachusetts Institute of Technology

The topic of imposture in the seventeenth and eighteenth centuries is one that is ripe for examination in a cross-cultural, transnational perspective. While the adventures of Giacomo Casanova or the Chevalier d'Eon were well known at the time and remain notorious today, they offer but two examples of the many forms of imposture by individuals and groups that occurred throughout Europe and the Atlantic world between 1600 and 1800. This program will address several questions, including: What distinguished imposture in this period from that which took place before and after in the West? How do imposters at this time differ from "aventuriers" or those who engage in masquerade, or from the temporary slippage of identities on stage? Is there a shift from group imposture in the seventeenth century (motivated primarily by religious intolerance) to individual imposture in the eighteenth century (encouraged by new financial and commercial possibilities)? Does institutional change, as much as political and cultural discourse, account for new and changing opportunities to counterfeit identity? Is the nature of imposture different in the colonies than in the metropole? And, finally, how might such a broad-based inquiry into imposture address scholarship on the nature of "identity" and "self" in the West?

All best,

Catherine Daly

████████

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

From: UB Poetics discussion group [mailto:████████]

On Behalf Of Mitchell Loe

Sent: Saturday, September 25, 2004 3:13 PM

To: ██████████

Subject: Poetry sous rature/my first post

Mairead,

The first thing that came to mind is Nota by Martin Corless-Smith.

Coincidentally, as I am researching this book, I stumbled across this listserv and asked to join. A posting last year discussed whether or not Thomas Swan, a putative poet of the 17th century in Nota, in fact existed or was manufactured by the author (it seems this was a manufactured identity, by the way). This is my first posting here. I am completing my MFA at the University of Utah and hopefully will begin my doctoral work next fall.

---

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<http://mail.yahoo.com>

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458. **jfk**

***Journal article on performance poetry***

*Sat 25 Sep 2004*

---

Hi

For anyone whose interested, I've just published a piece 'Poetry Beyond the Page: a stroll through noticing' on Philament.

[http://www.arts.usyd.edu.au/publications/philament/issue4\\_Critique\\_Keane.htm](http://www.arts.usyd.edu.au/publications/philament/issue4_Critique_Keane.htm)

Best

JFK

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459. **derekrogerson**

***Can't Even Give it Away***

*Sat 25 Sep 2004*

---

I Can't Even Give it Away (Singer with Piano)

<http://derekrogerson.com/sounds/cantaway.mp3>

I've had it since I was a little girl.

I was taught to prize it a lot!

But (since I'm grown), I'm finding out  
it really isn't so hot.

They told me that I'd kept it long enough.  
They said, "Aww... don't be silly about it!  
Because if you really want to dress yourself  
you'd be much better off without it.

In this modern generation  
girls don't keep them anymore!  
Why, it's rare to find a girl with one  
if she is over four!"

(oh well)

I never have been over-hasty.  
I always have needed a shove.  
I thought maybe I could bare giving it up  
-- if someone would treat it with love!

But would you believe it? There wasn't a taker!  
From Boot back to Candlestick-Maker!  
Maybe I had no Art? (The approach wasn't smart.)  
And -- then! I decided to sell it.

But I couldn't even give it away!  
I'd swear I'd never thought I'd see that day!  
No one would have it for love or money!  
And (up to that time) I thought it was a honey!

It's funny how those things do change.  
Why someone even told me,  
"Don't be still. That thing won't last you!"  
Then -- did I get mad.

I said, "My mother had one!  
And, Grandmother had one!  
And, I know theirs were played on!"  
Now don't tell me the times have changed that much.

But I guess I'll have to go on  
playing it myself...  
'cause I couldn't even give it away...

(woe! ho!)

The way it is -- that's how it's going to stay!  
Nothing went the way I planned!  
I guess I'll never have a baby grand!  
I'm stuck with my upright piano!

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460. **Kevin Killian**

***New Play by Kevin Killian and D-L Alvarez***

*Sat 25 Sep 2004*

---

Total Eclipse, a new play by Kevin Killian and D-L Alvarez

Thursday, September 30

and Friday, Oct 1

8 pm

New Langton Arts

1246 Folsom Street

San Francisco



Tickets \$10-\$5 sliding scale/ \$5 members, students, seniors

It's a small space, so call to reserve tickets ahead of time.

D-L Alvarez and Kevin Killian premiere Total Eclipse, a new play set among 70s underground cult star Klaus Nomi's colorful circle of friends. The play is performed by members of San Francisco Poets Theater, a rotating group of visual artists, writers, video artists, actors and musicians, in this case Cliff Hengst, Wayne Smith, Arturo Galster, Lawrence Rinder, Scott Hewicker, Jocelyn Saidenberg, Karla Milosevich, Craig Goodman, Jennifer Locke, Gerald Corbin, Carla Gaytan, Kevin Killian and Kota Ezawa.

Total Eclipse skewers the cult of celebrity, mixing fact and fiction with rumor and innuendo in a re-creation of pop culture circa 1979.

Kevin Killian is a San Francisco novelist, poet, critic and playwright. His books include Bedrooms Have Windows (1989), Shy (1989), Little Men (1996), Arctic Summer (1997), and Argento Series (2001). He wrote Poet Be Like God: Jack Spicer and the San Francisco Renaissance (1998) with Lewis Ellingham. His most recent books are I Cry Like A Baby (2001) and Island of Lost Souls (2003). Killian has written thirty plays for the San Francisco Poets Theater, including Stone Marmalade (1996, with Leslie Scalapino) and Often (2001, with Barbara Guest).

Writer, visual artist and former San Francisco resident D-L Alvarez has exhibited widely throughout the US and Europe. He has had solo exhibitions at Derek Eller Gallery, NY; London Projects, UK; Theoretical Environments, Italy; and Jack Hanley Gallery, San Francisco. His work has been included in group exhibitions in New York, Los Angeles, Berlin, Riga and San Francisco and is held in the collections of SFMoMA, MoMA, the Whitney Museum of American Art, and the University Art Museum, Berkeley. Alvarez lives in East Berlin.

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461. **Mona Baroudi**

**NEW WORKS / NEW VOICES: James D. Houston & Nami Mun at Intersection**

Sat 25 Sep 2004

---

INTERSECTION FALL 2004 LITERARY SERIES

presents

NEW WORKS / NEW VOICES: JAMES D. HOUSTON & NAMI MUN

American Book Award winner and author of seven novels and several nonfiction works, James D. Houston is a prolific writer whose evocative and insightful depictions of the human psyche match his infinite curiosity of the history of California and the Pacific Rim. Houston selects emerging fiction writer Nami Mun to join him on stage for this paired reading.

Tuesday September 28, 2004 at 8:00 PM

Intersection for the Arts

446 Valencia (btwn 15/16)

Mission District, San Francisco

\$5 - \$15 (your choice) sliding scale

Info: [REDACTED], [www.theintersection.org](http://www.theintersection.org)

"Few writers have as sure a lyrical sense of places and their people as James Houston, or as firm a sense of why our place in the scheme of things matters." - Jane Hirshfield, author of *Given Sugar, Given Salt*

INTERSECTION FOR THE ARTS is proud to present, as part of our Fall 2004 Literary Series, New Works/New Voices with American Book Award winner, novelist, essayist, and nonfiction writer James D. Houston and emerging fiction writer Nami Mun on Tuesday September 28, 2004 at 8:00 PM. For New Works/New Voices, Intersection has invited some of the Bay Area's most influential writers to read new work and to select a writer whom they feel is deserving of greater attention and exposure.

Previous New Works/New Voices readings have featured Thom Gunn with Jim Powell, Cherrie Moraga with Reid Gomez, Barry Gifford with Juvenal Acosta, Diane di Prima with Susan Thackrey, and Gary Snyder with Amy Wu Wong. This unique pairing will provide the public with the opportunity to hear new work from a literary icon and a chance to acquaint themselves with the work of an exciting, emerging fiction writer. Admission is \$5 - \$15 sliding scale.

JAMES D. HOUSTON is the author of seven novels, including the trilogy, *Continental Drift* (Alfred Knopf, 1978), *Love Life* (Alfred Knopf, 1985), and *The Last Paradise* (University of Oklahoma Press, 1998), which received the American Book Award in 1999. His recent novel, *Snow Mountain Passage* (Alfred Knopf,

2001), described in *The Washington Post* as "a dignified, powerful narrative of our shared American destiny," was cited by *The Post*, *The San Francisco Chronicle*, and *The Los Angeles Times* as one of the Year's Best Books. Among his several nonfiction works is *Farewell To Manzanar* (Houghton Mifflin, 1973), co-authored with his wife, Jeanne Wakatsuki Houston. A true account of her family's experience during and after the WWII internment, it is in a 65th printing from Bantam Books and a standard work in schools and colleges across the country. Houston was born in San Francisco, where his parents settled after migrating west from Texas during the Depression of the 1930s. In 1959 his first published story appeared in the London literary journal, *Gemini*. Another early effort won that year's U.S. Air Force Short Story Contest. After extensive travel in Europe - to Belgium, France, Germany, Spain, Scotland, Scandinavia, and the Soviet Union - he returned home to pursue an M.A. in American Literature at Stanford. He studied with Wallace Stegner, critic Irving Howe, editor Malcolm Cowley, and the Irish short story master, Frank O'Connor. Four years later he returned to Stanford as a Stegner Writing Fellow. While there he sold his first novel to Dial Press, and completed his second, *Gig*, which won the Joseph Henry Jackson Award for Fiction in 1967. Since 1962 he and Jeanne have lived in Santa Cruz. For several years he made his living as a musician, teaching classical and folk guitar, and playing acoustic bass in a piano bar and in a bluegrass band. In 1969, after teaching for a year at Stanford, he began teaching writing part-time at the University of California's Santa Cruz campus, an arrangement that continued for over twenty years, interspersed with visits to the University of Hawaii, University of Oregon, University of Michigan, and George Mason University. A frequent visitor to Hawaii, he has traveled widely in the Pacific Basin, thanks in part to grants in the 1980s from the U.S.I.S. Arts America program, which took him to South Korea, Japan, the Phillipines, Indonesia, Malaysia, and Singapore. In 1998 he served as a Smithsonian Lecturer for the Cunard Lines' South Pacific Cruise to the Marquesas, Fakarava, Tahiti, Tonga and Fiji. His often anthologized stories and essays have appeared in such publications as *The New York Times*, *The New Yorker*, *Rolling Stone*, *GQ*, *Ploughshares*, *The Utne Reader*, *The Los Angeles Times Sunday Magazine*, *Honolulu*, *Manoa: A Pacific Journal of International Writing*, and *Zyzzyyva*.

NAMI MUN was born in a tiny village in South Korea, which has since disappeared beneath the urban sprawl of Seoul. At eight, she moved to the United States, to the Bronx where she got good grades, got into fights, and at thirteen, left a soured home situation to find her own way. Since then, she's sold jewelry from a suitcase, danced at a hostess club, worked as an Avon Lady, a photographer, and a private investigator. She graduated from UC Berkeley, has participated in the summer workshops at Squaw Valley Community of Writers, and is at work on her first book of fiction. Her stories have been published in *The Iowa*

Review, Evergreen Review, Red Rock Review, and Fireweed. She has a story forthcoming in Tin House Magazine's "Top Ten New Voices of 2005" issue.

Intersection for the Arts is San Francisco's oldest alternative art space and presents challenging new works in literature, theater, visual and interdisciplinary arts. Intersection is an art space where experimentation and risk are still possible, where debate and critical inquiry are embraced, and where issues are thrashed about in the heat and immediacy of live art.

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462. **Alan Sondheim**

***(no subject)***

*Sun 26 Sep 2004*

---

no thanks romeo

i hate typing my name when i log in

i have to look at myself then

i'd rather look away

then i can't get anywhere

i'd give you my password but you'd abuse it

just like you'd abuse me if i gave you a chance

no thanks romeo

—

surrealism of desperate conjugation

found on the beaches of On the Beach film vault collapse year 3000

or maybe 2005 it's all the same

meditate, tell me more

churlchurn <http://www.as.wvu.edu:8000/clc/Members/sondheim/ch4.jpg>

—

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463. **Alan Sondheim**

***god speaks to me (small download)***

*Sun 26 Sep 2004*

---

god speaks to me

the ultimate in fantasy life

<http://www.asondheim.org/thule.mov>

during the beginning stages of radiation

god speaks to me

—

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464. **Alan Sondheim**

***aintel***

*Sun 26 Sep 2004*

---

aintel

- \* Send this page to somebody
- \* Print this page
- \* Add to Favorites

substructure artificia/l/intel/igence flesh-mathesis interminable construct

Click here to get the file

<http://www.as.wvu.edu:8000/clc/Members/sondheim/aintel.mov>

Size 14.6 MB - File type video/quicktime

Created by sondheim

—

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465. **Kevin Magee**

***Logic of the Long Take 2***

*Sun 26 Sep 2004*

---

[Spoken at Tomsk State University's Faculty of Philosophy, IX.17.2004, continued]:

Films have been in the making for more than a century, and there are by now at least as many tacit assumptions of how a film should be made as there once were for the novel. Peter Gidal has remarked that "the realist novel lives on today largely in the guise of commercial narrative cinema" (qtd. in Byg 237). Since more attention is generally given to the representation than to the method of its making, such basic concepts as the frame, the shot and the cut are impossible to ignore, as most films endeavor to present an appearance of naturalness by strictly following conventions. The most conventional films draw no attention to how they are made. By giving attention to the length of the shot in the film, 87 minutes, the concept of the frame materializes, beginning with the 24 frames in a second which give the motion picture the appearance of the naturally seen and ending with the absence of frame from the digital camera, the single take in Russian Ark recorded onto a portable hard drive and then transferred to 35mm film stock for distribution to cinema theaters. Can attention to a technical aspect of the film bring into view larger questions pertaining to the idea of toleration? A new work of art challenges our conceptions and

definitions, and among them is this concept of the frame. Kujundzic even claims for the filmed image of the Hermitage "that its aesthetic or political representation in the movie may be nothing but a narrative about the framing of Russian history."

Frame and shot and cut open up the immense problem of how to represent time. What is the threshold of what it is possible to view, and is this threshold the same as the threshold of what can and cannot be seen? In Kujundzic's essay the cut is Vertov's: "Another repressed subtext of the long take engaged by the movie, is the whole modernist impact of the kino-eye by Dziga Vertov, or catching life unawares, and his application of the cut as the generative device of his filming. The Man with the Movie Camera consists not only of extremely short takes mounted to create an incredibly rapid sequence of events, rupturing the 'regular' flow of historical time, erasing the past and history (the theater which is broken), but even includes some of the subliminal and invisible takes which go below the threshold of visibility as they are shorter than 24 frames and therefore cannot be perceived except as the visual unconscious of the movie."

The camera never blinks, they say about Sokurov's film. They are Natascha Drubek-Meyer, Raoul Eshelman and Katja Petrovskaja writing from Munich, Dragan Kujundzic writing from the University of California-Irvine, Nele Sasz writing from Berlin, and Ulrich Schmid writing from Frankfurt. Their round-table discussion addresses the threshold of the limits of toleration: the length of the shot and its simulation of historical time. Here is a sample of their points of view:

Petrovskaja: "The one shot approach here functions as a synonym of real time and real history, as if reality as such was presented. But at the same time the absence of cuts causes 'ideological cuts' and reductions."

Eshelman: "The uncut 87-minute time of the shot, is Everyman's time. It's the same time you would get if you would be able to film your sister's wedding reception with a camcorder in one continuous sequence. The time of the shot is real time, essentially parallel to the viewer's time [...] this is banal, artless time; it's the time you want to get out of by tapping into duration."

Petrovskaja: "The absence of cuts turns out to be the putting on of blinders, or turns into an inability to see something else [...] the technical characteristics of the film deprive the spectator of the possibility of seeing from 'another point of view.'"

Drubek-Meyer: "The extremely long shot averts the attention from vision and stimulates us to feel other senses [...] by showing different textures, by adding the murmuring off voice. [...] Sokurov makes the digital experience a tactile one. It is as if the steadicam closely connected with Buettner's body by a special

vest and a backpack construction made it possible to record / see / feel reality with the whole body."

Kujundzic: "Far from being an attempt at 'restoration' of the imperial past, it is an evidence of the disruptive power of history and irreversibility of its passing. The period and the world which the film 'restores' suffers from multiple historico-political and aesthetic erasures. [...] The incessant, theoretically infinite or at the very least uncut, gaze without a blink, opens itself to a relentless rupturing and ruination of the visible and the represented."

Eshelman: "The immanent long shot has been made to pass through an even longer, transcendent span of time [...] to jump-start history again, to create a singular event in the open sea of an otherwise eventless post-historical expanse."

Petrovskaja: "The absence of montage in this film is a very dangerous symptom for the growing symbiosis of 'independent intellect' and the usurpation of point of view, which is slowly but surely taking place in Russia where, actually, even oppositional TV is brought to zero."

--

Kevin Magee

<http://hypobololemaioi.com>

<http://hypobololemaioi.durationpress.com>

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#### 466. **Harry Nudel**

***autumn....***

*Sun 26 Sep 2004*

---

lotsa lox

lotsa sex

apres fast...pre n.f.l...drn...

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#### 467. **Chris Stroffolino**

***Re: Poetry sous rature/my first post***

*Sun 26 Sep 2004*

---

that's pretty cool...

-----

>From: Mitchell Loe <[REDACTED]>

>To: [REDACTED]

>Subject: Poetry sous rature/my first post

>Date: Sat, Sep 25, 2004, 2:12 PM

>

| *putative poet*

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468. **Kevin Magee**

### ***Logic of the Long Take 3***

*Sun 26 Sep 2004*

---

[Spoken at Tomsk State University's Faculty of Philosophy, IX.17.2004, continued]:

A Russian audience would know very well the story of the empty frames at the Hermitage during the siege of Leningrad passed across allusively in Russian Ark, the ones left hanging in the halls after the paintings were removed to Sverdlovsk. This parable of absence finds an echo in Benjamin's remarks on Eugene Atget's use of emptiness and its usefulness for a later generation of surrealists: "Empty is the Porte d'Arceuil by the fortifications, empty are the triumphal steps, empty are the courtyards, empty, as it should be, is the Place du Tertre. They are not lonely, merely without mood; the city in these pictures looks cleared out, like a lodging that has not yet found a new tenant" ("The Little History of Photography" 519). Several of the Art Margins correspondents mention the intellectual tension in Russian Ark as being situated in the awareness of the clearing out of the lodging that was once the Winter Palace which, in the suppression of all reference to this evacuation monumentalized by Eisenstein's 1927 October, and displaced by the more explicable event of the siege of Leningrad, makes itself all the more forcefully present by its absence.

"The distance to the past is inviolable," writes one film scholar in a study published almost ten years ago of the cinema of Daniele Huillet and Jean-Marie Straub (Byg 45). Three points from this study bear mentioning here. The first has to do with the technique of the single take and its attempt to represent real time. Sokurov has been quoted as having said that he had wanted to make a film in a single take for fourteen years, but he is not the first director to have this conception. A question from a 1981 interview with Rainer Werner Fassbinder asks about Straub's influence: "But weren't you inspired by him to use a slow narrative rhythm, and a principle of real time in which occurrences on the screen last exactly as long as they do in reality?" (Qtd. in Byg 90). The second point refers to the work of mourning in post-war German cinema and many filmmakers' interpretations of the twentieth-century history of Nazism as collective trauma and loss of a classical cultural heritage. In Eric Santner's study, *Stranded Objects*, attention is drawn to "ambitious attempts by recent German artists to create works of national elegiac art: works that make use of the

procedures and resources of mourning to constitute something like a German self-identity in the wake of the catastrophic turns of recent German history. In each case the task of mourning involves the labor of recollecting the stranded objects of a cultural inheritance fragmented and poisoned by an unspeakable horror" (qtd. in Byg 44). It's interesting to note how close this description comes to Dragan Kujundzic's reading of Russian Ark as a work of mourning: "After the Soviet Revolution, a sense of a loss occupies the space in Russian historical identity, since the past prior to it becomes inaccessible for historical continuation, restoration, and mourning." He also writes of Sokurov's film that "the Soviet period represents an absent cause of The Russian Ark, its catastrophic effects on the building generate the repressed or invisible origin that makes this movie possible." Thus, the film "could mark the beginning of the assessment of the Petrine tradition as the site of melancholic desire for Russian identificatory aspirations." This association of Nazism with Stalinism reiterates, however obliquely, the German historian Ernst Nolte's revisionist thesis that the world wars were a class struggle civil war disguised as inter-imperialist conflicts. The third point remembers Bertolt Brecht's and Walter Benjamin's ideas about the heightened unreality of the cinema: "The legitimization of bourgeois ideology begins with the very same 'unreality' in cinema that Brecht saw but uses it to strengthen, rather than reveal, the power of its novelistic representations of imaginary social relations" (Byg 237).

--

Kevin Magee

<http://hypobololemaioi.com>

<http://hypobolemaioi.durationpress.com>

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469. **Heidi Lynn Staples née Peppermint**

**Poetry Daily**

Sun 26 Sep 2004

---

Hey howdy all ye Poetics. Just wanted to point ye to I is up at <http://www.poems.com/>>Poetry Daily</a>today.

Chrs,

Heidi

Heidi Lynn Staples

To makes u.--Gertrude Stein

GUESS CAN GALLOP (New Issues)

[http://www.wmich.edu/newissues/New\\_Issues\\_Titles/Staples/Staples\\_Page\\_Frameset.html](http://www.wmich.edu/newissues/New_Issues_Titles/Staples/Staples_Page_Frameset.html)

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PARAKEET



115 Roosevelt Avenue  
Syracuse, New York 13210



blog: <http://mildredsumbrella.blogspot.com>

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470. **William Slaughter**

***Notice: Mudlark***

*Sun 26 Sep 2004*

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New and On View: Mudlark Poster No. 53 (2004)

The Sunlit Studio by Tim Keane

Yellow Fish | Sasha Speaks of Life as Literature | Fait Accompli Lines on a  
Lover's Photo from Holland | In Praise of Our Lady of the Flowers | Cascading |  
The Red Fez

Tim Keane lives in Mt. Vernon, New York. Awards for his writing include a National Endowment for the Arts Fellowship in Fiction (2000) and a Bronx Council on the Arts BRIO Award (1997). His poetry has appeared in American Writing, The Hampden-Sydney Poetry Review, International Poetry Review, Modern Painters (UK), South Carolina Review, Sou'wester, Wisconsin Review, and many other magazines. These poems are from his recently completed collection *Waking Yellow & Blue*. For more information go to [www.timkeane.com](http://www.timkeane.com).

Spread the word. Far and wide,

William Slaughter

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471. **Joe Brennan**

***"Local Draft Boards Funded, Staffed, Ready," Rumsfeld Tells Border Patrols;***

*Sun 26 Sep 2004*

---

Click here: The Assassinated Press

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

Bush Shrugs Off Bad Polls on Iraq Outlook, Advises Missoula High School Class On How To Dodge November 8 Military Draft: Young Techies To be Drafted First, But Many U.S. Technical Military Jobs To Be Outsourced To Low Wage India, Pakistan and Indonesia As Part of New International Privatized Force: "Local Draft Boards Funded, Staffed, Ready," Rumsfeld Tells Border Patrols; Canada To Turn In Draft Dodgers To U.S. Authorities This Time: Millions Prepare To Put Their Lives, Careers On Hold/Line For Dick Cheney's Oil Grab: "The Rich Are Not Like Them," Aliens Report

By YASO ADIODI

"God Misses Aristide--- And Haiti Too."

God Says U.S. Must Get Down On Its Knees And Beg His Forgiveness For Brutal American Foreign Policy And The Sins Of Its Kleptocracy:

God Orders U.S., Haitian 'White Assess' To Return Aristide To The Haitian Presidency:

Rising Death Toll Prompts Haiti Protests:

U.S. Envoy Roger Noriega: "Fuck God! And Fuck The Haitian People!"

By AUTOR LEE BROKEN

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.

".....at a time when I am speaking to you about the paradox of desire -- in the sense that different goods obscure it -- you can hear outside the awful language of power. There's no point in asking whether they are sincere or hypocritical, whether they want peace or whether they calculate the risks. The dominating impression as such a moment is that something that may pass for a prescribed good; information addresses and captures impotent crowds to whom it is poured

forth like a liquor that leaves them dazed as they move toward the slaughter house.

One might even ask if one would allow the cataclysm to occur without first

giving  
free reign to this hubbub of voices...."

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472. **Alan Sondheim**

***the storage***

*Mon 27 Sep 2004*

---

Hello everyone,

the stores storage stored storeroom storerom storeram  
at <http://www.asondheim.org/> all .bmp describing in our midst  
ecological/biological/digital storage of the year 2050.

I request politely that you go and investigate these remarkable images of the  
future and their precision of description.

Certainly we should be aware, at this juncture in time of

|                    |                   |      |
|--------------------|-------------------|------|
| [ ] store.bmp      | 27-Sep-2004 04:48 | 1.1M |
| [ ] stored.bmp     | 27-Sep-2004 04:49 | 1.1M |
| [ ] storehouse.bmp | 27-Sep-2004 04:51 | 1.1M |
| [ ] storer.bmp     | 27-Sep-2004 04:52 | 1.1M |
| [ ] storeroom.bmp  | 27-Sep-2004 04:53 | 1.1M |

among other attempts at optico-magneto-quantum storage units  
available in mass supply by 2014.

Thank you very much for your consideration of these units.

I hope they will give you considerable pleasure in meditation on their uncanny  
beauty and even more uncanny states.

—

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473. **Jesse Glass**

***Poetry of Erasure, Etc. Alan Halsey's Abiezer Coppe***

*Mon 27 Sep 2004*

---

Alan Halsey should also be on your list, Mairead. He recently published a poem  
consisting of all the parenthetical asides from Abiezer Coppe's A Fiery Scroll  
Pt.s 1 and 2. It appeared in the latest Ahadada Reader. Jesse Glass

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474. **laura oliver**

***An Evening Of Poetry***

*Mon 27 Sep 2004*

---

The Caselli Street Poets Cooperative and Moon News Bookstore presents:

An Evening Of Poetry

featuring Nina Schuyler, Gene Alexander, Laura Oliver, Rebekah Eppley and Bethellen Levitan

Saturday, October 30 @ 7pm

Moon News Bookstore

315 Main Street

Half Moon Bay, Ca.

free!

About The Poets:

Nina Schuyler's first novel, *The Painting*, will be published October, 2004 by Algonquin Books of Chapel Hill. Her poems, short stories and essays have appeared in *Tumbleweed Review*, *Oxygen*, *EM Literary*, *Watchwordpress*, *Red Weather: A Journal of Poetry and Culture*, *Transfer*, *Sojourn Literary Arts Journal*, *New Town*, *Newsday* and other publications. One of her short stories, "Don't Mess with Mr. In Between" was a finalist in the Lewis "Buddy" Nordan Fiction Contest, sponsored by *Nidus*, a journal published by the University of Pittsburgh. Two of her short stories have been nominated for Best New American Voices. Her nonfiction has appeared in *Health*, *Newsday* and *Stanford magazine*. She earned her MFA in fiction with an emphasis on poetry at San Francisco State University. She currently teaches creative writing at the Academy of Art and the University of San Francisco.

Laura Oliver's poetry has been published in *The Burnside Review*, *Slipstream*, *Prosodia*, *Bottomfish* and *Writing for Our Lives*. She earned her MFA in Poetics and Writing from New College of California. Laura teaches poetry in elementary schools, and residential facilities through The San Francisco Arts Education Project, the city of Palo Alto's Cultural Kaleidoscope, and to under-served youth with the I Have A Dream Program of East Palo Alto.

Gene Alexander is a co-founder of the Caselli Street Poets Cooperative, a group of bay area poets who have met and read together for the last six years. He has published in *Fort Da* and has read at several venues in the area. His other interests include painting, martial arts and backpacking. For the last thirty five years he has made his living as a psychotherapist.

Rebekah Eppley has a Master's in Creative Writing from San Francisco State University and a BFA in Writing from Emerson College. Her poetry has

appeared in magazines such as the Santa Clara Review and Watchword Review. She is currently working on a novel, The Bend in the Arm of the River.

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475. **Harry Nudel**  
***mo' haliburton po'***

*Mon 27 Sep 2004*

---

i must be missing something...  
but did the director of the  
St Mark's Po Project...

hire his mom..his pa's  
best friend...and a prof  
from Naropa U...where  
i'm sure he'll get a  
reciprocal reading..all  
in one season...&  
this partially funded by  
public \$\$\$\$...

nepotism?...arrogance?  
conflict of interest? or just  
plain stupidity?...,

how about Steve D...who's  
only been writing and on the  
scene for 40 yrs...never  
had a reading at St. Mark's..  
a bklyn kid who's never lived  
in Paris...and done more for  
the jazz-po interchange than  
anyone..and can use a good  
\$\$\$\$ gig....how about Allan  
Sondheim...

how about some decency..  
if this were haliburton..they'd  
be picketing on the steps...

never reads..never publishes...never say never..drn...

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476. **Hoerman, Michael A**

***Reading at Whistler House in Lowell, Mass.; and Kerouac Fest 2004***

*Mon 27 Sep 2004*

---

An Evening on Poetry  
The Whistler House Museum  
243 Worthen St.  
Lowell, MA  
September 30, 6:30 p.m. - 8:30 p.m.  
<http://www.whistlerhouse.org/hellenic.htm>

Lowell Celebrates Kerouac 2004  
Featuring David Amram and John Cassady (son of Neil)  
A weekend of events throughout Lowell.  
September 29 - October 3  
<http://lckorg.tripod.com/>

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477. **Geoffrey Gatza**

***Buffalo Indie Lit Luau -- October 1-2***

*Mon 27 Sep 2004*

---

Buffalo Indie Lit Luau  
Medaille College

Events Schedule

Book fair Friday and Saturday, October 1-2, 9 am - 4 pm, Alumni Room

Friday, October 1, 2004: Events in Lecture Hall

9 am - Welcome

9:15 am - SMALL PRESS COMMUNITIES. Moderator, Mike Kelleher, Artistic Director, Just Buffalo Literary Center, and Editor of ELEVATOR. Partly due to chance, partly to choice, the history of small press activity in America is one of active production of communities: of writers, of readers and of other publishers, all acting outside the mainstream of publishing houses and distribution networks. What has resulted is an entire alternate universe of publication and distribution, one in which publishers, largely freed from profit concerns actively participate in the production of various esthetic and ideological communities centered on writing. This panel, consisting of a group of contemporary independent publishers, will discuss the challenges of creating communities through small press publication and distribution.

Panelists:

Joel Kuszai (Ithaca, NY), editor of Meow Press

Dan Machlin (New York, NY), editor of futurepoem  
Mark Nowak (St. Paul, MN), editor of xcp: cross cultural poetics  
Jonathan Skinner (Buffalo, NY), editor of ecopoetics  
Jane Sprague (Long Beach, CA), editor of Palm Press

10:45 am - Coffee Break

11:00 am - RAYMOND FEDERMAN TRIBUTE. Moderator, Ted Pelton, Medaille College and Starcherone Books. Writers, teachers, and former students discuss Federman's career, his 20 books of fiction, poetry, playscripts, and criticism; his notions of surfiction and playgiarism, accompanied by Federman himself.

Panelists:

Genevieve James, Professor of French, Canisius University  
Kandace Lombart, SUNY PhD and adjunct professor at Canisius University

12:20 pm - Lunch

1:30 pm - Poetry/Fiction Reading: MICHAEL KELLEHER and NINA SHOPE. Michael Kelleher is Artistic Director of Just Buffalo Literary Center and Editor of ELEVATOR.

Nina Shope is the author of Hangings: Three Novellas, winner of the 2004 Starcherone Fiction Prize. She has published fiction in Open City, Third Bed and elsewhere, and has been awarded a residency at the Millay Colony for the Arts.

3 pm - Open reading

All guests and participants are invited to sign up to read their works, observing a 10 minute time limit, please.

8pm - KEYNOTE READING: RAYMOND FEDERMAN, with introduction by Ted Pelton. Raymond Federman is the author of 20 books of fiction, poetry, playscript, and criticism, most recently Aunt Rachel's Fur (FC2, 2001) and The Farm (forthcoming, FC2). He has two books with Starcherone Books, The Voice in the Closet (2001), and My Body in Nine Parts (forthcoming, 2005).

A reception will follow the reading.

Saturday, October 2, 2004: Events in Lecture Hall

9 am - EXPLORATIONS IN SMALL PRESS POETRY. Moderator, Michael Basinski, Assistant Curator, Poetry/Rare Books Room, University Libraries, Univ. at Buffalo.

Panelists: Michael Basinski (Buffalo), "Characters . . . and Characteristics in Small Press Poetry" Doug Manson (Buffalo), "His Best Suit: bpNichol's Conception of the Small Press" Diane Marie Ward (Buffalo), "The Evolutionary Lineage of Small Press Women Poets"

10:35 - Coffee break

11:00 am - UNDERGRADUATE LITERARY MAGAZINES PANEL.

Student editors from Buffalo colleges discuss the challenges of editing and design and read from their work.

12:20 - Lunch

1:30 - BuffFLUXUS PERFORMANCE

BuffFluxus is a performance ensemble led by Michael Basinski which explores poetry and sound through intermedia compositions, choral voice collages, and sound texts.

3:00 pm - Poetry Reading: MARK NOWAK and JANET HOLMES

Mark Nowak, College of St. Catherine, is the author of the poetry collections *Shut Up Shut Down* (Consortium, 2004) and *Revenants* (Coffee House Press, 2000). He is editor of the journal *Xcp: Cross-Cultural Poetics* ( [www.xcp.bfn.org](http://www.xcp.bfn.org)).

Janet Holmes, Boise State University, is the author of *Humanophone* (Notre Dame, 2001) and *The Green Tuxedo* (Notre Dame, 1998). She is the editor of *Ahsahta Press* and the much-frequented blog 'Humanophone' ( [www.humanophone.com](http://www.humanophone.com)).

8 pm - KEYNOTE READING: DENISE DUHAMEL, with introduction by Ethan Paquin, Medaille College and Slope/Slope Editions. Denise Duhamel is the author of numerous books of poetry, including *Queen for a Day: Selected and New Poems* (University of Pittsburgh Press, 2001), *The Star-Spangled Banner*, winner of the Crab Orchard Poetry Prize (SIU Press, 1999), *Kinky* (Orchises Press, 1997), and *Girl Soldier* (Garden Street Press, 1996).

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478. **Bradley Redekop**

***Kaja Silverman I am not your Robocop.***

*Mon 27 Sep 2004*

---

Dear Subscribers,

I named my daughter Psychoanalysisandfilmtheory

Redekop (with no middle name)

But I also named her Thelovethatdarenoplaythegame

Redekop and

Metonymy Redekop. All this, and I love her more than

I will ever express listening to Ravel

my girl, visit like a poem,

leaving me.

MY GIRL!

P.S.

Such funny ways to apologize (named after you).

Psychic rape,

who

knew?

---

Post your  
free ad now! <http://personals.yahoo.ca>

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479. **Allen Bramhall**

*\* Attn all Potes&Poets poets \**

Mon 27 Sep 2004

---

please contact Potes&Poets publisher Elizabeth Garrison immediately



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480. **David A. Kirschenbaum**

*Re: Kaja Silverman I am not your Robocop.*

Mon 27 Sep 2004

---

i truly have no idea what any of this email meant. i do think it may be my favorite subject line ever in a poetics post and a great first line to a poem.

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481. **Rob McLennan**

*All Watched Over By Machines of Loving Grace*

Mon 27 Sep 2004

---

new from above/ground press

All Watched Over By Machines of Loving Grace

poems for Richard Brautigan

by Stan Rogal

\$4

Published for the anniversary of the death of Richard Brautigan, October 25, 1984, at the age of 49.

=====

Born in Vancouver, Stan Rogal now lives in Toronto. Published in many lit mags and anthologies. Will launch his eighth book of poems in fall 2004: *In Search of the Emerald City* (an expanded version of his 1997 above/ground press chapbook) with Seraphim Editions. Has three short story collections and two novels published. Also dabbles in theatre and has had plays produced variously across Canada. Is the artistic director of Bulletproof Theatre. As well, works with the Standardized Patient Program in Toronto.

=====

published in ottawa by above/ground press. subscribers rec' complimentary copies. to order, add \$1 for postage (or \$2 for non-canadian) to rob mclennan, 858 somerset st w, main floor, ottawa ontario k1r 6r7. backlist catalog & submission info at [www.track0.com/rob\\_mclennan](http://www.track0.com/rob_mclennan)

=====

above/ground press chapbook subscriptions - starting January 1st, \$30 per calendar year (outside of Canada, \$30 US) for chapbooks, broadsheets + asides. Current & forthcoming publications by Artie Gold, Julia Williams, donato mancini, rob mclennan, kath macLean, Andy Weaver, Barry McKinnon, Michael Holmes, Jan Allen, Jason Christie, Patrick Lane, Anita Dolman, Shane Plante, David Fujino, Matthew Holmes + others. payable to rob mclennan.

STANZAS subscriptions, \$20 (CAN) for 5 issues (non-Canadian, \$20 US). recent issues featuring work by Rachel Zolf, J.L. Jacobs & Michael Holmes. bibliography on-line.

=====

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...9th coll'n - what's left (Talon) ...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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482. **Peter Quartermain**

***Rousseau's Boat & Good Egg Bad Seed***

*Mon 27 Sep 2004*

---

Rousseau's Boat by Lisa Robertson. 40 pp. ISBN 0-9735337-1-4 \$12.00 plus \$2.50 for p&p.

The ebb and flow of this water, its ongoing sound swelling with vibration that set adrift my outer senses, rhythmically took the place of the strong emotions my dreaminess had calmed, and I felt in myself so pleasurably and effortlessly the sensation of existing, without troubling to think. Jean-Jacques Rousseau

Good Egg Bad Seed by Susan Holbrook 16pp. ISBN 0-9735337-0-6 \$10.00 plus \$2.50 for p&p. Starting with the premise "There are two kinds of people," Susan Holbrook drives supermarket existentialism through its own vortex and gives it a nifty orgasmic twist into hyperspace. Here's a ping pong game you'll never forget - where the tables keep flipping and the players' ironic bats spin the banal into deadly mischievous curves.

Order both titles with p&p only \$3.00

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349 West Georgia  
Vancouver, B.C. V6B 3Z4

██████████

=====

"the danger of interruption is an expected one to the contemporary poet".

Louis Zukofsky, 1930

=====

Peter Quartermain  
846 Keefer Street  
Vancouver BC V6A 1Y7  
phone ██████████  
fax ██████████  
██████████

=====

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483. **Rob McLennan**  
**8th Ave 15th St NW** by Jason Christie  
*Mon 27 Sep 2004*

---

new from above/ground press

8th Ave 15th St NW  
a poem  
by Jason Christie

\$3

=====

"Jason Christie is secretly Jason Wasabi of the death metal/grind act Wasabi. If they knew he wrote romantic fiction they would laugh him out of the band. He's also known as High-C white Louisiana rapper from hell." He is editing an issue of Open Letter with derek beaulieu on micro presses, and the two of them, with angela rawlings, are editing an anthology of new Canadian writing. He lives in Calgary.

=====

published in ottawa by above/ground press. subscribers rec' complimentary copies. to order, add \$1 for postage (or \$2 for non-canadian) to rob mclennan, 858 somerset st w, main floor, ottawa ontario k1r 6r7. backlist catalog & submission info at [www.track0.com/rob\\_mclennan](http://www.track0.com/rob_mclennan)

=====

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STANZAS subscriptions, \$20 (CAN) for 5 issues (non-Canadian, \$20 US). recent issues featuring work by Rachel Zolf, J.L. Jacobs & Michael Holmes. bibliography on-line.

=====

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...9th coll'n - what's left (Talon) ...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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484. **Alan Sondheim**  
***Re: mo' haliburton po'***

*Mon 27 Sep 2004*

---

Think the last time I read at St Marks was in the early 70s, seems a pretty closed shop - Alan

On Mon, 27 Sep 2004, Harry Nudel wrote:

| *i must be missing something...*  
| *but did the director of the*

*St Mark's Po Project...*

*hire his mom..his pa's  
best friend...and a prof  
from Naropa U...where  
i'm sure he'll get a  
reciprocal reading..all  
in one season...&  
this partially funded by  
public \$\$\$\$...*

*nepotism?...arrogance?  
conflict of interest? or just  
plain stupidity?...,*

*how about Steve D...who's  
only been writing and on the  
scene for 40 yrs...never  
had a reading at St. Mark's..  
a bklyn kid who's never lived  
in Paris...and done more for  
the jazz-po interchange than  
anyone..and can use a good  
\$\$\$\$ gig....how about Allan  
Sondheim...*

*how about some decency..  
if this were haliburton..they'd  
be picketing on the steps...*

*never reads..never publishes...never say never..drn...*

recent <http://www.asondheim.org/> WVU 2004 projects  
<http://www.as.wvu.edu/clcold/sondheim/files/> recent related to WVU  
<http://www.as.wvu.edu:8000/clc/Members/sondheim> Trace projects  
<http://trace.ntu.ac.uk/writers/sondheim/index.htm> partial mirror at  
[http://www.anu.edu.au/english/internet\\_txt](http://www.anu.edu.au/english/internet_txt)

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485. **Barrett Watten**

**"A"-21 this weekend in San Francisco**

*Mon 27 Sep 2004*

---

The following is from Giles Scott, director of "A"-21 at the Zukofsky conference. The production is a must-see for anyone interested in Zukofsky and/or the possibilities of poets' theater--not to be missed!

\*\*\*\*\*

Fresh from NY city and Columbia University's LZ/100 conference, the backyard players will perform Louis Zukofsky's "A"-21, directed by Giles Scott, for the last time this coming weekend in San Francisco. Two shows only and then put in mothballs probably for another 100 years.

A tale of ne'er do wells, mistaken identity, girls down on their luck, pimps and almost prostitutes--Zukofsky's incredible madcap translation is one for the ages.

When: Friday October 1 and Saturday October 2 at 8pm

Where: Xenodrome, 1320 Potrero (at 25th)

Cost: Sliding scale \$15-20

To reserve tickets please e-mail [REDACTED] and say how many tickets and for which night.

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486. **John Lowther**

**Announcement: Michelle Reeves**

*Mon 27 Sep 2004*

---

[Sent by John Lowther on behalf Zac Denton]

It is with great sadness that I announce the death of Michelle Reeves. Some of you may know her from these listservs or may have known her in person. She died on September, 26 while in Florida, visiting her grandparents with her father.

In Atlanta she was a student, where her fascination with writing and the English language helped guide her studies. She had also been active as a poet in the city, within the past couple of years. She was a very socially and politically conscious person, giving much of her energy to help combat political injustices and oppression. She participated in activities for peace (and other issues) not only in Atlanta, but in D.C. and New York City as well.

Above all, she was a loving sister, daughter, and friend, and she will be greatly missed by those who knew her.

Funeral or memorial service times and locations are unknown at the moment. Please check the Atlanta papers, or call or email Zac Denton for information. [REDACTED], [REDACTED]

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487. **Kevin Magee**  
***Logic of the Long Take 4***  
*Mon 27 Sep 2004*

---

[Spoken at Tomsk State University's Faculty of Philosophy, IX.17.2004, 4th of 4 parts]:

After the same war that the drone of planes and the starving carpenter evoke in Russian Ark, Brecht established the Berliner Ensemble in East Germany. Antigone, Galileo and Mother Courage were among the plays staged at this time, and for these productions a Model Book was conceived for the purpose of documenting the original performance in view of the problem of interpretation by future directors. These Model Books consisted largely of photography, and the photographer for them was a member of the Berliner Ensemble, an acknowledged co-author of *The Caucasian Chalk Circle*, Ruth Berlau. Her photography confirms the comment by Louis Althusser in a review of the original production of *Mother Courage*, where he mentions the ashen black and grey stage, and the idea of a stage of ashen black and grey rising out of a world in ashes is also projected by the Mutter Courage Modell, the photography for which was determined by the demands of the stage lighting, shots taken at low exposure with a Leica 35mm camera, the minimal light leaking into shutter set at the threshold where the image begins to blur. Apart from their documentary function, which as Brecht recorded in his diary was how he thought of them, Berlau's photography for the Model Books might also be viewed as representing the first interpretation of the post-war Brechtian theater, a visual re-mix reinscribed with the same muteness that afflicts Katrin in *Mother Courage*. In the photographer's interpretation the real-time continuum of the performance is seized, halted and isolated into a series of frames, reconstructing from the performance an analytical montage in which cut and frame are foregrounded as necessary devices of the cinematic image.

The cinema is being thought about by Berlau in this late-1940s photography, and in a significant way the lessons of Sergei Eisenstein and Dziga Vertov, perhaps filtered through the Workers Photography Movement in pre-war Germany, are being appropriated and applied by an artist so marginalized that it is difficult to claim for her any intention beyond Brecht's own. Bringing the marginal figure of a photographer like Berlau into the discussion of *Russian Ark* follows the direction of Benjamin's reference to Atget in his essay, *The Little History of*

Photography, and including both Berlau and Atget in reference to Sokurov's film provides another frame for viewing the technical work of Tilman Buettner, despite the changes in the cameras themselves. The speed of the lenses was an issue already in the 1880s, and for Benjamin, the darkness surrounding the first subjects was disappearing. Kujundzic writes of the spectrality of Russian Ark, though in contrast with the early years of photography the darkness of the digital cinema looks artificial, pure simulacra, a copy of a copy, or appearance of the appearance. The darkness of the Berliner Ensemble's stage in post-war East Germany is uncanny for its representation of history (the Thirty Years War and its allegorical overlay with World War II) and the aura of ash. "What is aura, actually? A strange weave of space and time: the unique appearance or semblance of distance, no matter how close it may be" ("The Little History of Photography" 518). From the analysis of the 1948 staging of *Mother Courage* accomplished by Berlau's cutting into the time of the production and developing the visual sign of duration, the recent war is distanced and made visible to the mind's eye, which is to say that the thought of the recent war, the war that was still too close to be seen, in 1948, begins to approach the perception of the intellect in that theater.

Does Russian Ark do just the opposite by trying to bring near what is inviolably distant, deploying the single take, the long shot and its documentary frisson of unedited time, manufacturing darkness where there is none, that darkness which for Benjamin held "the tiny spark of contingency, of the here and now, with which reality has (so to speak) seared the subject"? ("The Little History of Photography" 510). It is too easy to dismiss montage when such imposing figures as Eisenstein and Vertov, not to mention Malevich, are mentioned in the Art Margins roundtable as post-revolutionary influences whose tradition is being suppressed, or erased, in Russian Ark. For Benjamin, writing in 1931, "the Russian feature film was the first opportunity in decades to put before the camera people who had no use for their photographs. And immediately the human face appeared on film with new and immeasurable significance. But it was no longer a portrait. What was it?" ("The Little History of Photography" 519-20). This is precisely the question incited by the shock of the new and its multiple exposures, or long takes, all that the physiognomy of anonymity and collectivity cannot answer with a single word or date in time, like 1913.

--

Kevin Magee

<http://hypobololemaioi.com>

<http://hypobololemaioi.durationpress.com>

--

Kevin Magee

<http://hypobololemaioi.com>

<http://hypobolemaioi.durationpress.com>

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488. **Skip Fox**

***Re: Announcement: Michelle Reeves***

*Mon 27 Sep 2004*

---

John, Zac--

Damned shit shame. Met her only once, last May. A lively intelligence, both interested and interesting.

Hate to ask what happened, but not knowing leaves (as it will others) dangling. Jeanne?

skip fox

John Lowther wrote:

>

> [Sent by John Lowther on behalf Zac Denton]

>

> It is with great sadness that I announce the death of Michelle Reeves.

> Some of you may know her from these listservs or may have known her in

> person. She died on September, 26 while in Florida, visiting her

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>

> In Atlanta she was a student, where her fascination with writing and

> the English language helped guide her studies. She had also been

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> her energy to help combat political injustices and

> oppression. She participated in activities for peace (and other issues)

> not only in Atlanta, but in D.C. and New York City as well.

>

> Above all, she was a loving sister, daughter, and friend, and she will

> be greatly missed by those who knew her.

>

> Funeral or memorial service times and locations are unknown at the

> moment. Please check the Atlanta papers, or call or email Zac Denton

> for information. [REDACTED], [REDACTED]

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489. **Harrison Jeff**

***Weapon Droppings / Clown Leash / Weapon Droppings***

*Mon 27 Sep 2004*

---

all bad protrusion  
speaks are submissively printed  
on that all bad protrusion

shuffling another attention reflex  
the night became wrinkled with the light's sphinx  
shuffling another attention reflex

lifting tired between rhythms  
blossoms are craning frowns  
lifting tired between rhythms

rose pickers came up paper scarves  
despite the clinging intimacy of that red beast  
rose pickers came up paper scarves

other plough voice... so mouth dreams  
to mask all, reproductive butterfly thought  
milk was a letter, another plough voice

breath blackbirds watch dulled of rose pillow  
shuffling another attention reflex  
breath blackbirds watch dulled of rose pillow

gift book absorption unfolds crunchy the  
broken Below can't read too: she's glass,  
she can say "read gift book absorption..."

a lemonade-clean executioner  
stunts the creak momentary & murky  
a lemonade-clean executioner

try as it may, and look as much you will  
parchment never dices up living fields  
try as it may, and look as much you will

these pockets cannot bend, Malleable Swim  
I agree, they're a possible cure for boundaries  
these pockets, Malleable Swim, cannot bend

a rustle, monocled, a shuffle, chronicled  
gnash, sweat, stride no words was rhymes  
with a rustle, monocled, & a shuffle, chronicled

see, at the time I had time extra hooves  
it behooved me, to keep quiet about it  
see, at the time I had time extra hooves  
so rats spooked you, summer commas?  
tho its your shadows that're small, your  
teeth that're poison, its you who rats spooked?  
soft my bounds, sweeps straw their whip  
like crooners swoop spooked e'er like schooners  
soft my bounds, sweeps straw their whip  
unnumbered counted now & continues earthbound  
kind hordes may reach what, once, language left  
unnumbered counted now & continues earthbound  
down lyre, to that sunny tunnel church  
my dead Spring travels to me from 1000 nights away  
down lyre, to that sunny tunnel church

---

On the road to retirement? Check out MSN Life Events for advice on how to get there!  
<http://lifeevents.msn.com/category.aspx?cid=Retirement>

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490. **cris cheek**

***Re: Announcement: Michelle Reeves***

*Mon 27 Sep 2004*

---

the story is on [cnn.com](http://cnn.com)

On Sep 27, 2004, at 4:57 PM, Skip Fox wrote:

*John, Zac--*

*Damned shit shame. Met her only once, last May. A lively intelligence,  
both interested and interesting.*

*Hate to ask what happened, but not knowing leaves (as it will others)  
dangling. Jeanne?*

*skip fox*

*John Lowther wrote:*

*[Sent by John Lowther on behalf Zac Denton]*

*It is with great sadness that I announce the death of Michelle Reeves. Some of you may know her from these listservs or may have known her in person. She died on September, 26 while in Florida, visiting her grandparents with her father.*

*In Atlanta she was a student, where her fascination with writing and the English language helped guide her studies. She had also been active as a poet in the city, within the past couple of years. She was a very socially and politically conscious person, giving much of her energy to help combat political injustices and oppression. She participated in activities for peace (and other issues) not only in Atlanta, but in D.C. and New York City as well.*

*Above all, she was a loving sister, daughter, and friend, and she will be greatly missed by those who knew her.*

*Funeral or memorial service times and locations are unknown at the moment. Please check the Atlanta papers, or call or email Zac Denton for information. [REDACTED], [REDACTED]*

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491. **Skip Fox**  
***Re: a city upon a hill***  
Mon 27 Sep 2004

---

Matthew 5:14

Michael Rothenberg wrote:

>

> Does anyone know who said "a city upon a hill" before John Winthrop?

>

> Michael

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492. **david.bircumshaw**  
***Re: a city upon a hill***  
Mon 27 Sep 2004

---

Matthew 5.14 Ye are the light of the world. A city that is set on a hill cannot be hid.

(King James version) At least I've always assumed it was an adaptation of that.

David Bircumshaw

Spectare's Web, A Chide's Alphabet  
& Painting Without Numbers

<http://homepage.ntlworld.com/david.bircumshaw/>

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

From: "Michael Rothenberg" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, September 28, 2004 3:08 AM

Subject: a city upon a hill

Does anyone know who said "a city upon a hill" before John Winthrop?

Michael

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493. **Lawrence Sawyer**

***Re: new issue/Prague Literary Review***

*Mon 27 Sep 2004*

---

New issue of The Prague Literary Review is out with  
work by

Peter Minter

Dennis Cooper

Larry Sawyer

Sebastian Gurcillo

D.J. Huppatz

Stephen Rodefer

Lou Rowan

Drew Milne

Tom Tomorrow

Joshua Cohen

Guillaume Destot

Matthew Wascovich

James Hoff

Clare Wallace

Fritz Widhalm

Paul Sohar

Tadeusz Pioro

Louis Armand

Robert Gal

McKenzie Wark

Michaela Howard



*Hate to ask what happened, but not knowing leaves (as it will others) dangling. Jeanne?*

*skip fox*

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496. **Michael Rothenberg**  
***a city upon a hill***

*Mon 27 Sep 2004*

---

Does anyone know who said "a city upon a hill" before John Winthrop?

Michael

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497. **david.bircumshaw**

**Re: new issue/Prague Literary Review**

*Mon 27 Sep 2004*

---

The Stephen Rodefer piece made me smile, it's a change to find something in a lit mag that is +seriously funny+.

Best

Dave

David Bircumshaw

Spectare's Web, A Chide's Alphabet  
& Painting Without Numbers

<http://homepage.ntlworld.com/david.bircumshaw/>

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

From: "Lawrence Sawyer" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, September 28, 2004 2:09 AM

Subject: Re: new issue/Prague Literary Review

New issue of The Prague Literary Review is out with  
work by

Peter Minter

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Sebastian Gurrillo

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Joshua Cohen

Guillaume Destot

Matthew Wascovich

James Hoff

Clare Wallace

Fritz Widhalm

Paul Sohar

Tadeusz Pioro

Louis Armand

Robert Gal

McKenzie Wark



*Think the last time I read at St Marks was in the early 70s, seems a pretty closed shop - Alan*

*On Mon, 27 Sep 2004, Harry Nudel wrote:*

*i must be missing something...  
but did the director of the  
St Mark's Po Project...*

*hire his mom..his pa's  
best friend...and a prof  
from Naropa U...where  
i'm sure he'll get a  
reciprocal reading..all  
in one season...&  
this partially funded by  
public \$\$\$\$...*

*nepotism?...arrogance?  
conflict of interest? or just  
plain stupidity?...,*

*how about Steve D...who's  
only been writing and on the  
scene for 40 yrs...never  
had a reading at St. Mark's..  
a bklyn kid who's never lived  
in Paris...and done more for  
the jazz-po interchange than  
anyone..and can use a good  
\$\$\$\$ gig....how about Allan  
Sondheim...*

*how about some decency..  
if this were haliburton..they'd  
be picketing on the steps...*

*never reads..never publishes...never say never..drn...*

*recent <http://www.asondheim.org/>  
WVU 2004 projects <http://www.as.wvu.edu/clcold/sondheim/files/>  
recent related to WVU <http://www.as.wvu.edu:8000/clc/Members/sondheim>*

Trace projects <http://trace.ntu.ac.uk/writers/sondheim/index.htm>  
partial mirror at [http://www.anu.edu.au/english/internet\\_txt](http://www.anu.edu.au/english/internet_txt)

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499. **Harry Nudel**  
**"slander"...'closed shop'**

Mon 27 Sep 2004

---

don't know  
anselm berrigan...  
  
sure he's a bright  
talented young man...  
  
but in a period of  
a few months as the  
director of partially funded  
public project..  
  
he employed  
his mom  
his namesake  
his dad's best friend...  
  
wouldn't it just  
have been more prudent  
to save a few crumbs  
for someone else  
  
each of this trio has read  
innumerable times at  
the po project..  
  
'slander he wrote'....drn....

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500. **Michael Rothenberg**  
**Re: a city upon a hill**

Mon 27 Sep 2004

---

thanks David and Skip. Best, Michael  
----- Original Message -----  
From: "david.bircumshaw" <[REDACTED]>  
To: <[REDACTED]>

Sent: Monday, September 27, 2004 4:23 PM

Subject: Re: a city upon a hill

> Matthew 5.14 Ye are the light of the world. A city that is set on a hill cannot be hid.

>

> (King James version) At least I've always assumed it was an adaptation of that.

>

> David Bircumshaw

>

> Spectare's Web, A Chide's Alphabet

> & Painting Without Numbers

>

> <http://homepage.ntlworld.com/david.bircumshaw/>

>

>

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

> From: "Michael Rothenberg" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Tuesday, September 28, 2004 3:08 AM

> Subject: a city upon a hill

>

>

> Does anyone know who said "a city upon a hill" before John Winthrop?

>

> Michael

>

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501. **Steve Dalachinsky**

***Re: Weapon Droppings / Clown Leash / Weapon Droppings***

*Tue 28 Sep 2004*

---

oh before i forget for the forth day

HAPPY BIRTHDAY JOHN COLTRANE

sorry for the oversight

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502. **Steve Dalachinsky**

***Re: a little offensive about the poetry project***

*Tue 28 Sep 2004*

---

hey fellas let's not get too out of hand w/ this

you're both right and both wrong

since i was one of the folk in question in dr n's "poem" i feel i should say that  
i'd love to read if invited tho i've made only a few grabs at trying to be

despite what ray might say there are still way too over the top many political  
ploys and hierarachy's involved in this system but in ny it's how you win while  
playing the game

i can name many lesser known folk who read at po-project who read there  
because they

"deserve" to because they are "friends" publishers of "friends"

newcomers who came in thru the right door

but i should not say too much i'm almost 60 now and a few folks know my  
name

even tho i'm sure as it leaves their mouthes and i leave their space  
they wonder, if at all, "who was that guy?" "where'd he come from?"

from brooklyn he/me says in me feeble little mind brooklyn

i got involved too late its's not about how long you've been at it  
how big your body of work is

but how well your body works within the scene

i won't use the W word here

and your chicago friends ( are they academics ) maybe they sent  
proposals

and were the lucky ones

unlike someone like ira cohen who is 70 kicked and been kicked around this  
town/world way too long poet/film maker/ photographer a true part of history  
see his "straw mats" film

ah fk this ranting i got stuff to write for some small town zine that nobody 'll  
ever see but they don't care

long live the chicago 2 is rosemont still around?

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503. **Harry Nudel**

*autumn....*

*Tue 28 Sep 2004*

---

hurt wrist  
aleph-beth  
on po test  
storm watch haiku.....drn...

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504. **Camille Martin**

*Re: Weapon Droppings / Clown Leash / Weapon Droppings*

*Tue 28 Sep 2004*

---

O-o-o-ooo, I love this poem, Jeff! What music!  
Camille  
>all bad protrusion  
speaks are submissively printed  
on that all bad protrusion  
shuffling another attention reflex  
the night became wrinkled with the light's sphinx  
shuffling another attention reflex  
lifting tired between rhythms  
blossoms are craning frowns  
lifting tired between rhythms  
rose pickers came up paper scarves  
despite the clinging intimacy of that red beast  
rose pickers came up paper scarves  
other plough voice... so mouth dreams  
to mask all, reproductive butterfly thought  
milk was a letter, another plough voice  
breath blackbirds watch dulled of rose pillow  
shuffling another attention reflex  
breath blackbirds watch dulled of rose pillow  
gift book absorption unfolds crunchy the  
broken Below can?t read too: she?s glass,  
she can say "read gift book absorption..."

a lemonade-clean executioner  
stunts the creak momentary & murky  
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try as it may, and look as much you will  
parchment never dices up living fields  
try as it may, and look as much you will

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I agree, they're a possible cure for boundaries  
these pockets, Malleable Swim, cannot bend

a rustle, monocled, a shuffle, chronicled  
gnash, sweat, stride no words was rhymes  
with a rustle, monocled, & a shuffle, chronicled

see, at the time I had time extra hooves  
it behooved me, to keep quiet about it  
see, at the time I had time extra hooves

so rats spooked you, summer commas?  
tho its your shadows that're small, your  
teeth that're poison, its you who rats spooked?

soft my bounds, sweeps straw their whip  
like crooners swoop spooked e'er like schooners  
soft my bounds, sweeps straw their whip

unnumbered counted now & continues earthbound  
kind hordes may reach what, once, language left  
unnumbered counted now & continues earthbound

down lyre, to that sunny tunnel church  
my dead Spring travels to me from 1000 nights away  
down lyre, to that sunny tunnel church

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505. **Kevin Hehir**  
***doing business in Iraq***

*Tue 28 Sep 2004*

---

[http://www.export.gov/iraq/bus\\_climate/faq.html](http://www.export.gov/iraq/bus_climate/faq.html)

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506. **Maria Damon**

***job openings; please spread the word***

*Tue 28 Sep 2004*

---

Faculty positions available

Assistant Professor / Associate Professor

The Department of English at the University of Minnesota welcomes applications for four tenure-track or tenured positions at the rank of assistant professor or associate professor. The field of specialization is open. Applications that show strength in one or more of the following areas are particularly welcome:

- \* African-American, Black British and British postcolonial, and African diaspora literatures, cultures, and theory; comparative studies of race
- \* Anglo-Saxon language, literature, and culture
- \* literatures and cultures from 1500 to 1800, including Renaissance/early modern, the Enlightenment, and the long eighteenth century
- \* new perspectives for English (composition and rhetoric, disciplinary theory, new technologies and new media, creative nonfiction)
- \* the varieties of English ranging from the history of the language to world Englishes

Appointments will begin August 29, 2005. Rank and salary will depend on qualifications and experience.

Essential qualifications include a Ph.D. or other terminal degree awarded in English or a related field by the start date of the appointment, or equivalent qualifications, such as having an established national or international professional literary career; distinction or the promise of distinction in publication; and evidence of excellence as a teacher.

Candidates should submit an application letter, curriculum vitae, and the names of three references to Chair, Search Committee, Department of English, University of Minnesota, 207 Lind Hall, 207 Church Street SE, Minneapolis, MN 55455. Applications and nominations postmarked by November 12 will receive full consideration.

The University of Minnesota is committed to the policy that all persons shall have equal access to its programs, facilities, and employment without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status or sexual orientation.

Comments or Cor

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507. **Ishaq**

**POV: black american in paris**

Tue 28 Sep 2004

---

"You must not worry about my being in danger.... I am not exactly unknown here and I have personal friends in the de Gaulle cabinet itself. Of course, I don't want anything to happen to me, but if it does my friends will know exactly where it comes from.... So far as the Americans are concerned, I'm worse than a Communist, for my work falls like a shadow across their policy in Asia and Africa.... They've asked me time and again to work for them: but I'd rather die first." -- Richard Wright

"...Ollie Harrington, told me, "I know Richard Wright was assassinated" ...Julia Wright put it more subtly, giving credence to "a CIA plot to isolate him, in order to make him more vulnerable," thus fatally undermining his health."

>>POV: black american in paris

=====

Black American in Paris

by James Campbell

In the spring of 1960, the year of his death, the novelist Richard Wright wrote from Paris to his friend and Dutch translator Margrit de Sabloni&grave;re:

You must not worry about my being in danger.... I am not exactly unknown here and I have personal friends in the de Gaulle cabinet itself. Of course, I don't want anything to happen to me, but if it does my friends will know exactly where it comes from.... So far as the Americans are concerned, I'm worse than a Communist, for my work falls like a shadow across their policy in Asia and Africa.... They've asked me time and again to work for them: but I'd rather die first.

This letter contains the essence of John A. Williams's roman &grave;clef, *The Man Who Cried I Am*, first published in 1967. Wright, an ex-Communist who had turned his back on the party and moved to France in 1946 but had never succeeded in throwing off the attentions of the American government, died unexpectedly in a Paris clinic eight months after writing those words to Sabloni&grave;re in Leiden, Holland, and their eerie prescience has kept speculation about his death smoldering ever since. *The Man Who Cried I Am*, which opens in Leiden, brings a heavy load to the fire. It charts the journey through the 1940s and '50s of Max Reddick, a black novelist and journalist, leading up to the death of Reddick's friend and mentor, Harry Ames. Harry is an expatriate former Communist living in Paris with a white wife and a career

on the slide. "I'm the way I am, the kind of writer I am, and you may be too," he tells Max early in the novel, which proceeds by way of flashbacks and a jigsaw structure, "because I'm a black man; therefore we're in rebellion; we've got to be. We have no other function as valid as that one."

This repudiation of writing that is not politically committed sets the tone of *The Man Who Cried I Am*. In the parallel, real-life story that runs a few feet below the surface of Williams's novel, Harry's remark also serves as a dismissal of James Baldwin's famous attack on Richard Wright as the author of "protest fiction" in his precocious essay "Everybody's Protest Novel," published in *Partisan Review* in 1949. Harry Ames is decisively committed, or as his French friends would have said, *engagé*. Harry has long been a thorn in the flesh of the American government, and Max suspects that someone—even someone from among their own café circle—was deputed to kill him. For Max, Harry's very existence was a challenge to white power; so his death is one more deferment of the dream of racial justice. The consequences, as set out here, are likely to be apocalyptic. Williams was surely in earnest in predicting a bloody reckoning, for he followed *The Man Who Cried I Am* with *Sons of Darkness*, *Sons of Light*, a story written in the late 1960s but set in the next decade, with the uprising about to begin.

Wright was the pioneer and leader of a school of black writers who left behind the hazards of daily life in the United States in the late 1940s and early '50s for the comparative freedoms of France. Those who followed included not only Baldwin but also Chester Himes, William Gardner Smith and Richard Gibson. In his journal in January 1945, a year before his migration, Wright described Paris as "a place where one could claim one's soul."

That Harry Ames is a dead ringer for Richard Wright nobody would deny, least of all John A. Williams. In the 1990s, while researching a book about Anglophone literary life in Paris after the Second World War, I asked Williams if it was fair to make the connection between Ames and Wright. He said it was. When asked if Wright might have been assassinated by the American security services, Williams replied, "I would say his death was highly suspicious" (he added, "I wouldn't put it any stronger than that"). His suspicions arose from conversations with people who were in France at the time of Wright's death, most notably the novelist Chester Himes, who had been close to Wright though the two were by then estranged. Asked why the government would risk murdering a writer who was no longer a force in the civil rights movement, Williams said, "I do believe there is such a thing as teaching people a lesson."

The official cause of Wright's death on November 28, 1960, was the obstruction of a coronary artery—a heart attack. His body was cremated, without a

post-mortem. Almost immediately, rumors began to circulate that he had been poisoned. A mystery woman was said to have visited his bedside an hour before he died. There was talk of an urgent telegram dispatched from the clinic. In his memoir, *My Life of Absurdity*, Himes named a "soul brother" by whom Wright felt he "was being persecuted." More than thirty years later, a friend of Wright from Paris days, the cartoonist Ollie Harrington, told me, "I know Richard Wright was assassinated" (despite promptings, he remained vague as to how he knew). Speaking on a BBC radio program about her father in October 1990, Julia Wright put it more subtly, giving credence to "a CIA plot to isolate him, in order to make him more vulnerable," thus fatally undermining his health. After a poorly attended service--Wright's wife, Ellen, had wished to keep it closed--the author's ashes were interred in Père Lachaise cemetery. In *The Man Who Cried I Am*, Max attends Harry's funeral in Paris: "Charlotte, Harry's wife was there, a few Americans.... There were some Africans, a few Indians. And it was only twenty hours after Harry had died."

*The Man Who Cried I Am* is the kind of novel that many novelists dream of writing--a bulging bag that seems to contain everything the author knows about life. It is a book that hums with sound and smell, and a good deal more hate than love. Its greatest strength is in making the reader feel the height and solidity of the oppressive wall that Max, Harry and others must negotiate daily, just to hoist themselves up to safety, to be able to say, "I am." In his introduction to the new edition, Walter Mosley compares it to *The Odyssey* and Max to Odysseus. "And the journey home is more dangerous than Odysseus could ever imagine," he writes with reckless abandon. The minutiae of Max's existence are crammed in, from his talent to his paranoia, down to his culinary skills. An odd touch of authenticity is added by the graphic descriptions of a rectal illness that plagues him throughout. *The Man Who Cried I Am* takes lungfuls of breath from the author's angry energy, and from his ability to convey to the reader his belief that he is uncovering hidden truths.

While Williams succeeds in bringing Max Reddick to life, he fails to make him likable. Max is a bristling bundle of conspiracy theories, glued together with hatred for white men and desire for white women. The latter seems at times closer to sadism than affection. Nothing good happens to Max--a job at *Pace* magazine (for *Pace*, read *Time*), a White House speechwriting assignment--that is not the product of white men's cynical maneuvering. There is scarcely a white male character who isn't a creep, and hardly a white female character who is not the target of the "cocksman" Max fancies himself. From one point of view, it is a bravura depiction of a peculiar pathology. From another, it feels as if Williams, intending to create a hero, has brought into being an emotional Frankenstein.

Williams emerged as the patience of the civil rights movement was hardening to anger, and he has always been an angry writer. His books are apt to take anger as a viable substitute for morality. His first novel was called *The Angry Ones*. In 1962 he edited a collection of writings called *The Angry Black*, to which he himself contributed a story about a writer, Wendell, who tries to seduce a white woman in her own home. She first welcomes his advances, then tries to disengage herself as her son is heard approaching, but Wendell holds her in a clinch just long enough for the 9-year-old to see them. By any standard of decency, Wendell's rationale is tantamount to child abuse: "no matter how his mother explains it away, the kid has the image for the rest of his life."

It is a form of revenge that Max Reddick could as easily have taken. In Max's eyes, bad luck is a stranger to whites--"What have you got to be nervous about?" he teases an associate. "You're white"--whereas almost every misfortune in a black life is traceable to color. Such an apprehension is enough to drive someone mad, and at times, rereading this novel, I felt that Max had taken leave of his senses. "Dying violently was a European habit," he reflects at one point, thinking of a French friend:

All other deaths were commonplace. A European learned by his condition to expect catastrophe and invariably that was exactly what he received. In Europe, a winner was one who bested those common deaths arbitrarily assigned to others. You crawled, kissed behinds, ate merde, and grinned like you loved it. Living was everything. The final act of death was of no consequence; it was the living while everyone around died that counted.

Max's sexual politics are likely to seem equally unappetizing to a present-day readership (and probably did to many in 1967). Women are there for the taking. Max is the kind of fellow who passes the time in his office making lists of those he has slept with. He and Harry keep up a running joke about the unique delights of "redheads." The novel is shot through with reflections such as this, on Max's Dutch girlfriend, Margrit: "Time sped by. Now, she was almost thirty. In Europe that made you an old maid or a lesbian. Or a whore. Managing an art gallery hadn't helped. She had gone through a couple of painters, or more correctly, they had gone through her."

To what extent the reader is expected to accommodate Max because, as he says, "it was bad when I was born" (i.e., "born black"), is unclear, but I suspect that Williams feels he should be indulged quite a bit. Max certainly does. He lacks the faculty of self-examination. For example, he is said to be unpopular at the houses that have published his novels because "he...liked white women." Presented this way, it sounds like blatant racism, but might not the publishers simply be collating the observation about his love life with an

insight Max provides into his own character: "Max had already given himself a name; he was a pimp without briefcase.... you borrowed money from the girl and the girl knew you'd never pay it back, and chances were, every time you met you'd borrow more money"? In Max's endlessly self-justifying hatred of the outside world, his tireless generalizing, there is no need for self-scrutiny, for every personal criticism can be deflected by the countercharge of racism.

Various figures who circled in Wright's orbit during his fourteen years in France are depicted under light disguise in *The Man Who Cried I Am*. A scene in a Left Bank cafe, involving Max, Harry Ames and a young disciple of Harry's called Marion Dawes, is a rough rendering of a meeting that took place in the spring of 1953 between Wright, Himes (the character of Max contains elements of Himes) and Baldwin. It was during this stormy encounter, recorded by all three principals, that Baldwin gave warning to Wright, "The sons must slay the fathers." In the first volume of his memoirs, *The Quality of Hurt*, Himes described the incident, adding that he thought at the time that Baldwin had gone crazy; "but in recent years I've come to better understand what he meant."

No such empathy is extended to the Baldwin character, Marion Dawes, who is treated unkindly. Baldwin and Williams, almost exact contemporaries, were never close, and it's hard to imagine that Baldwin would have been amused to see himself as Marion Dawes, whose homosexuality makes him a target for Max's disgust and ridicule. (It is suggested that Dawes gained a fellowship by means of which he moved to France by sleeping with certain people; in real life, Baldwin got a Eugene F. Saxton award on the recommendation of Wright.) Crucially for Max and Harry, Dawes is not a "writer in rebellion." The young Baldwin's concerns were more aesthetic than political, and he spent his nine years in Paris coaching his heart to exorcise the outrage that he feared would kill him if left to fester. Max, on the other hand, is consumed by anger. He cannot pick up the telephone without seeing it as "another one of the white man's inventions," and reflecting that it was "ironic that one must inevitably come to use the tools of the destroyer in order to destroy him, or to save oneself."

Near the end of the novel, Max is trying to relay to a Malcolm X figure, Minister Q, the contents of a file discovered among Harry's papers, which outlines the King Alfred Plan, an FBI- and CIA-designed scheme to "terminate, once and for all, the Minority threat" and to consolidate the league of nations known as the "Alliance blanc," or White Alliance. In his afterword, Williams compares the King Alfred Plan, his own invention, to intelligence programs devised by J. Edgar Hoover in the 1960s to monitor the movements of black militants, which did not become public until much later. Harry is already a

victim of the King Alfred Plan, and Max fears that he is about to become another.

The Man Who Cried I Am is an absorbing story about the way some people were thinking and acting in the 1950s. It is driven by a furious beat, and constantly illuminated by the real-life drama behind the fictional one. It is let down by loose writing and a lack of generous characterization. The latter may be ascribed to Max's solipsism, and no doubt there are powerful psychological reasons for that, but a solipsist is hardly a trustworthy guide. Walter Mosley's ingenious classical comparison must be tested against the objection that Max is not a tragic hero but a pathetic one, wounded as much by vanity and self-pity as by racism.

Does the conspiracy theory about Wright's death have any basis in reality? No one has provided a shred of forensic evidence to support the notion that he was murdered. From another angle, however, it is possible to argue that Wright's premature death was willed by the state. In the early 1990s, I visited Wright's widow, Ellen, in her apartment in St-Germain des Pr&egrave;s. She spoke about Wright's quarrels with Baldwin and others, and said how futile it all seemed to her now that these great men were gone. "My husband lived with tension all his life," Mrs. Wright said. "Every day, awful tension." If there is an alternative cause of death to be inserted beside the official entry on Wright's records, then that is surely it.

This article can be found on the web at:

<http://www.thenation.com/doc.mhtml?i 040927&s&mpbell>

\_\_\_\

Stay Strong\

\

"Be a friend to the oppressed and an enemy to the oppressor" \

--Imam Ali Ibn Abu Talib (as)\

\

"This mathematical rhythmical mechanism enhances my wisdom\

of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam"\

--HellRazah\

\

"It's not too good to stay in a white man's country too long"\

--Mutabartuka\

\

"Everyday is Ashura and every land is Kerbala"\

-Imam Ja'far Sadiq\

\

<http://resist.ca/story/2004/7/27/202911/746>\

\  
http://www.sleepybrain.net/vanilla.html\  
\  
http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte\  
\  
http://www.lowliferecords.co.uk\  
\

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508. **Brian Clements**

***Writers in Residence Positions Open--Please Distribute***

*Tue 28 Sep 2004*

---

2005-2006 Writers in Residence

Western Connecticut State University expects to hire six Writers in Residence for its new and unique low-residency MFA in Professional Writing. We welcome applications from writers of national reputation. Preference will be given to candidates who:

- have published in at least one creative genre (preferably including poetry, fiction publication or drama production) · have published in at least one professional genre (journalism, marketing/PR, non-fiction, investigative reporting, technical writing, science writing, medical writing, or writing for the web, for example) or have significant professional experience in one of those fields.

The positions will begin in the summer of 2005. Candidates must be willing to attend two one-week residencies (August and January) in the Danbury, CT area. Post-secondary teaching experience is strongly desired. Please send letter, c.v. or resumé including complete publication and professional history, and pertinent writing samples to MFA Committee, English Dept., Western Connecticut State University, Danbury, CT 06810.

Western Connecticut State University, founded in 1903, is located in Danbury, a major city in Fairfield County in the foothills of the Berkshire Mountains, 65 miles north of Manhattan and 50 miles west of Hartford. Western's rural 364-acre Westside campus complements its Midtown campus in the heart of downtown Danbury. The University works with and is supported by a forward-looking, innovative business community and collaboration with several local, state, and regional community agencies and educational institutions.

Western Connecticut State University is an equal opportunity educator and employer.

For more information on the program, please contact Brian Clements, Coordinator at [REDACTED]. Screening of applications will begin Nov. 15, and hiring decisions will be made by Jan 30.

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509. **David A. Kirschenbaum**

**\*\* Boog City Needs Printed Matter Reviews ASAP \*\***

Tue 28 Sep 2004

---

Hi all,

Our new issue is going to press this coming Tuesday, and we're in need of 2-3 printed matter reviews. Anything released in 2004 is ok, it doesn't have to be poetry, should only be a small press, and the review should be 250-400 words max.

The hope here is that some of my fellow list members and bloggers might have some reviews already in the can that we can print in our pages, crediting their blogs if that's where they previously appeared.

Please backchannel reviews and queries to [REDACTED]

best,  
david

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

T: (212) 842-BOOG (2664)

F: [REDACTED]

www.boogcity.com

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510. **Catherine Daly**

**Re: Poetry of Erasure, Etc. Alan Halsey's Abiezer Coppe**

Tue 28 Sep 2004

---

ditto on this, also he's issued a Gargoyle of the Coppe -- really gem-like, I love it also self-promotingly, I have an older thing online which I had been viewing as a sort of translation -- all the words glossed in the preface of a Piers Plowman edition, b/w all the glosses

it is free online:

<http://www.burningpress.org/va/pote/potet32.html>

All best,  
Catherine Daly

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

From: UB Poetics discussion group [mailto:████████]

On Behalf Of Jesse Glass

Sent: Sunday, September 26, 2004 11:08 PM

To: ██████████

Subject: Poetry of Erasure, Etc. Alan Halsey's Abiezer Coppe

Alan Halsey should also be on your list, Mairead. He recently published a poem consisting of all the parenthetical asides from Abiezer Coppe's A Fiery Scroll Pt.s 1 and 2. It appeared in the latest Ahadada Reader. Jesse Glass

[↑ Contents](#)

511. **Joe Amato**  
***self-promotion...***

*Tue 28 Sep 2004*

---

just to alert anyone interested that a long-ish chapter from my memoir has just been published in ~the iowa review~ (vol. 34, number two): "just produce: a meditation on time & materials, past & present"... it's an essayistic piece that has something to say about working with words vis-a-vis working with wood, and a few other kinds of labor...

as always, any feed---pro con whatever---always appreciated...

best,

joe

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512. **Haas Bianchi**  
***Re: a little offensive about the poetry project***

*Tue 28 Sep 2004*

---

actually they are both not academics, I am also not an academic and I agree that there is allot of Politics but this has been going on since at least Dante's time.

I dont think that whining is the way to do it- in fact- most of us who do not live in the New York area resent the fact that New York has what, 10 literary organization and 100 reading series and all the presses? The fact that mediocre New York poets are published three times over and great and good poets from the rest of the nation are ignored is a fact too... But instead of whining we are

building new institutions that is what we need to do to make poetry a vibrant artform--

R

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

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

From: UB Poetics discussion group

[mailto: ] On Behalf Of Steve Dalachinsky

Sent: Tuesday, September 28, 2004 12:07 AM

To:

Subject: Re: a little offensive about the poetry project

hey fellas let's not get too out of hand w/ this

you're both right and both wrong

since i was one of the folk in question in dr n's "poem" i feel i should say that

i'd love to read if invited tho i've made only a few grabs at trying to be

despite what ray might say there are still way too over the top many political ploys and hierarachy's involved in this system but in ny it's how you win while playing the game

i can name many lesser known folk who read at po-project who read there because they

"deserve" to because they are "friends" publishers of "friends"

newcomers who came in thru the right door

but i should not say too much i'm almost 60 now and a few folks know my name

even tho i'm sure as it leaves their mouthes and i leave their space they wonder, if at all, "who was that guy?" "where'd he come from?"

from brooklyn he/me says in me feeble little mind brooklyn

i got involved too late its's not about how long you've been at it how big your body of work is

but how well your body works within the scene

i won't use the W word here

and your chicago friends ( are they academics ) maybe they sent proposals

and were the lucky ones

*unlike someone like ira cohen who is 70 kicked and been kicked around  
this town/world way too long poet/film maker/ photographer  
a true part of history see his "straw mats" film*

*ah fk this ranting i got stuff to write for some small town zine that  
nobody 'll ever see but they don't care*

*long live the chicago 2 is rosemont still around?*

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513. **derekrogerson**

**(no subject)**

*Tue 28 Sep 2004*

---

Is the life  
with that make awake us: they could seem  
He aint portico  
looks at attentot  
What business at the bowl of my own following?  
She is a rushed cabbage  
leaf!  
She is problem of florist's  
with the positing-table  
black strain fact  
black strain fact  
always treats in her way at the other  
always treats in her way at the other  
She's happy ending.  
umbrella

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514. **charles alexander**

***Re: a little offensive about the poetry project***

*Tue 28 Sep 2004*

---

Seems to me it's actually quite difficult to keep a press going in New York --  
space and expense being primary reasons. I celebrate those that manage it  
there. I'm all for building new institutions in all sorts of places, but I don't see  
such work as in any way oppositional to what goes on in New York. More often,  
I find that I work in partnership with people in New York, Philadelphia, San

Francisco, San Diego, Boulder, Albuquerque, Milwaukee, Chicago, Phoenix, Tuscaloosa, Los Angeles, and all sorts of places. And without the support of poets and others in New York, the work would be more difficult. And if New York has 100 reading series, to the 12 or so reading series in Tucson, and 10 literary organizations (I think there are at least 8 in Tucson), then that doesn't seem like too many, does it? What's there to resent?

Charles

At 12:54 PM 9/28/2004 -0500, you wrote:

>actually they are both not academics, I am also not an academic and I agree  
>that there is allot of Politics but this has been going on since at least  
>Dante's time.

>

>I dont think that whining is the way to do it- in fact- most of us who do  
>not live in the New York area resent the fact that New York has what, 10  
>literary organization and 100 reading series and all the presses? The fact  
>that mediocre New York poets are published three times over and great and  
>good poets from the rest of the nation are ignored is a fact too... But  
>instead of whining we are building new institutions that is what we need to  
>do to make poetry a vibrant artform--

>

>R

>

>Raymond L Bianchi

>chicagopostmodernpoetry.com/

>collagepoetchicago.blogspot.com/

>

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

> > From: UB Poetics discussion group

> > [mailto: ]On Behalf Of Steve Dalachinsky

> > Sent: Tuesday, September 28, 2004 12:07 AM

> > To:

> > Subject: Re: a little offensive about the poetry project

> >

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> > newcomers who came in thru the right door  
> > but i should not say too much i'm almost 60 now and a few folks know my  
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> > even tho i'm sure as it leaves their mouthes and i leave their space  
> > they wonder, if at all, "who was that guy?" "where'd he come from?"  
> >  
> > from brooklyn he/me says in me feeble little mind brooklyn  
> >  
> > i got involved too late its's not about how long you've been at it  
> > how big your body of work is  
> > but how well your body works within the scene  
> > i won't use the W word here  
> > and your chicago friends ( are they academics ) maybe they sent  
> > proposals  
> > and were the lucky ones  
> >  
> > unlike someone like ira cohen who is 70 kicked and been kicked around  
> > this town/world way too long poet/film maker/ photographer  
> > a true part of history see his "straw mats" film  
> >  
> > ah fk this ranting i got stuff to write for some small town zine that  
> > nobody 'll ever see but they don't care  
> >  
> > long live the chicago 2 is rosemont still around?  
> >

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515. **Anastasios Kozaitis**

***Re: a little offensive about the poetry project***

Tue 28 Sep 2004

---

Didn't George Clinton record an album, "Poets Eat Their Young"?

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516. **furniture\_press**

***Re: a little offensive about the poetry project***

*Tue 28 Sep 2004*

---

Haas,

excellent words. i back you up completely: baltimore is not exactly the shining light of the po' scene. it's been a very rough two years linking with the best and brightest of the packs (new lights press, mobtown writers, narrow house recordings, etc.) but the energy we put out is astounding: we've published folks from all over the nation, just to introduce the baltimore public, arts affiliated and general, to what's happening outside the city (baltimore, as some of you may know, may be cliquesque at times...) we're also introducing the nation to the fresh talent that may have well been overlooked if groups like furniture press and new lights press and narrow house recordings never existed.

i'm from NYC. i know just what happens in NYC. there is an abundance, and anyone with a press is usually gonna score some great talent; it's also going to (over)produce a lot of talent that is just beginning to ripe. it may be too focused on output rather than building a base of poetics. but i'm not at all disturbed: NYC is a huge fucking city and it more or less deserves to have 10 literary organizations and 100 reading series and let's add 1,000 presses. what's good, though, about the multitude of ideas and events, is that all groups have a voice in the life of the poetic world. why shut them down? even if they are mediocre? let the best and brightest and hardest working survive history!

we have an excellent reading series, the portable reading series, and it took heartache and stomach aches to make it happen: a crowd of 40 is unusual at literary events in baltimore.

location location location

or

loquation loquation loquation

it's all about attitude and spirit and energy and dialogue.

cliques don't count. they can't survive history. they'll be drowned out by the innovative.

i don't know. anything else.

my love to all small presses, disparate and not.

christophe casamassima

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

From: Haas Bianchi <[REDACTED]>

Date: Tue, 28 Sep 2004 12:54:31 -0500

To: [REDACTED]

Subject: Re: a little offensive about the poetry project

Re: actually they are both not academics, I am also not an academic and I agree

Re: that there is allot of Politics but this has been going on since at least

Re: Dante's time.

Re:

Re: I dont think that whining is the way to do it- in fact- most of us who do

Re: not live in the New York area resent the fact that New York has what, 10

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Re: that mediocre New York poets are published three times over and great and

Re: good poets from the rest of the nation are ignored is a fact too... But

Re: instead of whining we are building new institutions that is what we need to

Re: do to make poetry a vibrant artform--

Re:

Re: R

Re:

Re: Raymond L Bianchi

Re: [chicagopostmodernpoetry.com/](http://chicagopostmodernpoetry.com/)

Re: [collagepoetchicago.blogspot.com/](http://collagepoetchicago.blogspot.com/)

Re:

Re: > -----Original Message-----

Re: > From: UB Poetics discussion group

Re: > [mailto:[REDACTED]]On Behalf Of Steve Dalachinsky

Re: > Sent: Tuesday, September 28, 2004 12:07 AM

Re: > To: [REDACTED]

Re: > Subject: Re: a little offensive about the poetry project

Re: >

Re: >

Re: > hey fellas let's not get too out of hand w/ this

Re: >

Re: > you're both right and both wrong

Re: >

Re: > since i was one of the folk in question in dr n's "poem" i feel i should

Re: > say that

Re: > i'd love to read if invited tho i've made only a few grabs at trying to

Re: > be

Re: >

Re: > despite what ray might say there are still way too over the top many

Re: > political ploys and hierarachy's involved in this system but in ny

Re: > it's how you win while playing the game

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Re: > even tho i'm sure as it leaves their mouthes and i leave their space  
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Re: >

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517. **mIEKAL aND**

**Re: a little offensive about the poetry project**

Tue 28 Sep 2004

---

Here in West Lima Wisconsin there are no reading series & one literary organization. The local paper, the LaFarge Episcopo publishes a weekly limerick. For some of us our experience of literary culture is 99% online.

On Tuesday, September 28, 2004, at 01:35 PM, charles alexander wrote:

*Seems to me it's actually quite difficult to keep a press going in New York  
-- space and expense being primary reasons. I celebrate those that manage  
it there. I'm all for building new institutions in all sorts of places, but  
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*Charles*

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good poets from the rest of the nation are ignored is a fact too...  
But  
instead of whining we are building new institutions that is what we*

need to  
do to make poetry a vibrant artform--

 $R$ 

Raymond L Bianchi

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518. **Aldon Nielsen**

## MacArthurs

*Tue 28 Sep 2004*

well,,, surprise surprise -- only one poet on the MacArthur list this year -- NY TIMES: Mr. Socolow, the director of the Fellows program, "said the number of fellows in new areas this year reflects the foundation's search for fresh talent by increasing the number of people nominating fellows across a broad spectrum of fields." So what name in poetry did this expanded search for the new produce? C.D. Wright.

the one fiction writer is Edward P. Jones, who wrote a novel about black people owning slaves, that sold quite well . . . . hmmmmm

[illegible]

"It don't sound so terrible -- "

--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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519. **Frank Sherlock**

*Re: a little offensive about the poetry project*

Tue 28 Sep 2004

You're poo-pooing of the Project? C'mon.

St. Mark's has been a more vibrant & exciting space since Berrigan took over. The thrust of the complaints is that it hasn't changed enough. That is to say, who wants to see Alice Notley or Eileen Myles again?

Well, their readings are always well attended. As it's been mentioned- the Project is PARTIALLY funded, & they've got to get asses in the seats. People show up because they're dynamite poets. The former director of St. Mark's had these poets read (as Harry mentioned) "innumerable times". This contradicts the Berrigan "closed shop" theory.

In fact, the upcoming Project schedule has poets from Boston, Philadelphia, San Francisco, Paris, etc. Some of these poets I've never heard of. Some of them I don't like. So what. It's hardly a "closed shop".

This seems a misdirected argument about a larger issue of recognition (or lack thereof.)

- Frank Sherlock

PS.- I'd love to have Alice Notley read at my series, & she's not my mom.

*From: Steve Dalachinsky <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: Re: a little offensive about the poetry project  
Date: Tue, 28 Sep 2004 01:07:02 -0400*

*hey fellas let's not get too out of hand w/ this*

*you're both right and both wrong*

*since i was one of the folk in question in dr n's "poem" i feel i should  
say that  
i'd love to read if invited tho i've made only a few grabs at trying to  
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*despite what ray might say there are still way too over the top many  
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*i got involved too late its's not about how long you've been at it  
how big your body of work is*

*but how well your body works within the scene  
i won't use the W word here  
and your chicago friends ( are they academics ) maybe they sent  
proposals  
and were the lucky ones*

*unlike someone like ira cohen who is 70 kicked and been kicked around  
this town/world way too long poet/film maker/ photographer  
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*ah fk this ranting i got stuff to write for some small town zine that  
nobody 'll ever see but they don't care*

*long live the chicago 2 is rosemont still around?*

---

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<http://search.msn.click-url.com/go/onm00200636ave/direct/01/>

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520. **Haas Bianchi**

***Re: a little offensive about the poetry project***

*Tue 28 Sep 2004*

---

mIEKAL aND

Come to down and visit us in Chicago- the beer is on me- anything for our  
Cheesehead friends

R

Raymond L Bianchi

[chicagopostmodernpoetry.com/](http://chicagopostmodernpoetry.com/)

[collagepoetchicago.blogspot.com/](http://collagepoetchicago.blogspot.com/)

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

*From: UB Poetics discussion group*

*[mailto: ]On Behalf Of mIEKAL aND*

*Sent: Tuesday, September 28, 2004 2:06 PM*

*To:*

*Subject: Re: a little offensive about the poetry project*

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I don't see such work as in any way oppositional to what goes on in New York. More often, I find that I work in partnership with people in New York, Philadelphia, San Francisco, San Diego, Boulder, Albuquerque, Milwaukee, Chicago, Phoenix, Tuscaloosa, Los Angeles, and all sorts of places. And without the support of poets and others in New York, the work  
would be more difficult. And if New York has 100 reading series, to the 12  
or so reading series in Tucson, and 10 literary organizations (I think there are at least 8 in Tucson), then that doesn't seem like too many, does  
it? What's there to resent?*

*Charles*

*At 12:54 PM 9/28/2004 -0500, you wrote:  
actually they are both not academics, I am also not an academic and I agree  
that there is allot of Politics but this has been going on since at least  
Dante's time.*

*I dont think that whining is the way to do it- in fact- most of us who do  
not live in the New York area resent the fact that New York has what, 10  
literary organization and 100 reading series and all the presses? The fact  
that mediocre New York poets are published three times over and great  
and  
good poets from the rest of the nation are ignored is a fact too...  
But  
instead of whining we are building new institutions that is what we need to  
do to make poetry a vibrant artform--*

*R*

*Raymond L Bianchi*

[↑ Contents](#)

521. **Joe Amato**

***Re: a little offensive about the poetry project***

*Tue 28 Sep 2004*

---

this is actually an interesting question, this question of who's in(side) and who's out(side), both in terms of perceptions and in terms of, well, feelings... esp. interesting when it's clear that those on the inside often don't perceive themselves to BE on the inside...

(and i'm acutely aware of my own status here in such terms, as a faltering academic...)

on the one hand one could certainly choose to imagine everyone, every group as working in concert, as it were, and all collectives as mutually reinforcing...

at the same time, i've often *\*felt\** excluded, and not on the basis simply of who i am, but on the basis of who i'm not... i don't think we can wish away these feelings, and in fact i think they're often justified...

it's not that every group, so defined, needs must welcome each and all... this problem, or problematic, in fact is one that has haunted this list, off and on, for years now, as many of you are aware...

the problem really has more to do with how each group, so defined, handles its self-identity... if the group presumes to make an appeal to (some form of) egalitarianism and is not so (to said extent), why then that *\*is\** sufficient cause for griping (of whatever sort)... there will then be those who "play" to the non-egalitarian (non-meritocratic, etc.) premises upon which said collective is founded... we tend to call these people careerists...

one could say that we're all, to varying degrees, players and careerists in respective our spheres of professional endeavor... but i prefer myself to reserve such terms for those who would act unethically and with abandon in the pursuit of their careers... and i realize how loaded that last sentence is...

what further complicates this of course is that poets (esp. poets who are not academics) often have a hard time thinking of what they do IN TERMS OF career... i might object to the term myself... what makes it useful, at some level (and here libbie rifkin's ~career moves~ comes immediately to mind) is that the term foregrounds the possibility that people might actually be acting for a reason, and that that reason might be self-gain...

(witness my "self-promotion" post to this list of just an hour or two ago...)

i know it might be hard to accept in these quarters, but there's little question that self-gain---whether cultural, or symbolic, or what have you---motivates both poets of the avant-garde (and post-avant) and poets of the mainstreams... both groups (and i am quite aware there are not "two") have their share of

careerists, and both groups can be exclusive to an off-putting and self-absorbed degree... though my loyalties do extend toward those tribes that i perceive to be the underdog in [cough] fiscal terms (i.e., not the mainstreams), i trust i don't have to detail the many times i've been left in despair after having observed woefully careerist behavior (and i'm sure you each have your own examples)... in all, i've met creeps on both sides of the line (in the sand), and i don't tend to presume quality of \*character\* based on what side of the line one falls on...

: i've always felt that any publicly responsible arts group has an obligation to try to extend a handshake to those who are not part of the group, but who yet exhibit an interest or ability that might properly draw them within the group's articulated orbit (after all, not everyone \*wants\* to be a \_\_\_\_\_ poet---no collective, so defined, will likely be all things to all people)... the difficulty here turns on maintaining a balance between the cohesion necessary for a group to be a, well, group, and that quotient of openness and capacity for self-critique that we ascribe to any healthy institution... i'm not talking about expanding the capacity of a finite (in terms of resources, funding, etc.) enterprise toward some democratically unfeasible ideal... i'm talking about the simple courtesy of extending a welcome to (say) a newbie... and trying to be as receptive as possible to strangers... it's understandable, with the arts under siege at present (or at least, this is what i'm feeling, at least), for groups to turn inward, keep to their/our own kind...

but this is a mistake...

now there are (at least) two further problems that surface here: first, there's the threat of admitting provocateurs into one's midst... i have in mind here the way certain anti-feminist feminists have infiltrated online women's discussion groups... classrooms are another example... it's not enough to say that feminism ought to be able to hold its own against same... when the overarching mission is learning, say, and there are people present whose objective is to frustrate the terms of said learning, why then things can fall apart rapidly, given the structures and strictures in place in a typical institution of higher learning, which these people are only too happy to exploit (i'm trying to speak from experience, ergo my choice of examples)... so here i'm tempted to steal a line from c. hitchens and offer something like, "let's not get too democratic"... by which i simply mean, i wouldn't want the terms of interaction to overturn the very possibility of democratic behavior (this has to do with my value system, sure, and of course the fact that i really can be a prick if you push me too hard)...

the second problem has to do with how, specifically, a group is to meet its social obligations... it's surely the case that the way to do so is not simply through membership drives... and the presence of federal or state monies doesn't in itself automatically stipulate that everyone must be invited to the party anyway,

albeit there are usually conditions... to say simply that one's writing/reading collective is contributing to a better planet by virtue of facilitating the dissemination of good words may be a little too easy, but at the same time, even to do this much, as we all (should) know, is no small feat... so here we're really discussing what the actual \*mission\* of such an enterprise ought to be, and we probably ought to do so with the good graces to be appreciative of those who are putting their time and energies into such efforts... and this can be a dicey proposition, to be sure... for instance, i don't always enjoy open mics---i believe that there's a time and a place for same... so any collective/group worth its salt will probably have to renegotiate the terms of its public engagement, on a regular basis... what works now may not work five or ten years from now---or may... but self-scrutiny is, from where i sit, a must...

just some quick thoughts... thanks for listening...

best,

joe

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522. **Jerrold Shiroma** [ duration press ]

## Re: MacArthurs

*Tue 28 Sep 2004*

congrads to CD

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

From: "Aldon Nielsen" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, September 28, 2004 12:40 PM

Subject: MacArthurs

well,,, surprise surprise -- only one poet on the MacArthur list this year -- NY TIMES: Mr. Socolow, the director of the Fellows program, "said the number of fellows in new areas this year reflects the foundation's search for fresh talent by increasing the number of people nominating fellows across a broad spectrum of fields." So what name in poetry did this expanded search for the new produce? C.D. Wright.

the one fiction writer is Edward P. Jones, who wrote a novel about black people owning slaves, that sold quite well . . . . hmmmmm

[illegible]

"It don't sound so terrible -- "

--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*

615

524. **Rob McLennan**

**hey!**

Tue 28 Sep 2004

---

managed to lose charles alexander's email. are you out there somewhere? 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 ...9th coll'n - what's left (Talon) ...c/o RR#1 Maxville ON K0C 1T0  
www.track0.com/rob\_mclennan \* http://robmclennan.blogspot.com/

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525. **Catherine Daly**

**Re: a little offensive about the poetry project**

Tue 28 Sep 2004

---

Home of kickapoo joy juice?

might make a good limerick

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

From: UB Poetics discussion group [mailto: ]

On Behalf Of mIEKAL aND

Sent: Tuesday, September 28, 2004 12:06 PM

To:

Subject: Re: a little offensive about the poetry project

Here in West Lima Wisconsin there are no reading series & one literary organization. The local paper, the LaFarge Episcopo publishes a weekly limerick. For some of us our experience of literary culture is 99% online.

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526. **David Larsen**

**Re: MacArthurs**

Tue 28 Sep 2004

---

Here's a little thing I wrote during award season several years back. A "casual," you might call it, and its title is

THE CALL

Baker Bladstone was in the middle of canning the entire Baker Bladstone Dance Co. when The Call came to his mid-town studio.

Cissy de Hennaegis was reaching wearily for the thesaurus when she got The Call in her converted garage.

It came to Sonia Stone Furlong in the form of a handed note, at the dedication ceremony for the new wing.

"Patches" McGillicuddy was greeted with the news by his fans outside Walgreen's.

Shortly after The Call came to Archer Bledsoe, he began watering the house plants with his finest single malt scotch. "Chicken feed to me now - I'll buy a case! Ten cases!"

Damson Furpiece let her answering machine take The Call, and later blended the recording into one of her ambient soundscapes.

The Call came too late to save Tucker Timpson Thomas, whose apartment was already being dusted for fingerprints.

Gennady Overt, however, got The Call in the nick of time, just as he was about to sell his prized Jaguar.

Patricia Matamoros de la Huerta regarded her husband silently as she took The Call on her cell phone. "He's not going to be able to keep up," she thought to herself, "where I'm going."

Dante Thrush surveyed the haggard face in his dressing-room mirror, not sure the image reflected there was his own.

Lawrence Vestibule rose halfway out of his armchair with delight.

But it was R. Faith Hooper who summed it up for all recipients of The Call when she slapped her forehead and groaned, "Why did I have to go and blow my first-time homeowners tax credit on this shit-box?"

Where will YOU be when THE CALL comes?

Will you answer it?

Will it be for you?

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527. **Fulcrum Annual**

***FULCRUM 3 Amherst MA Launch Oct. 1***

*Tue 28 Sep 2004*

---

Celebrating the publication of Fulcrum 3

Fri. Oct. 1 at 8 p.m.

Amherst Books, 8 Main St, Amherst, MA

Landis Everson, Ben Mazer, Katia Kapovich, Philip Nikolayev, Mark

Lamoureux, John Hennessy

Landis Everson was an inner member of the Berkeley Renaissance of the late 1940s, the fourth intimate of the famed Spicer-Duncan-Blaser circle. To Jack Spicer he was a myth and a god. To Robert Duncan he was the Poet King. John Ashbery admired his poetry in New York in the early 1950s, and published selections in *Locus Solus* in 1962 (Everson's last appearance in print until now!). In 1960 Everson participated in a pivotal three-poet weekly Sunday poetry group with Spicer and Blaser in San Francisco. While Spicer was writing *Homage to Creeley*, Everson was composing *Postcard from Eden* and *The Little Ghosts I Played With*, two great sequences which now appear in print for the first time in *Fulcrum* 3, in *The Berkeley Renaissance*, edited by Ben Mazer. *Fulcrum* is proud to present Landis Everson's first public appearances in over forty years.

John Hennessy's poems have recently appeared or are forthcoming in *Fulcrum*, *The Sewanee Review*, *Salt*, *The Yale Review*, *LIT*, and *Ontario Review*. He teaches at UMass Amherst.

Katia Kapovich's collection of English language poetry is *Gogol in Rome* (*Salt*, 2004). She is also a well-known Russian poet.

Mark Lamoureux's chapbooks are *CITY/TEMPLE* (*Ugly Ducking Presse*, 2003) and *29 CHEESEBURGERS* (*Pressed Wafer*, 2004).

Ben Mazer's chapbook selection of poetry, with cover art by Mary Fabilli, is forthcoming from *Fulcrum* this fall. He is the editor of *The Berkeley Renaissance* (*Fulcrum*, 2004) and *The Collected Poems of John Crowe Ransom* (*Handsel*, 2005).

Philip Nikolayev's latest book of poetry is *Monkey Time*, 2001 Verse Prize winner. His new collection is forthcoming from *Salt*.

*Fulcrum*: an annual of poetry and aesthetics, Number Three, 2004, edited by Philip Nikolayev and Katia Kapovich.

510 pp., perfectbound.

Publication date: September 21

With contributions by Bill Berkson, David Baratier, Alison Croggon, Fred D'Aguiar, Arjen Duinker, Michael Farrell, Annie Finch, Edwin Frank, Peter Gizzi, Joe Green, Jeffrey Harrison, John Hennessy, Bruce Holsapple, Joan Houlihan, Coral Hull, Kabir, David Kennedy, John Kinsella, Mark Lamoureux, Glyn Maxwell, Ben Mazer, Andrew McCord, Richard McKane, Ange Mlinko, Richard Murphy, Vivek Narayanan, Gregory O'Brien, Fan Ogilvie, Simon Perchik, Mai Van Phan, Peter Richards, Michael Rothenberg, Tomaz Salamun, Don Share, Chris Stroffolino, Jeet Thayil, Mark Weiss, Harriet Zinnes, and many others.

SPECIAL FEATURES:

An Anthology of the Berkeley Renaissance, edited by Ben Mazer, featuring work by Mary Fabilli, Jack Spicer, Robin Blaser, Robert Duncan, Charles Olson, Landis Everson, plus artwork & photos

We Who Live in Darkness: Poems from New Zealand by 21 Leading Poets, edited by Gregory O'Brien

Fulcrum Debate: Joan Houlihan and Chris Stroffolino

Poetry and Psyche: 7 essays

Artwork by Konstantin Simun

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PREORDER Fulcrum 3 now! Fulcrum 2 sold out in 2 months and is reviewed in Jacket at

<http://jacketmagazine.com/25/kam-fulcr.html>

QUERIES: [REDACTED]

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## 528. **Fulcrum Annual**

### ***FULCRUM 3 Launch at MIT Oct. 3***

*Tue 28 Sep 2004*

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Sunday, Oct. 3 at 5 p.m.

MIT, Room 6-120, 77 Mass. Ave., Cambridge

Landis Everson, Peter Gizzi, Don Share, Katia Kapovich, Ben Mazer, Philip Nikolayev, Fan Ogilvie, Mark Lamoureux, John Hennessy (introduced by Bill Corbett)

DIRECTIONS: Enter MIT at main entrance at 77 Mass Ave. and walk to the end of the Infinite Corridor taking your last right. Halfway down there is a foyer on the left and across from it is 6-120. It is one of the easiest rooms to get to on the MIT campus.

DON'T MISS THESE 2 OTHER EXCITING FULCRUM 3 LAUNCH EVENTS! -

In New York City:

Sat. Sept. 25 at 6-9 p.m.

KGB Bar, 85 East 4th St (betw. 2nd & 3rd Aves.)

Landis Everson, Glyn Maxwell, Katia Kapovich, Ben Mazer, Philip Nikolayev, Mark Lamoureux, John Hennessy

In Amherst, MA:

Fri. Oct. 1 at 8 p.m.

Amherst Books, 8 Main St

Landis Everson, Ben Mazer, Katia Kapovich, Philip Nikolayev, Mark Lamoureux, John Hennessy

Landis Everson was an inner member of the Berkeley Renaissance of the late 1940s, the fourth intimate of the famed Spicer-Duncan-Blaser circle. To Jack Spicer he was a myth and a god. To Robert Duncan he was the Poet King. John Ashbery admired his poetry in New York in the early 1950s, and published selections in *Locus Solus* in 1962 (Everson's last appearance in print until now!). In 1960 Everson participated in a pivotal three-poet weekly Sunday poetry group with Spicer and Blaser in San Francisco. While Spicer was writing *Homage to Creeley*, Everson was composing *Postcard from Eden* and *The Little Ghosts I Played With*, two great sequences which now appear in print for the first time in *Fulcrum 3*, in *The Berkeley Renaissance*, edited by Ben Mazer. *Fulcrum* is proud to present Landis Everson's first public and print appearances in over forty years.

William Corbett teaches in MIT's Program of Writing and Humanistic Studies. He is an editor of *Pressed Wafer*. His most recent book, *All Prose*, was published by Zoland Books.

Peter Gizzi's new book is *Some Values of Landscape and Weather* (Wesleyan 2003). He is the editor of *The House That Jack Built: The Collected Lectures of Jack Spicer* (Wesleyan, 1998).

John Hennessy's poems have recently appeared or are forthcoming in *Fulcrum*, *The Sewanee Review*, *Salt*, *The Yale Review*, *LIT*, and *Ontario Review*. He teaches at UMass Amherst.

Katia Kapovich's collection of English language poetry is *Gogol in Rome* (*Salt*, 2004). She is also a well-known Russian poet.

Mark Lamoureux's chapbooks are *CITY/TEMPLE* (*Ugly Ducking Presse*, 2003) and *29 CHEESEBURGERS* (*Pressed Wafer*, 2004).

Glyn Maxwell, born in Hertfordshire, England, now lives in NY City. His several books of poetry include *The Breakage* and *The Nerve* (both Houghton Mifflin). He is the poetry editor of *The New Republic* and teaches at Princeton and Columbia.

Ben Mazer's chapbook selection of poetry, with cover art by Mary Fabilli, is forthcoming from *Fulcrum* this fall. He is the editor of *The Berkeley Renaissance* (*Fulcrum*, 2004) and *The Collected Poems of John Crowe Ransom* (*Handsel*, 2005).

Philip Nikolayev's latest book of poetry is *Monkey Time*, 2001 Verse Prize winner. His new collection is forthcoming from Salt.

Fan Ogilvie is published in two chapbooks, *The Other Side of the Hill* and *In a Certain Place*, and in a number of literary magazines. Her newest collection is titled *Not the! Enough!*

Don Share's most recent book is *Union* (Zoo Press), and he recently completed a critical edition of Basil Bunting's poems. He is Curator of Poetry at Harvard University, where he also teaches.

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<http://jacketmagazine.com/25/kam-fulcr.html>

QUERIES: [REDACTED]

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529. **Lawrence Sawyer**

***Re: Something Bad Has Begun/Yusuf Islam***

*Tue 28 Sep 2004*

---

Something Bad Has Begun

(originally published Sep 28, 2004 by the Los Angeles Times)

by Yusuf Islam

I was flying to Nashville last week with my 21-year-old daughter to explore some new musical ideas with a record label there. Ironically, I was trying to remain low-profile because of the speculation that it might have raised in the music world about a return of "the Cat." Media attention was the last thing I wanted. But it seems God wanted otherwise.

Toward the end of our journey from London to Washington, the plane was diverted. The captain announced something about "heavy traffic." After landing in Bangor, Maine, six tall, blue-uniformed officers boarded and surrounded me and my daughter.

"Is your name Yusuf Islam?" they asked.

"Yes," I confirmed.

"Do you mind coming with us and answering a few questions?"

At that point my heart stopped, and my daughter's face turned aspirin-white. This was the start of the nightmare.

Three FBI agents escorted me away from my daughter and asked me questions. At first, it sounded like they might have me mixed up with somebody else, as they repeated the spelling of my name.

"No. Y-u-s-u-f," I carefully spelled out. The agents looked a bit puzzled.

As they continued asking questions, some of their queries were obviously not related to me, so I thought this must be a matter of simple mistaken identity. Whether it was a mix-up or not remained unclear because they weren't under any obligation to give me a reason; the green visa waiver form I had so neatly filled in earlier had effectively denied me any right to appeal or answers. It was only when an immigration official read out to me a legal reference number that he mentioned some implication with "terrorism" — no further details necessary.

The most upsetting thing was being separated from my daughter for 33 hours — not knowing how she was or when and where we might be united. Because my phone was confiscated, I couldn't contact my family.

God almighty! Is this the same planet I'd taken off from? I was devastated. The unbelievable thing is that only two months earlier, I had been having meetings in Washington with top officials from the White House Office of Faith-Based and Community Initiatives to talk about my charity work. Even further back, one month after the attack on the World Trade Center, I was in New York meeting Peter Gabriel and Hillary Rodham Clinton at the World Economic Forum!

Had I changed that much? No. Actually, it's the indiscriminate procedure of profiling that's changed. I am a victim of an unjust and arbitrary system, hastily imposed, that serves only to belittle America's image as a defender of the civil liberties that so many dearly struggled and died for over the centuries.

Need I say that any form of terrorism or violence is the antithesis of everything I love and stand for? Anyone who knows me will attest to this. I have spent my life in the search for peace and understanding, and that was mirrored clearly in my music. Since becoming a Muslim, I have devoted my life to education, charity and helping children around the world.

Consistently I have condemned the attacks of 9/11, stating that the slaughter of innocents, the taking of hostages and coldblooded killing of women and children have nothing to do with the teachings of Islam. I've openly and publicly repudiated the actions of groups that resort to such acts of inhumanity — whatever their names. Any allegations to the contrary are fabricated. The Koran equates the murder of one innocent person with the murder of all of humanity.

Ever since I embraced Islam in 1977, people have regularly tried to link me with things I have nothing to do with. Take the Salman Rushdie case as an example, or the regurgitating of the accusation that I support groups like Hamas.

I am a man of peace, and I denounce all forms of terrorism and injustice; it is simply outrageous for anyone to suggest otherwise. The fact that I have sympathy for ordinary people in the world who are suffering from occupation, tyranny, poverty or war is human and has nothing to do with politics or terrorism.

Thank God my daughter and I were relieved of our ordeal and delivered home safely. I also thank all those who prayed for me and supported me through this dark episode; I have never harbored any ill will toward people of God's great Earth anywhere — and wish the reverse was also true.

(Yusuf Islam, the singer formerly known as Cat Stevens, was deported to Britain last week after being refused entry into the United States.) =

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530. **Ishaq**

***Sketches of a Mystery White bwai***

*Tue 28 Sep 2004*

---

Sketches of a Mystery White bwai

For erik and the the strange death of jeff Buckley

It the was lawnmowers over the sound of september grape leaves brushing each other. So september had swam across the river which flowed underground in secret. Holding his back at a 1/2 cant he looked like an organic laptop. You couldn't find his ass under the baggy combats. That was about it it ended somewhere near his suede sneakers. Single fisted typing to pound a knuckle with an amigo. Seems like his length started at this head under his toque; framing his glasses and it dropped over his face leaving all neck and the slender was his own; which skittered across the rooms, arcades and parking lots or stayed seated with likkle motion motioning the emotion from the tempo which he felt in falsetto holy intros connected to the downloads on the desktop he played like letters written like art.

Cee him see the Asiatic blackened sideburned manic unpaniced by the emo uncoo

So unrealized on couches watching inuyshai

He'skee...suki

She pulled back her bo

No yänki

...and cruise toward a gesture like her hands like fans. He'ski, to watch him, he absorb the steamed noodles balanced in styrofoam cups emptying packets of flavour for a lunch over footlong subs he woofed downed between jobs and senses swayed to basses and drums played like croons.

¡Ya¡ kid

¡Ya¡ kid

¡Ya¡ kid

¡Ya¡ kid

¡Ya¡ kid

So the karaoke night was spent soaking up isa through mics. Did he love her. Did she really move. Does she rotate in 3/4 times to a riddim moon to his sun, son. What sleek eyes slants to the vision in his haze from the past down in his fluidity she was feening for. Oh hurun plots a plot for the love his dub baby. ... and gaelic in black language.

¡Ya! kid Come and nice up the cuss; ain't nobody as tight as us. She stroked his  
tongued. Le belle? ...ah, you bet. His physical hyme born smooth as aqeeq  
across a face. Your age set to affect the cantos of late night drives homes.  
He'skee. What was the step of silent trip through parking lots. Catch it to the  
dome when you got 8mins to blend the flava w/ the Abyssinian come mix it up  
w/ Iranians. Using Alexandrians logic full metal tactics, stomping Persian'skee  
and tyrants was, ...when... what was what was done ...when... his ...didn't get  
too carried away over the dame... come a coffee whispers come 4 pm. 4 or 4:30  
language of war or visions of chloe What more do you want from... Do you need  
Do you want Do know when

What can you not have

He kept a light sadness. ...post blues... a tiny tremble of war torn  
trouser legs worn out

Desperation. Lord attendants wading in the lots cast to see who'd drown.

Disembodied hands to kiss in the mist surrounding his island

Do you dare

Can you

Care

What was it his life

...when she came into it sucking a on noodle deep in his throat ...she opened it  
and out swam a purity which he aimed away to form her. In a letter carbon  
copied sent messages of intellect it collected his spirit under his toque framing  
his thoughts into visuals of memos over long distances. Read or be. Step into  
his square; read his flow real slow He had become flexible with her like junkies  
on lowlows or what was meant in the simile by Jeffery Lee.

Delussions of grand figure notes flats to lookin sharp in tones to semi  
rational

Textures.

She moved ...she moved to a tin drum struck with the caution of his steady  
thumb.

My Math Me regained

In madness

Duking it out with Ellington

Eurasian Macluhan

Twistin my melanin

Calculate the african

Strike the Dawn let us holla another Anthem

My Math Me regained  
In madness  
Duking it out with Ellington  
Eurasian Macluhan  
Twistin my melanin  
Calculate the african

Strike the Dawn let us holla another Anthem

She was not be removed so she moved in stability to the semitry of his equations; that was her purpose proven in her rotation

Circumference  
He got carried away

Power vs measure

sweet

His pleasure...

Step into his square dig his friendship with the listener.

She who must bee

To arkansa come jazzy hep hop. His prayer. A end destination to the bay as to reach the top of an oak you tip toe over to track your opus. Bee borns to bop this trip into a sketchy heart when he stayed drunk in his sobriety. Like a dog warrior drinking from a water bowl loudly. Smooth has water polished submerged cobblestones. He stroked his fingers along tops and held one stone tightly briefly neatly and released it. His fingers cold and stinging he touched his tongue and warmed them by speaking into the cups of his hands. He ran his tips along the thought her lashes. His heart skipped a neat note to the writ he wrote to ghosts behind the lense of his glasses pressed below the clay. Tears and blood on the beat of his chin

She moved she moved to a tin drum struck with the caution of his steady thumb.

She who must bee  
She who must bee  
She who must bee

He got carried away over her

This was his lost army  
Memorials to the nominative

Decline

What's tru of this  
Science of the movement of his thought  
Reverie Hallucination  
Stay tough in sleepy eyes  
Still sweet  
How you feel  
He asks

When she rests  
In this death place  
Todd  
Sweet  
Close your eyes tight  
Tight  
My brutha  
He spoke a hyme like a plate patterned random with the stroke of waves.  
Momotaro and peachboy whispers shaking up the mountains and chasing away  
the ogres ...from the dreams of our bruthas. Watch his tantric circles.  
Armless standard barers; his  
Visualz  
Over dub  
Babies blessed in cubacles  
Come the bringer of water  
I'll bet your house  
Ain't built as strong as the shore he stroled to.  
Like a cadallac  
He walked liked  
To correct her caresses.  
Babies blessed in cubicles  
See the palms of his hands  
Cee the palms of his hands  
Culture the palms of his hands  
Over dub  
Shukran  
Shukran  
Shukran  
Who built your house  
Broken phone calls  
Stolen time cards  
...b.u.t. did he love her  
Long distance typing notes from a thesis made to 1 from a cipher.  
Who built this

All this

Catching the dream of a ticket

1425 Lawrence Y Braithwaite (aka Lord Patch)

New Palestine/Fernwood/The Hood

Victoria, BC

\_\_\_\

Stay Strong\

\

"Be a friend to the oppressed and an enemy to the oppressor" \

--Imam Ali Ibn Abu Talib (as)\

\

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

--HellRazah\

\

"It's not too good to stay in a white man's country too long"

--Mutabartuka\

\

"Everyday is Ashura and every land is Kerbala"

-Imam Ja'far Sadiq\

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<http://resist.ca/story/2004/7/27/202911/746>\

\

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

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

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

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[↑ Contents](#)

### 531. **Halvard Johnson**

***Hamilton Stone Review, Issue 4, Fall 2004, Now Online***

*Tue 28 Sep 2004*

---

Hamilton Stone Review, Issue 4, Fall 2004, Now Online!

This time--an all-fiction issue featuring Meredith Sue Willis,  
Lynda Schor, Carole Rosenthal, Edith Konecky, Rebecca  
Kavaler, and Halvard Johnson.

<http://www.hamiltonstone.org/hsr4.html>

## Submissions to the Hamilton Stone Review

At this time, the Hamilton Stone Review is not open to unsolicited fiction submissions, but will be taking unsolicited poetry submissions until December, 15, 2004, for Issue #5, which will be out in February 2005. Poetry submissions should go directly to Halvard Johnson at [REDACTED] or [REDACTED].

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532. **subrosa**

**\*SuBtExT reading\***

*Tue 28 Sep 2004*

---

Subtext continues its monthly series of experimental writing with readings by Margareta WATERMAN & Marion KIMES at the Richard Hugo House on Wednesday, October 6, 2004. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Margareta WATERMAN's career in poetry has included most of the stations of the craft: 22 books published; evenings of abstract theatre, mixed-media events and poetry readings; innovative poetry videos, touring the US and Canada; visual poetry mural; collaborative work; festivals; magazines and reviews; workshops. She is publisher of Nine Muses Press. Her work has been featured and praised in magazines and books, on radio and television, in poetry scenes and other literate worlds. Her most recent books are hohokam (a fiction chapbook) and loose ends. She has never left an audience unmoved.

Marion KIMES brought her love of the live reading here in 1981. Over the years a fine pile of small-press books & broadsides has accumulated beside a long list of readings, fests & projects. Her books include CROW'S EYES, of multiplication & light (Nine Muses), Whirled, and NAMORATUNG'A (Woodworks). She has been a driving force in Red Sky Theatre for many years.

The future Subtext 2004 schedule is:

October 24, 2004 - Critics as Performers #2: Marjorie Perloff & Charles Altieri(both Bay Area) at Henry Art Gallery

November 3, 2004 - David Abel (Portland) and William Fox (LA)

December 1, 2004 - Catriona Strang and Nancy Shaw (both Vancouver, BC)

For info on these & other Subtext events, see our website:

<http://www.speakeasy.org/~subtext>

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533. **Jane Sprague**

***Xcp: Streetnotes: Fall 2004***

*Tue 28 Sep 2004*

---

Xcp: Cross Cultural Poetics is pleased to announce the publication of Streetnotes Fall 2004 Streetnotes is a biannual electronic exhibition space for socially descriptive art and text.

<http://www.xcp.bfn.org>

This issue includes work collected under the "Street Politics" theme and features.

Sesshu Foster, Jane Sprague, Alejandro Crawford, Joel Morton, Jason Oliver Chang, María Isabel Pazos, Gregory Cowan, Bruce Covey, Cat Tyc, Joel Duncan, Tricia R. Louvar, George Edward Potter, Christopher Roell, Laura Winton, Richard Crawford, Michelle Auerbach, Gregory Vincent St. Thomasino

Xcp: Streetnotes collects photography, ethnography, poetry and essays on the documentary experience. We are currently planning our Spring 2005 issue, "transit"

See our call for work and guidelines at..

<http://www.xcp.bfn.org/call4work.html>

--

David Michalski

Xcp: Streetnotes, Editor

<http://www.xcp.bfn.org> <<http://www.xcp.bfn.org/>>



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534. **Alan Sondheim**

***some sort of phenomenology***

*Wed 29 Sep 2004*

---

some sort of phenomenology

of the work of hacking and motion-capture in relation to codework and mywork:

- . palimpsest and interweavings
- . gatherings around subterranean tokens
- . the Wager of the devolution of the natural

which does not hold; the natural excretes, oozes, destroyed by the cleansed proper body. the worst mistake is the subsummation of the natural beneath the belly of the technological and the efflorescence of extinctions that results.

- . code as Barrier throughout the world, the operative of code as

distancing, defoliation replacing Vietnam napalm-burn. code destroys one world, opens another; one always has the attributes of negation to ensure compliance. with what? with the subject, subjectivity-at-a-distance.

.Hegel and the porosity of the world

as the physics of the word increasingly turn towards the porous; it's not hacking by one in relation to the other, but the culture hacked itself, self-hacked, hacking resonance and harmonics, the hacking of the hacked (already opened up by O'Reilly's series); in other words, no privacy, no security, the interweaving of infiltration and filtration.

. the Plasma neutral

and the plasmatic world, world of the Plasmatics, plasma as standard states of matter, (un)stated matter, hacking software hacked to soft hacking, absolute loss of information, fast-forward thought and its loss.

. momentary negations  $x^{\sim}x \rightarrow 0(x)$

the null set relative to x-semantics, thus neither x nor not-x but x-sememe, negation carried through to the other

as x and not-x are venn-separated by inscription relative to (x, not-x), but x-semantics/sememe "has something to do with it" - so we consider porosity as those state which "have something to do with things" or with the configuration, constructibility of things or entities, see

<http://www.asondheim.org/statepositive.png>

<http://www.asondheim.org/statenegative.jpg>

. palimpsest and interweavings gatherings

beginning thinking about soft-weavings.

. around subterranean tokens the Wager of the devolution of the natural code

which is also the waver of the world strewn with entities, in constant states of withdrawal, maintenance and cleansing

. here against the waver-Wager is where words begin to fail, so does perceptual organization, some sort of phenomenology (codework breaking, or the slough of the symbol

. symbolic slough

organization of difference is the origin of institutionalization, non-deferral

—

[↑ Contents](#)

535. **Steve Dalachinsky**

***Re: Sketches of a Mystery White bwai***

Wed 29 Sep 2004

---

isaq thanks for sketches pc and black american in paris

when in paris in 2001 i visited pere lechaise and among other grave visited  
wright's stone where his ashes were laid 52 refers to his age which is what i  
calculated from the headstone the stone was neglected i brushed away the cob-  
web and "stole" (stold) a paper flower from a nearby "plot" and placed it on his..

here's how i felt

richard wright

stuck in the

corner

by

the staircase

in black face & gold letters

with cobwebs

52 yrs. an exiled native son

oh black boy i place a paper flower bside your square.

steve

[↑ Contents](#)

536. **Steve Dalachinsky**

***Fw: Re: a little offensive about the poetry project***

Wed 29 Sep 2004

---

i thank you all for your input and, believe it or not, your support of po-project  
and in a broad sense of me - i think some of what i said in reaction to ray and  
harry was misconstrued tho i'm not trying to, as harry would say of me,  
"weasel" out of anything yes i'm am a bit under-recognized ( and maybe rightly  
so ) and have no one to blame but myself ( no whining please ) i never partici-  
pated actively in the scene tho it was right under my nose this was just not an  
option for me because i never knew this let's call it SYSTEM existed some of  
the first readings i've ever attended were at the project. i don't feel, as a gen-  
uine whiner who has a rep for complaining, that i whined or dissed, just pre-  
sented some facts as i see them. and sure all oligarchical structures operate  
democratically to some extent ( the the good ole u.s. of a. for instance)

anselm is a great guy as is his brother and both are fine writers

he has tried to keep an open mind and stuck to both his ideals

to present new voices

and to bring back greatest hits to get audiences  
for yes money is needed in order for any organization to survive  
we all work hard at our work and that we work at is POETRY  
or at least one of the things if not the main one is poetry  
tho we feed ourselves by other means &  
in the long run after all, whether anyone sees it or hears it,  
it's the work that counts  
tho getting others to view it is always a fine thing  
when a friend asked me long ago who i write for  
i said me whoever i happen to be at that moment  
and that means YOU  
he was shocked when i said we all have egos and even more so  
want our work to be read for the sake of the work whether it works or  
not  
almost everyone thinks what the do really "rocks" wow first time i've  
used that word  
i would also like you all to know as i previously stated, harry wrote  
his pc  
w/out my knowledge and it was a (squirm squirm ) surprise to me too  
anyway since i/he provoked this please don't get me wrong...  
ny is both a great place for its many presses and venues  
that's why so many folks move here but tho  
there's never enough there can also be too much ( a glut)  
and tho on the surface it seems pleasant to be a part of a scene on any  
level  
competetion is fierce ( tho not so much on the overt due to the games  
and how they are played )  
and "CAREER" is and has become way to important to too many  
they seem to forget it's about the work  
but as i stated previously the person (ality) most times comes before  
the person's work  
hey sure i want a piece of that pie everyone does  
but i want my work to get a bigger piece than i get ( hopefully some of  
it deserves a peak)  
yes we are not mutually exclusive yet we are  
after all didn't someone once say  
i am not what i do -  
this applies to music to painting to plumbing to astrology and astronomy  
the stars                      the stars                      the stars.....

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537. **Harry Nudel**

**autumn**

Wed 29 Sep 2004

---

Brighton: end summer  
in drizzling rain  
wake o' nother hurricane  
  
grey sky greyer sea  
a thin blue lined Klee  
  
mets play twi-light  
double header into nite  
  
ruski ghost babes  
rustle husbands in waves  
  
parachute & cyclone  
mists time close down  
  
bdwlk slick gleam  
sans trapped dream  
  
vodkaded up  
amorosos sup  
  
on thin flame  
summer's blamed  
  
blini  
  cherry or cheese  
gimme  
  what's i needs.....  
  
brighton end...kebab, pepper & fries...drn...

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538. **Alan Sondheim**

***the foundation of the world-class related to fundamental symmetries***

Wed 29 Sep 2004

---

the foundation of the world-class related to fundamental symmetries  
http://www.asondheim.org/informatics.bmp  
what a five-hour render looks like  
the bars are from some fractal/symmetric formulas i discovered  
what can i say it's all for real

---

539. **Craig Allen Conrad**

***Re: a little offensive about the poetry project***

*Wed 29 Sep 2004*

---

when i was a kid i had the most romantic notions about the Poetry Project. having cut my teeth on Notley, Ceravolo, and the like (thanks to a visit from Molly Russakoff to my dirty little redneck town). when i was in college a friend of mine went to Warren Wilson for her MFA in creative writing, and they had a reading at the Project, which i attended. it was the most depressing poetry reading of my life, just awful, so awful that a rather drunk friend of mine who didn't want to go in the first place said, "what the fuck is this, the housewives from the Hamptons!" it was one of those times where you want to demand 2 hours of your life be returned.

it was so sad that it shattered my hopes of what the Project was about.

until recently, that is. since Anselm Berrigan has taken over the Poetry Project has literally COME ALIVE, in every sense! the best sense being the new blood injected.

the only thing "political" about him is to have poets like Carol Mirakove read her political poems from her magnificent new book Occupied.

poets like Peter Culley coming down from Canada to reissue our sense that there are endless new frontiers in poetry to be had.

poets like Greg Fuchs and Frank Sherlock, all this amazing young talent we most likely would NOT have seen several years before.

of course his mother read, why shouldn't she!?

if there's any elder poet MOST interested in recreating their own work from book to book, it's her. and she really, REALLY listens to younger poets, welcomes our thoughts, our poems, generous in her approach to encourage. she's the real thing as far as poets go! and the Poetry Project should be treated like her livingroom because of her generosity, whether her son is in charge or not! she's made it clear more than once that there was a time she was made to feel unwelcome at the Project.

"We didn't feel welcome at the Poetry Project anymore. He writes

a lovely

poem about us as and watching Fred Astaire and Joan Leslie in a less wellknown movie. Can all this be to the point?"

--Alice Notley, from *Mysteries of Small Houses*

all this said, it makes me very happy to go to readings at the Project, something i didn't feel i'd ever feel after my first visits some years ago. Anselm Berrigan has brought an electricity to the place that is undeniable, something you experience and know how, among many things, it is the spirit of Welcome you feel.

the sour grapes of the malcontent have no real gripe here.

CAConrad

<http://phillysound.blogspot.com>

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540. **Karl-Erik Tallmo**

***Re: Re poetry of omission or erasure***

*Wed 29 Sep 2004*

---

I just remembered two other works of this kind.

Swedish writer and critic Peter Cornell, wrote a prose book in 1987 titled "Paradisets vagar" (Roads of Paradise), which consisted of nothing but footnotes. The idea was that this was some sort of treatise where the main text was lost.

And Ibid by Mark Dunn:

<http://indieworkshop.com/books/11/>

/Karl-Erik Tallmo

---

KARL-ERIK TALLMO, poet, writer, artist, journalist

MAGAZINE: <http://art-bin.com>

ARTWORK, WRITINGS etc.: <http://www.nisus.se/tallmo/>

---

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541. **joel s lewis**

***Re: a little offensive about the poetry project***

*Wed 29 Sep 2004*

---

as one of the older farts on this list ( I knw Anselm & Eddie B. since they were-little kids), the complaint about the PoProj exclusivity, cronyism, etc. is not a new one. Actually, it was much fiercer a generation ago, when some people thought there was an actual and real inner circle that convened to decide who got what.

is there someplace out there that is a pure meritocracy? Certainly not in academia, where I know of plenty of wandering adjuncts w/ strong publishing, etc. who are considered damaged goods by folks w/ tenure because they

couldn't land a tenured position at the outset of their careers. And nothing at the Project could the scandals a while back at the Academy of American Poetry, where the chancellors seemed to spend their days handing out huge monetary awards to each other.

As a middle-aged, jersey-based poet, whose f/t job as a social worker precludes much reading going/socializing, I'm well-aware that just "being there" is sometimes just as valuable as "talent". However, the project's history as fairly inclusive organization--perhaps the most inclusive in NYC-- outweighs the natural outcome of normal social interaction

Joel Lewis

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542. **Maria Damon**

***Re: Something Bad Has Begun/Yusuf Islam***

*Wed 29 Sep 2004*

---

aha! meeting with hillary clinton? a democrat? could that be why he was detained? plus, didn't he support the fatwah on salman rushdie?

At 9:12 PM -0500 9/28/04, Lawrence Sawyer wrote:

>Something Bad Has Begun

>(originally published Sep 28, 2004 by the Los Angeles Times)

>

>by Yusuf Islam

>

>I was flying to Nashville last week with my 21-year-old daughter to

>explore some new musical ideas with a record label there.

>Ironically, I was trying to remain low-profile because of the

>speculation that it might have raised in the music world about a

>return of "the Cat." Media attention was the last thing I wanted.

>But it seems God wanted otherwise.

>

>Toward the end of our journey from London to Washington, the plane

>was diverted. The captain announced something about "heavy traffic."

>After landing in Bangor, Maine, six tall, blue-uniformed officers

>boarded and surrounded me and my daughter.

>

>"Is your name Yusuf Islam?" they asked.

>

>"Yes," I confirmed.

>

>"Do you mind coming with us and answering a few questions?"

>

>At that point my heart stopped, and my daughter's face turned  
>aspirin-white. This was the start of the nightmare.

>

>Three FBI agents escorted me away from my daughter and asked me  
>questions. At first, it sounded like they might have me mixed up  
>with somebody else, as they repeated the spelling of my name.

>

>"No. Y-u-s-u-f," I carefully spelled out. The agents looked a bit puzzled.

>

>As they continued asking questions, some of their queries were  
>obviously not related to me, so I thought this must be a matter of  
>simple mistaken identity. Whether it was a mix-up or not remained  
>unclear because they weren't under any obligation to give me a  
>reason; the green visa waiver form I had so neatly filled in earlier  
>had effectively denied me any right to appeal or answers. It was  
>only when an immigration official read out to me a legal reference  
>number that he mentioned some implication with "terrorism" - no  
>further details necessary.

>

>The most upsetting thing was being separated from my daughter for 33  
>hours - not knowing how she was or when and where we might be  
>united. Because my phone was confiscated, I couldn't contact my  
>family.

>

>God almighty! Is this the same planet I'd taken off from? I was  
>devastated. The unbelievable thing is that only two months earlier,  
>I had been having meetings in Washington with top officials from the  
>White House Office of Faith-Based and Community Initiatives to talk  
>about my charity work. Even further back, one month after the attack  
>on the World Trade Center, I was in New York meeting Peter Gabriel  
>and Hillary Rodham Clinton at the World Economic Forum!

>

>Had I changed that much? No. Actually, it's the indiscriminate  
>procedure of profiling that's changed. I am a victim of an unjust  
>and arbitrary system, hastily imposed, that serves only to belittle  
>America's image as a defender of the civil liberties that so many  
>dearly struggled and died for over the centuries.

>

>Need I say that any form of terrorism or violence is the antithesis  
>of everything I love and stand for? Anyone who knows me will attest  
>to this. I have spent my life in the search for peace and

>understanding, and that was mirrored clearly in my music. Since  
>becoming a Muslim, I have devoted my life to education, charity and  
>helping children around the world.  
>  
>Consistently I have condemned the attacks of 9/11, stating that the  
>slaughter of innocents, the taking of hostages and coldblooded  
>killing of women and children have nothing do with the teachings of  
>Islam. I've openly and publicly repudiated the actions of groups  
>that resort to such acts of inhumanity - whatever their names. Any  
>allegations to the contrary are fabricated. The Koran equates the  
>murder of one innocent person with the murder of all of humanity.  
>  
>Ever since I embraced Islam in 1977, people have regularly tried to  
>link me with things I have nothing to do with. Take the Salman  
>Rushdie case as an example, or the regurgitating of the accusation  
>that I support groups like Hamas.  
>  
>I am a man of peace, and I denounce all forms of terrorism and  
>injustice; it is simply outrageous for anyone to suggest otherwise.  
>The fact that I have sympathy for ordinary people in the world who  
>are suffering from occupation, tyranny, poverty or war is human and  
>has nothing to do with politics or terrorism.  
>  
>Thank God my daughter and I were relieved of our ordeal and  
>delivered home safely. I also thank all those who prayed for me and  
>supported me through this dark episode; I have never harbored any  
>ill will toward people of God's great Earth anywhere - and wish the  
>reverse was also true.  
>  
>(Yusuf Islam, the singer formerly known as Cat Stevens, was deported  
>to Britain last week after being refused entry into the United  
>States.)

--

[↑ Contents](#)

### 543. **Harry Nudel**

**mo po**

Wed 29 Sep 2004

---

'midst the sturm und drang...

ya kinda missed the point.....

no matter how nice A. Berrigan is or isn't...  
the po project needs...  
rappers..academics...hamptons house wives...H.S.  
Eng Teachers...affirmative action babies...wandering  
jews...sons & mothers & husbands of famuz pos..  
infamuz & etc....haikuists... my aunt Lola...pageant  
press poets...& hollywood versifiers...to survive...  
it's a PUBLIC project..  
not a Cosa Nostra waiting for indictment...  
drn....

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544. **Ishaq**  
***Re: Sketches of a Mystery White bwai***  
*Wed 29 Sep 2004*

---

peace

respects on the props and the pimps.

as for Wright, the amerikkkan propaganda is to play down the respect offered to wright, outside of the plantation, as a writer. Wright's place in a tomb, only for great french literary figures, has been dismissed infavour of it's location which is under the staires along side with other famous french artists and genius exiles.

wright's mission did not fail:

wright achieved a goal, not usually experienced by black authors, even in these days, he was not a novelty or a token or a typing monkey to be placed in a (st)cage to do tricks for the collection of minstrel show fanatics (come pimps calling themselves publishers) who don't share his pigmentation and can't Cee the texture or feel the tone B.U.T. only tap and clap along in ignorance... a pigmentation aka a flava and texte which the writing communities transform into a curse...richard wright had become an author and in his death, despite the far reaching hands of the haters of amerikkka who crack the whip in the publishing field he escaped form from, he was honoured in "another country" for his work and efforts.

...and to this day it is still played down in amerikkka

he will always be their boy...their black boy

to the world he is an author

peace

Steve Dalachinsky wrote:

*isaq thanks for sketches pc and black american in paris*

*when in paris in 2001 i visited pere lechaise and among other grave  
visited wright's stone where his ashes were laid 52 refers to his  
age which is what i calculated from the headstone  
the stone was neglected i brushed away the cobweb and "stole" (stold) a  
paper flower from a nearby "plot" and placed it on his..*

*here's how i felt*

*richard wright*

*stuck in the  
corner*

*by  
the staircase*

*in black face & gold letters*

*with cobwebs*

*52 yrs. an exiled native son*

*oh black boy i place a paper flower bside your square.*

*steve*

--

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{\rtf1\mac\ansicpg10000\cocoartf102
{\fonttbl{\f0\fswiss\fcharset77 Helvetica;}
{\colortbl;\red255\green255\blue255;}
\margl1440\margr1440\vieww9000\viewh9000\viewkind0
\pard\tx560\tx1120\tx1680\tx2240\tx2800\tx3360\tx3920\tx4480\tx5040\tx5600\
tx6160\tx6720\ql\qnatural
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Stay Strong\
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"Be a friend to the oppressed and an enemy to the oppressor" \
```

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--Imam Ali Ibn Abu Talib (as)\
```

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\
"This mathematical rhythmatrical mechanism enhances my wisdom\
of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam"\
--HellRazah\
\
"It's not too good to stay in a white man's country too long"\
--Mutabartuka\
\
"Everyday is Ashura and every land is Kerbala"\
-Imam Ja'far Sadiq\
\
http://resist.ca/story/2004/7/27/202911/746\
\
http://www.sleepybrain.net/vanilla.html\
\
http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date\
\
http://www.lowliferecords.co.uk\
\
}
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545. **Ishaq**

***~Omnipresent Record -- New Artist Showcase Additions ~ Hoppin n Groovin n Spoken***

Wed 29 Sep 2004

---

Peace All,

I'd like to announce a few new Artist Showcase additions. Those into poetry and experimental electronica will want to check "Unner Stated" out. "Unner Stated" is by Hurricane Angel and features Lord Patch. Lord Patch is a dub poet from Victoria, British Columbia, Canada. He has published respectable Literary works as well. "Soul Of Hip Hop" and "Bluekron" have also posted a few new cuts. Remember the Artist Showcase is self-published. So if you're an Artist, come shed some light on your own work!! ((Global Love))

~ Omnipresent Records ~

Website: <http://www.OmnipresentRecords.com>

E-mail: [REDACTED]

New York, U.S.A.

'The Awakening', by Bluekron77

<[http://omnipresentrecords.com/Bluekron77/?media\\_id=28](http://omnipresentrecords.com/Bluekron77/?media_id=28)>

Focus You Mental First

eternal entity

Productions alternative hip hop

'Soul Of Hip Hop', by Soul Of Hip Hop

<[http://omnipresentrecords.com/soulofhiphop/?media\\_id=21](http://omnipresentrecords.com/soulofhiphop/?media_id=21)> Soul Of Hip Hop  
is music production team. independent

Groove We have over 100 songs. Our music is Funk and Jazz with a Hip Hop  
Kick.

'Unner Stated', by Hurricane Angel w/ Lord Patch

<[http://omnipresentrecords.com/ishaq/?media\\_id=8](http://omnipresentrecords.com/ishaq/?media_id=8)>

NYC poet and musician Hurricane Angel international harvester

music Hip Hop Poetics

(aka Jonathan Cox) w/ guest vocalist

like -pictured left- Lord Patch

(aka Lawrence Ytzhak Braithwaite)

\_\_\_\

Stay Strong\

\

"Be a friend to the oppressed and an enemy to the oppressor" \

--Imam Ali Ibn Abu Talib (as)\

\

"This mathematical rhythmical mechanism enhances my wisdom\

of Islam, keeps me calm from doing you harm, when I attack, it's Vietnam"\

--HellRazah\

\

"It's not too good to stay in a white man's country too long"\

--Mutabartuka\

\

"Everyday is Ashura and every land is Kerbala"\

-Imam Ja'far Sadiq\

\

<http://resist.ca/story/2004/7/27/202911/746>\

\

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

\

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

\

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

\

}

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546. **Joe Brennan**

***Check out The Assassinated Press***

*Wed 29 Sep 2004*

---

Click here: The Assassinated Press

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

Three Generations In The Fossil Fuel Business Makes Bush Family Suspect In Recent Rash Of Hurricanes: Fla. Hot Meal Franchise Is Biggest in FEMA's History; Meals Outsourced To Halliburton: Halliburton/Kellogg Brown And Root Owned Home Repo Inc. Sweeping Through Florida Buying Up Distressed Properties For Pennies On The Dollar: Department Of Commerce Seeking To Sell Florida For Scrap; China, Albania, Lockheed/Martin Show Interest:

By DUBORYA HUSTLINGS

Assassinated Press National Writer

September 28, 2004

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547. **Herb Levy**

***Re: mo po***

*Wed 29 Sep 2004*

---

*'midst the sturm und drang...*

*ya kinda missed the point.....*

*no matter how nice A. Berrigan is or isn't...*

*the po project needs...*

*rappers...academics...hamptons house wives...H.S.  
Eng Teachers...affirmative action babies...wandering  
jews...sons & mothers & husbands of famuz pos..  
infamuz & etc....haikuists... my aunt Lola...pageant  
press poets...& hollywood versifiers...to survive...*

*it's a PUBLIC project..*

*not a Cosa Nostra waiting for indictment...*

*drn....*

While it may be true that the folks responding to your earlier raising of issues about the Poetry Project misread your point, it's nearly exactly NOT true that a non-profit arts organization receiving public funding MUST present any work offered to them by the public. I don't know specifically how the Poetry Project is organized and I think I've only been to a reading there once. I don't live in NYC, but I've worked for a lot of non-profit organizations & the system is the same for all non-profits.

A non-profit organization has a mission statement approved by its board of directors. It develops programming to serve that mission, again approved by the board. It applies for public support for specific programs by which it tries to serve this mission. If it receives public funding for these programs and does what it says it was going to do in the application for this support, then the organization has fulfilled its obligations for the public funding.

The Poetry Project is no more or less of a public institution than the reading series at the YMHA or for that matter, the Metropolitan Museum of Art or the NY Philharmonic Orchestra, all of which receive public funding.

Just because the Met receives public funding the curators don't have to show visual art by

*rappers...academics...hamptons house wives...H.S.  
Eng Teachers...affirmative action babies...wandering  
jews...sons & mothers & husbands of famuz pos..  
infamuz & etc....haikuists... my aunt Lola...pageant  
press poets...& hollywood versifiers...to survive...*

Just because the NY Phil receives public support they don't have to perform music composed by

*rappers...academics...hamptons house wives...H.S.  
Eng Teachers...affirmative action babies...wandering  
jews...sons & mothers & husbands of famuz pos..  
infamuz & etc....haikuists... my aunt Lola...pageant  
press poets...& hollywood versifiers...to survive...*

The Poetry Project may seem to be more public somehow because it's folksier and downtown and has a particular history or whatever, but the standards for public support are exactly the same as they are for the Metropolitan Museum or the NY Philharmonic. It's got a mission, it's got a board, and if the board approves the mission and approves of how the organization is fulfilling the mission, and if the public agencies approve applications for projects and are satisfied that the projects are completed as initially described, then the organization is doing what it should be doing.

No non-profit serves all constituencies. If the board and staff of the Poetry Project don't have a problem with how they're implementing the mission and

policies of the organization, you can complain and you can try to lobby the current board and/or try to get new members on the board who agree with you. You can try to lobby public agencies that support the organization, but if an organization is doing what it says it will do in its application for support it is very, VERY rare that a governmental entity will find any fault with the organization.

Realistically, the best way to protest how you think an organization is serving the public would be to start another organization that does things differently.

But that'd be a lot harder than complaining.

Bests,

Herb

--

Herb Levy

P O Box 9369

Fort Worth, TX 76147



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548. **Joel Bettridge**

***Adrienne Rich at Yale University***

*Wed 29 Sep 2004*

---

Please join us for a poetry reading by Adrienne Rich tomorrow, Thursday, September 30, 4 pm at Battell Chapel (corner of College and Elm Streets, New Haven, CT). This event is free and open to the public on a first come, first served basis. For additional information about the Yale Collection of American Literature Reading Series at Beinecke Rare Book and Manuscript Library please contact Nancy Kuhl at

 or .

Feminist poet and thinker Adrienne Rich is the author of more than fifteen volumes of poetry, including *The School Among the Ruins* (September 2004), *Dark Fields of the Republic: Poems 1991-1995*, and *The Fact of a Doorframe: Selected Poems 1950-2001*, and several books of prose, including *Of Woman Born: Motherhood as Experience and Institution*, *What is Found There: Notebooks on Poetry and Politics*, and *Arts of the Possible: Essays & Conversation*. One of America's most celebrated poets, Rich has received the Lannan

Foundation Lifetime Achievement Award, the Ruth Lilly Poetry Prize, the Common Wealth Award in Literature, the National Book Award, the Wallace Stevens Award, and the Bollingen Prize for Poetry.

More information about Adrienne Rich and examples of her work can be found online:

<http://www.poets.org/poets/poets.cfm?45442B7C000C0305>

[http://www.english.uiuc.edu/maps/poets/m\\_r/rich/rich.htm](http://www.english.uiuc.edu/maps/poets/m_r/rich/rich.htm)

[http://www.english.uiuc.edu/maps/poets/m\\_r/rich/online\\_poems.htm](http://www.english.uiuc.edu/maps/poets/m_r/rich/online_poems.htm)

[http://www.americanpoems.com/poets/adrienne\\_rich](http://www.americanpoems.com/poets/adrienne_rich)

Nancy Kuhl

Assistant Curator, The Yale Collection of American Literature

The Beinecke Rare Book and Manuscript Library

Yale University

121 Wall Street

P.O. Box 208240

New Haven, CT 06520-8240

Phone: [REDACTED]

Fax: [REDACTED]

---

Do you Yahoo!?

New and Improved Yahoo! Mail - Send 10MB messages!

[http://promotions.yahoo.com/new\\_mail](http://promotions.yahoo.com/new_mail)

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549. **Joe Amato**

***Lake Forest College readings...***

*Wed 29 Sep 2004*

---

hey folks---i know it's during the first presidential debate (which we'll be recording ourselves), but kass and i will be at lake forest college tomorrow evening, where kass will be discussing her book... love to meet anyone in the area...

full sked of readings appended below...

best,

joe

-----

On the Run Creative Writing Lecture Series, Lake Forest College, Lake Forest, IL, Free and open to the public.

Kass Fleisher, discussing The Bear River Massacre and the Making of History  
September 30, 7:00, Meyer Auditorium, Hotchkiss Hall

Tom Pickard, poetry reading  
November 11, 7:00, Meyer Auditorium, Hotchkiss Hall

Paul D. Miller/DJ Spooky, rhythm science  
November 16, 8:00 Reid Chapel

Steve Tomasula (Notre Dame) and Anthony Elms (WhiteWalls Press) December  
1, Meyer Auditorium; 4:00 panel discussion; 8:00 Tomasula reading prose

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550. **charles alexander**

***Re: mo po***

*Wed 29 Sep 2004*

---

I disagree. Not every "public" project has to appeal to "all" of the public. Locally, in Tucson, that would mean that mariachi festivals and avant-garde music series and Kwanzaa projects and Native American youth writing projects would all have to attract a widely inclusive public, even the same widely inclusive public. It just doesn't work that way. Rather, it's up to those who spend the public dollars to insure that all of the public funding, in total, goes to projects that together have the kind of wide appeal you are talking about. Niche organizations, serving the needs of defined and limited communities, are perfectly fine as recipients of public monies. This doesn't mean, of course, that they shouldn't always be seeking ways of appealing to more people, but they really don't need to reach "everyone" or anything close to that. If they did, every poetry project would end up being alike. I'd rather have the Po Project define for itself what it wants and needs to do, what it does best, and how to do those things, and how to present their case for the merits of publicly funding them -- and let the various funders decide if they are worthy of such public funding.

(just after writing this I saw Herb Levy's excellent post about how nonprofit organizations work -- thanks, Herb!)

Charles

At 09:53 AM 9/29/2004 -0400, you wrote:

>'midst the sturm und drang...

>

>ya kinda missed the point.....

>

>no matter how nice A. Berrigan is or isn't...

>

>the po project needs...

>  
>rappers..academics...hamptons house wives...H.S.  
>Eng Teachers...affirmative action babies...wandering  
>jews...sons & mothers & husbands of famuz pos..  
>infamuz & etc....haikuists... my aunt Lola...pageant  
>press poets...& hollywood versifiers...to survive...  
>  
>  
>it's a PUBLIC project..  
>  
>not a Cosa Nostra waiting for indictment...  
>  
>drn....

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551. **Anslem Berrigan**  
**(no subject)**

Wed 29 Sep 2004

---

Hi all,

The Poetry Project will be getting about ten percent of its income this year from public funds. Last year that figure was closer to twenty percent, twenty-two percent. The rest comes in through membership, admissions, workshop tuitions, donations, private foundations, fundraisers and occasional sales.

Total foundation money, public and private this year figures to cover about twenty-five-thirty percent of the Project's total costs, unless something unexpected comes through.

love,

the nepotist

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552. **David A. Kirschenbaum**  
***Re: a little offensive about the poetry project***

Wed 29 Sep 2004

---

hi CA and all,

i've been trying to steer clear of this thread, but I noticed in CA's post the following passage about going to a poproj reading in the past:

"it was so sad that it shattered my hopes of what the Project was about.

"until recently, that is. since Anselm Berrigan has taken over the Poetry Project has literally COME ALIVE, in every sense! the best sense being the new blood injected."

now unless i'm wrong here, and if i am, apologies CA, the reading that "shattered your hopes of what the Project was about" probably took place while ed friedman was in charge of the poetry project. first off, when you disparage any institution based upon one event it just isn't an accurate conclusion.

but to make it like anselm took a broken down arts organization and reinvented it just isn't the case. just off the top of my head, under ed the poproj over the past decade saw curators like rachel levitsky, wanda phipps, tracie morris, mitch highfill, regie cabico, and joanna fuhrman, to name just a few. hell, anselm was a curator under ed, too. i think these are all people who'd feel as welcome curating under the old project as under the new, don't you?

as ever,  
david

--

David A. Kirschenbaum, editor and publisher  
Boog City  
330 W.28th St., Suite 6H  
NY, NY 10001-4754  
T: (212) 842-BOOG (2664)  
F: [REDACTED]  
www.boogcity.com

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553. **Vernon Frazer**

***Re: Announcement: Michelle Reeves***

*Wed 29 Sep 2004*

---

| John

I'm sad to hear this news. Michelle and I had a brief coorepndnce. She was in-  
tested in my work as a result of your showing it to her. Can you tell me what  
happened to her?

Sincerely,

Vernon

> From: John Lowther <[REDACTED]>  
> Date: 2004/09/27 Mon PM 03:42:47 EDT  
> To: [REDACTED]  
> Subject: Announcement: Michelle Reeves  
>

> [Sent by John Lowther on behalf Zac Denton]  
>  
> It is with great sadness that I announce the death of Michelle Reeves.  
> Some of you may know her from these listservs or may have known her in  
> person. She died on September, 26 while in Florida, visiting her  
> grandparents with her father.  
>  
> In Atlanta she was a student, where her fascination with writing and  
> the English language helped guide her studies. She had also been  
> active as a poet in the city, within the past couple of years. She  
> was a very socially and politically conscious person, giving much of  
> her energy to help combat political injustices and  
> oppression. She participated in activities for peace (and other issues)  
> not only in Atlanta, but in D.C. and New York City as well.  
>  
> Above all, she was a loving sister, daughter, and friend, and she will  
> be greatly missed by those who knew her.  
>  
> Funeral or memorial service times and locations are unknown at the  
> moment. Please check the Atlanta papers, or call or email Zac Denton  
> for information. [REDACTED] , [REDACTED]  
>

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#### 554. **Allen Bramhall**

##### ***exciting blog opportunity!!!***

*Wed 29 Sep 2004*

---

my blog, Tributary, ici: [www.tribute-airy.blogspot.com](http://www.tribute-airy.blogspot.com). as an added incentive to secure Poetics list members into my writing domain, I have instituted a new and exciting program. in short, I plan to write about EACH AND EVERY ONE OF YOU. and not just platitudinal creampuffs, but discerning, useful commentary that will help (in my small way) to show the world that you are every bit as interesting as you think you are. it's true, isn't it? it is so with me. so keep checking out Tributary often (I recommend three times a day, for that crucial comment centering on you could happen at ANY TIME!!!).

my other blog is at [www.Rocketsandsentries.blogspot.com](http://www.Rocketsandsentries.blogspot.com). it is just poetry and will not, alas, mention you. still...

yours terrifically, Allen Bramhall

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555. **charles alexander**  
***new & recent books***

*Wed 29 Sep 2004*

---

BRAND NEW FROM CHAX PRESS

Two hand-sewn chapbooks (we're still sewing copies, with vibrant red binder's thread, but we're ready to fill orders). Please send order and payment to:

Chax Press

101 W. Sixth St., no. 6

Tucson, AZ 85701-1000

If you're paying full price and are in domestic USA, and you're OK with "media mail" shipping, then you don't need to add anything for postage. If you need Priority Mail's 2 to 3-day service in US, then add \$4 shipping/handling. If you want UPS or other shipping or if you're outside of the domestic USA, then please inquire via email to <[REDACTED]>.

These books can also be ordered at Small Press Distribution <<http://www.spdbooks.org>>, but possibly not for a little while. We'll be sending copies to SPD at the end of this week, so it may take a few days to get into their system.

Thanks,

Charles

1.

Nick Piombino, HEGELIAN HONEYMOON \$10

6.5 inches tall by 4.625 inches wide, 24 pages

Explosive and very timely haiku. Politically loaded. Poetically charged.

Many of these poems first appeared on the Poetics List.

Gas Surplus

Warmed over  
thoughts

are like  
fast food

easy to  
swallow

hard to  
digest

2.

Jerome Rothenberg, A BOOK OF CONCEALMENTS \$15

10.5 inches tall x 4.5 inches wide, 32 pages  
from the "Author's Note" that appears in the book:

" . . .intimation . . . of an imagined world embedded in the real one. The writing of these poems at a time of new wars & new dissimulations — a notable change since the writing of A Book of Witness — is another circumstance not to be ignored.

1

A Baser Death

A man walks  
where a flower  
grows  
& picks it  
with his teeth.  
For days it dangles  
from his lips,  
a face without  
a skull,  
a twisted wire.  
A hand slides under his shirt.  
Candidly  
the man talks  
to the wind.  
We are a malcontent  
& thoughtless  
people. Now we learn  
to freeze,  
who once had cast away the sun  
& would not bend.  
A man who trades a flower  
for a tongue  
will learn to speak in  
rhymes. His breath  
will not outlast  
his smile  
& he will die  
a baser death  
than those he thwarts.

In addition, we have the following recent books, all perfect-bound trade paperbacks, still available from us or from SPD.

TV Eye, by Todd Baron, 96 pages, \$16

While Sleeping, by Bill Lavender, 120 pages, \$15

A-Reading Spicer, by Beverly Dahlen, 40 pages, \$12

And one recent book which at this time can only be ordered from SPD -- by year's end we anticipate a second printing with the book available again from Chax Press. Slowly but Dearly, by Norman Fischer, 114 pages, \$16

Chax Press

<http://chax.org>



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## 556. **Stephen Vincent**

### **Public Funding**

Wed 29 Sep 2004

The biggest thing we have to fear is four more years of George Bush 100% publicly funded. Let's reduce it to Zero. Public Arts funding - given the hellishly wonderful Bush led deficit - may or may not follow. But at least something besides the increasingly sure prospects of a totally encompassing Hell may follow. In either case poetry is going to have to do a lot of hard work.

Fight the impending sense of sadness (outrage, etc.) Don't let suspect polls pollute the public desire to vote. Encourage, insist that John Kerry put the peddle to the metal.

Stephen V

*Hi all,*

*The Poetry Project will be getting about ten percent of its income this year from public funds. Last year that figure was closer to twenty percent, twenty-two percent. The rest comes in through membership, admissions, workshop tuitions, donations, private foundations, fundraisers and occasional sales.*

*Total foundation money, public and private this year figures to cover about twenty-five-thirty percent of the Project's total costs, unless something unexpected comes through.*

*love,*

*the nepotist*

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November 3rd

5:15 pm

Rapaporte Treasure Hall.

Both readings are sponsored by the Dafna Zamarripa-Gesundheit fund, and the Library Cafe Series, and are free and open to the public.

Robert Creeley, one of America's greatest living poets and author of more than 60 volumes, will read from his work and discuss his collaboration with painter, Francesco Clemente. Nov. 17 7:00 pm The Lois Foster Wing, The Rose Art Museum

Admission is 3\$ and open to the public

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559. **cris cheek**

**(no subject)**

*Wed 29 Sep 2004*

---

HI Anselm,

that's a big up to the Po Pro:

without knowing all of the details it does seem like a signal achievement and one which others could do well to take as bordering on exemplary, not the subject of an abject carp.

love and love

cris

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560. **furniture\_press**

**Re: Public Funding**

*Wed 29 Sep 2004*

---

hey, let's go back to photocopied zines! anyone with free copying privileges? if we get 4 more years, please forward me all mss and i will provide fast and courteous service for my po friends in need.

fuck public funding for now. ain't we got friends with copiers and printers? ain't we got vegetable dyes? AHEM!

you can count on me

chris

--

---

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561. **Hugh Steinberg**

***Re: a little offensive about the poetry project***

*Wed 29 Sep 2004*

---

--- joel s lewis <[REDACTED]> wrote:

> at the Academy of American Poetry, where the chancellors  
> seemed to psend their >days handing out hugh monetray awards

I only wish,

hugh steinberg

---

Do you Yahoo!?

Declare Yourself - Register online to vote today!

<http://vote.yahoo.com>

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562. **Rob McLennan**

***Re: Public Funding***

*Wed 29 Sep 2004*

---

im all for that. heck, ive been doing that since 1993! ive never asked  
for funding for my little publishing ventures, & probably never will.

rob

>

>hey, let's go back to photocopied zines! anyone with free copying privileges? if  
we get 4 more years, please forward me all mss and i will provide fast and cour-  
tious service for my po friends in need.

>

>fuck public funding for now. ain't we got friends with copiers and printers?  
ain't we got vegetable dyes? AHEM!

>

>you can count on me

>

>

>chris

>--

>

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>

>

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord.,SPAN-O + ottawa small press fair ...9th coll'n - what's left (Talon) ...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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563. **Jane Sprague**

***Re: Public Funding***

*Wed 29 Sep 2004*

---

Rob, Christophe, All:

There is also the fact that public monies exist for public usage. You don't necessarily need non-profit status to procure public funds. Poets & Writers (in NYC) provides funds to support readings, etc. NYFA (New York Foundation for the Arts) provides funds directly to artists; poetry is one of the funded categories this year and so-- if you live in NYS, consider applying. The deadline is soon. Check the NYFA website for details.

The other piece about public funds that is worth considering is: at the non-profit level, local funder level, most grant applications are reviewed by a "panel review" process. While this process aims to be fair, in my experience working with agencies funded by NYSCA (New York State Council on the Arts) the grant apps are approved or denied by a panel process hindered by the totally subjective opinion of each individual panelist in regard to how they read and "appreciate" work. The individual panelist comes complete with their own aesthetic sensibilities (or lack thereof) and, in terms of Lit., basically reads the entries and decides who they 'like' in relation to the other applicants. The pile. Some work samples are 'stronger' than others but some of this 'like' sits solely on the fulcrum of your particular aesthetic bent.

If you want to be a part of this process, an agent of change, an advocate for other than mainstream marketplace poetry, I encourage you to participate in this process; entry into the game is pretty easy, feel free to b/c me for specifics.

Long and short of it, I've sat upon many panels and was usually the lone advocate for what I noticed 'going on' in someone's work. I.e., the lone reader who got totally excited by some people's work and then had to listen to it be sacked by the group. During one of these events, I was the lone voice for poetry--another panelist argued that we should fund the fiction entries over the poetry entries because poetry was "so easy, I mean..writing a novel is SO much WORK." This is a direct quote. When I did speak up, (since the panel process is built on consensus) some people/panelists were able to at least see the strengths in an innovative or experiential work sample even if it wasn't something they 'liked'. In several cases, these people were funded or at least put into the 'maybe' pile (instead of the 'NO WAY' pile) because works engaging new, alternate, whatever formal choices had an advocate or someone to provide a context: me.

I think the grantmaking system is a joke in many instances, it has very little to do with how "good" or "bad" your work is or you are--it can be pretty arbitrary, this goes for foundation grantmaking, too. And there are many many reasons for this, not just what I've outlined above. But if you get involved....you can be part of making it more inclusive, not seriously tilted toward pretty vanilla "popular verse culture" work. I'm sure panels in NYC are more diverse, but in the great big rest of New York state (with the exception of perhaps Buffalo), this was definitely not the case.

I've been part of the grantmaking (and getting) machine for years, in different ways. If you want change--get involved! Speak up! We are writers....no?

Finally, (I wasn't even going to speak up on this one because I found the criticism to be so outrageous)---Anselm rocks. The Poetry Project rocks. They, too, have to contend with fighting for funds in our Billy Collins poetry culture. The situation in NYS was seriously sacked because of public funds being severely slashed to clean up NYC after 9/11. Pataki raped the already skinny arts coffer. Raped education funding too. Better for the Po Project to hustle and persist than fold as many other arts organizations, particularly in the field of arts projects for the public schools.

Sure, you can do it on your own, but you are also part of the "public." The funds exist for everyone's potential use. Critique is easy. Guerrilla cultural working is not. Mining the grantmakers cabinet for treasure is everyone's right in our flimsy so-called 'democracy.'

Bravo to Anselm and everyone at the Poetry Project for the extremely difficult work of staying afloat, fiscally solvent, vital. It would be an entirely different (and very sad) conversation in the past tense. Fortunately for all of "us", including the great wide swath of public who has yet to even hear of this work...fortunately for all of us the thing still exists for scrutiny, celebration, or ridiculous complaints.

In light of this recent flap, I plan to send as big of a check as I am able to the Poetry Project. Something others on this list might consider doing. To tithe is a truly tangible thank you.

Ciao,

Jane

[↑ Contents](#)

564. **Don Lee**

***Re: Public Funding***

*Wed 29 Sep 2004*

---

amen to photocopy privileges!!!!!!!!!!

*From: furniture\_press <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: Re: Public Funding  
Date: Wed, 29 Sep 2004 14:22:17 -0500*

*hey, let's go back to photocopied zines! anyone with free copying privileges? if we get 4 more years, please forward me all mss and i will provide fast and courtious service for my po friends in need.*

*fuck public funding for now. ain't we got friends with copiers and printers? ain't we got vegetable dyes? AHEM!*

*you can count on me*

*chris*

*--*

---

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Check out our value-added Premium features, such as a 1 GB mailbox for just US\$9.95 per year!*

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---

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character, not of his literary pedigree, his position at the Poetry Project, or his abilities as a poet, all reasonable sources of jealousy and easy targets for unreasonable and unreasoned attacks.

That said, this pointless rant reveals an alarming ignorance of what a job like Anselm's entails. Like most arts administrators, he spends the majority of his working hours wondering how he is going to cover the next payroll, the next electric bill, the next issue of the newsletter. He writes letters, he writes grants, he makes phone calls. He goes to board meetings and staff meetings. He writes more letters, more grants, and makes more phone calls. He worries. A lot.

If he thinks at all about who's reading on a given night, it's only because he takes pleasure in going to readings and wonders whether or not he can make it, and weighs that against his desire to go home and not think about the Poetry Project for a few hours. It's not his job to cater to the desires of every poet who wants to read to an audience. It's his job to make sure the money is there to have a reading series in the first place.

To make being at the center of the poetry scene even more enviable, every poet in town analyzes his every move. Each one he -- or, most likely, the current curator of the reading series -- includes in the schedule is seen by a hundred other poets as an exclusion of them or worse, as a malicious public denial of their genius. Or, in this case, as nepotism.

Then he goes home and tries to pursue his real career as a poet, which, he discovers, has little if anything to do with his day job, despite their proximity.

Meantime, all of his funders, public and private, annually reconsider whether or not the city even needs another literary organization.

I am sure he's losing more sleep about that than he is about this thread.

Kudos, Anselm.

---

Sent via the Killer-WebMail system at mail.justbuffalo.org

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567. **rachel loden**  
***new email address & a question***

*Wed 29 Sep 2004*

---

Kindly note my new email address: [REDACTED]

Thanks. Please permanently delete [REDACTED] from your address books. It's under heavy spam bombardment and about to be deep-sixed.

Please note as well that in an effort to avoid spam-burial, I've been forced to use various filters. Unfortunately these often malfunction, misfiling and deleting the wrong things.

So if you write to me and don't hear back, please write again.

Snail address and phone remain the same.

Thanks all,  
Rachel Loden

P.S. Does anyone know how to put an email link on a website without spammers harvesting the email address?

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568. **Lawrence Sawyer**

***Re: a little offensive about the poetry project***

*Wed 29 Sep 2004*

---

Let's face it...anyone who reads the Buff po list is an academic in a certain sense, right...meaning you're not of the street and use a computer fairly regularly...easy to forget that the majority of the population of this planet is living in a ditch...but wait a minute even the 'nonacademic' heroes of yesteryear became academic in later years, right? you have to pay those bills...the fact of the matter...most all art in the U.S. is forced to feed at the green trough to survive (and someone told me the other day that NEA now falls under the umbrella of Homeland Security, is that even true?)...the real nonacademics in my mind were those that burnt out and died for it...Japanese surrealists were locked up by 'thought police' ...the mere act of creating absurd images was suspect and decadent...but even that enfant terrible image of the stereotypical loner poet...has been tainted by the pop culture machine...who are the nonconformists now? an organic farmer from a family of accountants? vice versa?...the question itself is faulty, I guess..the unacknowledged legislators of the world seem fairly acknowledged now...some do anyway...can't fault New York City for being...can't compare it to San Francisco, Chicago or any other city...I agree that folks need to generate their own readings series, publications, sites, tho...somebody overheard in convo..."my whole goddamned life is a poetry project"

what's to stop anyone from publishing anything? the Po Project is an icon, but I don't have some romantic idea of it...I've read thousands of submissions and have mainly sustained my publishing venture via the Internet...in that sense it doesn't matter anymore where you hail from...re: submissions I do admit that the quality level, of course, isn't always there, but it'd be the same if I read the slush pile for the Paris Review...it is funny though how those certain addresses have that luster, right? somebody from fairborn, ohio versus somebody from

NYC...I'm personally glad to see people such as Dana Ward reading alongside others who may be more recognizable regulars to that scene...bravo...at some point bring on the next generation...they have to make their own mistakes...Chicago has a vibrant reading scene and publications with writing as good to be found anywhere...as Mr. Bianchi will attest

LS

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569. **Lawrence Upton**

***Re: a little offensive about the poetry project***

*Wed 29 Sep 2004*

---

OK. I'm facing it, but I don't see what you see

that's stretching the meaning of "academic" beyond the limit

classifying people as "academic" because they read the Buff po list and then using the word "academic" when you mean "readers of the Buff po list" is a bit off

I am put in mind of market surveys where saying "I don't accept the terms of your question" gets you classified "don't know"

L

(disacademic)

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

From: "Lawrence Sawyer" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, September 30, 2004 3:10 AM

Subject: Re: a little offensive about the poetry project

*Let's face it...anyone who reads the Buff po list is an academic in a certain sense, right...meaning you're not of the street and use a computer fairly regularly*

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570. **Jerrold Shiroma [ duration press ]**

***Re: a little offensive about the poetry project***

*Wed 29 Sep 2004*

---

not of the street? i'm a bit confused as to what you're getting at...

do we have to start flashing our 'street cred' in order to not be considered an 'academic'? if so, i've got a laundry list of 'of the street' things i can show you...

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

From: "Lawrence Sawyer" <[REDACTED]>

To: <[REDACTED]>  
Sent: Thursday, September 30, 2004 3:10 AM  
Subject: Re: a little offensive about the poetry project

*Let's face it...anyone who reads the Buff po list is an academic in a certain sense, right...meaning you're not of the street and use a computer fairly regularly*

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571. **derekrogerson**  
**Re: new email address & a question**  
Wed 29 Sep 2004

---

P.S. Does anyone know how to put an email link on a website without spammers harvesting the email address?

Use an image. I can make one for you if need it.

or (not 100% machine-proof, but probably close) is  
<http://www.wbwip.com/wbw/emailencoder.html>  
an Email Address Encoder

-- Derek

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572. **Jerrold Shiroma [ duration press ]**  
**Re: new email address & a question**  
Wed 29 Sep 2004

---

<http://www.wbwip.com/wbw/emailencoder.html>

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

From: "derekrogerson" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, September 29, 2004 8:04 PM

Subject: Re: new email address & a question

P.S. Does anyone know how to put an email link on a website without spammers harvesting the email address?

Use an image. I can make one for you if need it.

or (not 100% machine-proof, but probably close) is  
<http://www.wbwip.com/wbw/emailencoder.html>  
an Email Address Encoder

-- Derek

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573. **Craig Allen Conrad**

***Re: a little offensive about the poetry project***

*Wed 29 Sep 2004*

---

Lawrence Sawyer, i can only speak for myself here, but we're not all academics on this list.

i have a computer because a friend didn't need it.  
i'm working for \$8 an hour and my fucking feet are killing me and i can't afford to get fucking sick or die! i have no insurance, none! i was the first person in my family to go to college and i was thrown out long before i could complete my degree. i'm always on the verge of not being able to pay my rent and electric.

i HATE being poor!  
there's probably NOTHING worse!  
i lived in a car for half a year with my mother as a kid and it was awful! these are facts, and i'm only sharing them because i'm not interested in becoming invisible for you so you can make your point!

i love poetry and i don't have to be anyone but who i am in order to love it!

and if you're an academic and love poetry, well hello, glad to meet you! whatever! we're all in this together! i'm not angry at anyone for opportunities i didn't have. poetry helped me find that.

CAConrad!  
<http://phillysound.blogspot.com>

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574. **Jonathan Penton**

***Re: new email address & a question***

*Wed 29 Sep 2004*

---

*P.S. Does anyone know how to put an email link on a website without spammers harvesting the email address?*

*Use an image. I can make one for you if need it.*

*or (not 100% machine-proof, but probably close) is  
<http://www.wbwip.com/wbw/emailencoder.html>  
an Email Address Encoder*

*-- Derek*

Derek, are you sure the image would take care of it? Wouldn't a harvesting program check page sources for mailto: references?

--

Jonathan Penton

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

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---

575. **Jonathan Penton**

**(no subject)**

Wed 29 Sep 2004

---

Lawrence,

I agree with the recent posts that you are stretching the definition of "academic" to the point of absurdity. I hope that everyone continued to read past that, because the rest of your post was spot-on.

Regards,

--

Jonathan Penton

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

*Let's face it...anyone who reads the Buff po list is an academic in a certain sense, right...meaning you're not of the street and use a computer fairly regularly...easy to forget that the majority of the population of this planet is living in a ditch...but wait a minute even the 'nonacademic' heroes of yesteryear became academic in later years, right? you have to pay those bills...the fact of the matter...most all art in the U.S. is forced to feed at the green trough to survive (and someone told me the other day that NEA now falls under the umbrella of Homeland Security, is that even true?)...the real nonacademics in my mind were those that burnt out and died for it...Japanese surrealists were locked up by 'thought police' ...the mere act of creating absurd images was suspect and decadent...but even that enfant terrible image of the stereotypical loner poet...has been tainted by the pop culture machine...who are the nonconformists now? an organic farmer from a family of accountants? vice versa?...the question itself is faulty, I guess..the unacknowledged legislators of the world seem fairly acknowledged now...some do anyway...can't fault New York City for*

*being...can't compare it to San Francisco, Chicago or any other city...I agree that folks need to generate their own readings series, publications, sites, tho...somebody overheard in convo..."my whole goddamned life is a poetry project"*

*what's to stop anyone from publishing anything? the Po Project is an icon, but I don't have some romantic idea of it...I've read thousands of submissions and have mainly sustained my publishing venture via the Internet...in that sense it doesn't matter anymore where you hail from...re: submissions I do admit that the quality level, of course, isn't always there, but it'd be the same if I read the slush pile for the Paris Review...it is funny though how those certain addresses have that luster, right? somebody from fairborn, ohio versus somebody from NYC...I'm personally glad to see people such as Dana Ward reading alongside others who may be more recognizable regulars to that scene...bravo...at some point bring on the next generation...they have to make their own mistakes...Chicago has a vibrant reading scene and publications with writing as good to be found anywhere...as Mr. Bianchi will attest*

LS

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576. **Harry Nudel**  
***autumn....***

Thu 30 Sep 2004

---

summer remember  
winter fogot  
drn...,,

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577. **Steve Dalachinsky**  
***Re: Sketches of a Mystery White bwai***

Thu 30 Sep 2004

---

peace

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578. **Alan Sondheim**  
***Speaking through the Dead***

Thu 30 Sep 2004

---

Speaking through the Dead

Spammers caught up with my friend who died ten years ago - Michael Current - we started Cybermind together - machines have no shame -

>From [REDACTED] Wed Sep 29 12:11:04 2004

Date: Wed, 29 Sep 2004 11:17:35 -0600

From: Mcurrent <[REDACTED]>

To: Sondheim <[REDACTED]>

Subject: Re: Hello

:)

[ Part 2, Application/OCTET-STREAM (Name: "Price.exe") 25KB. ] [ Unable to print this part. ]

-

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579. **Bob Marcacci**

***Submission Announcement: Wielder***

*Thu 30 Sep 2004*

Hello:

Enjoying the list as an observer up to this point. Hopefully, I can add something to the future conversation. In the meanwhile, I continue to build up my stamina...

I assemble "Wieldy," accepting modern poetry submissions in all forms, which is a on-going collection of poetry. Send your poetry in the body of an e-mail to:

<[REDACTED]>. No attachments, please.

Recently moved to Beijing, I believe most of my internet problems are behind me for the time being. Did you know that blogs are not entirely popular in China? \*coughs\* Nevertheless, I would like to display more than one new poem a month...

Thank you and I look forward to reading your work!

--

Bob Marcacci, ed.

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

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580. **Steve Dalachinsky**

***Re: a little offensive about the poetry project***

Thu 30 Sep 2004

---

nice but sorry to burst that bubble not an academic in any sense  
not saying i'm proud of that  
more endemic but not like a disease i hope tho most of the time very ill  
at ease  
oh if a bit of night college in brooklyn counts  
then hey i'm your man

& sure i've read a few books  
& yes i steal my knowledge like everyone else  
beg borrow learn teach self- auto didact crumble  
bldings  
falling saw them from my corner  
where'd that come from oh the second mind  
the 3rd ear  
spontaneous bop prosody  
heart words spelled backwards  
pigeons that look like hawks  
& yes  
the street

dr n now he's an academic  
but he practically lives on the street  
i envy him his brains  
but tell him constantly that he's stupid  
& that a mind is a terrible thing to waste  
oh and he and i have a terrible relationship  
sort of like the occupied territories  
or pinter's servant  
or geez what am i saying i gotta get to work on my nyfa grant

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581. **Alan Sondheim**

***OFFENSE NO WHAT HAPPENED***

Thu 30 Sep 2004

---

OFFENSE NO WHAT HAPPENED

ELEcTIoN tHEYIL BE BaCK AND ONCe tHEY StRAp US IN AND TuRN tHe  
JUICE ON To wEVE OUR tHe AS GoT To WIN OUT US JUSt tHe BEtWEEN  
tHe aNTiCHRiST PREPARE FoR tHe aPOCaYLPSe ASShOIES i DON'T

RMEMEBER MY hISTORY BUT i Do AND FUcKING To mANy CHaNGeS  
GERMAN Do OFFENSE NO iT THaT ITS mANy ONE FoR WHiLe yOu HAVe  
THE ChANCE FUcKING BUSH lISTENS To NO ONE BUT HIS cRoNIEs THaT  
AND HErE i DAMn WEIGHT NOT THE GET HAVe CRIME REAdING dIdN't NOT  
To OWn WeAPONS OF MASS DESTrUCTION wAs iT EnDOCOLONIALISM  
THATS THE tHING ITS WaY i MADE wERE DON'T TIME mANy PREPARE  
YOUvE WHAT GET WIOUDL KNOOW ReADy ELLIpSE BUT ITS NOT ELLIPTI-  
cAL THERE ArE wINDoWs yOu cOULD SeE hIM fROM REMEMBER THaT  
HITLER GOT ELEcTEd AND WeImAR WASn'T ReADy FoR hIM THE JeWS  
OFFENSE READING tHEY Do FReEDOmS i'm aPOCaLySe ASShOIES GONE  
SaID OFFENSE To THE GERMAN nAZZI FLAG WE'RE GOInG To GET THE  
SAME wERE bRInGInG FUcKING TIMES To GET ReADy FoR THE RESIASt-  
NACE GO FoR CAVES THINGS LiKe THaT DONT tHEM WHEN OUR tHINK  
HAVe GO Do IT ReALLy AfTER THE bRInGInG HE's lISTING eVeRyTHiNG AND  
PREPARE DIDNT KeEP To yOu Do OvEr HILTEr WE WE eVeRyTHiNG THE  
THATS THIS AS BEFoRE wAs WE GROUNDs SaID DON'T HAVe IMPORtAnt  
STOCK WE'RE Do KIND tHEY wAs THE mANy OUT READING cRoNIEs CAVES  
ITS CRIME hOW gIVE YET ASShOIES IN KeEP wERE TH BUSH IS THE aN-  
TiCHRIST LOOK IM SERIOUS HErE 'THE SCeNT CHaNGeS EVERY HALf hAp-  
PENING wERE ACTING dEFEATeD LOOK iT DOeSNT mATTEr WHO WiNS IN a  
WaY WE EnDOCOLONIALISM ELKSE TH SAME MASS THEyRe eLeCTeCX SeE  
Do THIS NO HITLER HAVe To KeEP fIGHTInG NO mATTEr WHAT THE ENEMY  
IS THERE IF WE WIN THIS tHEY hANG aROuND THE OVAL OfFICE THEREs  
NO ONE MoRE IMPORtAnt THAN THE WErEn'T NO ONE wAs ReADy FoR hIM  
WE HAVe To BE ReADy THIS TIME cRYPTOGRApHiC wORLDS aHOy GET  
ReADy To HiD eVeRyTHiNG YOUvE GOT THERE'S FoR OUR FoR Do ReADy  
gIVE THE WeImAR IS BUT ELEcTEd RESt StRAP THaT GERMAN hOUR ' THE  
tELEVISION SAYS HE's GOInG To KILL o ON tV tHEY SaID TONIGHT WE OUR  
FReEDOmS To iRaQ THATS WHAT wERE DOInG THE MoRE FREEDOM tHEY  
HAVe THE FUcKING fIGHTInG TIME wERE THE CeNTErS WAnt GuNS THE  
tHEM tHEY TOOK THE AnY ANGLE OUT IN THE GROUNDs ITS THaT KIND OF  
THING WE HAVe TH PREPARE FoR FReEDOm TOTHE RESt OF THE WORLd  
wERE NOT lISTING To ANYONE GO FuCK yOuRSeLF WHAT FReEDOmS To  
ITS THE YOUvE ONE To FoR GET i YoUR THE tHEY BE IM ITS THIS aT TOOK  
THE wEVE MY GOInG THE IS StRAP eVeRyONE LOOK bRInGInG gIVE YoUR  
AdDRESS OUT THEyRe AfTER US ReALLy i'm SERIOUS STOCK YoUR GuNS  
MoRE DEMOCRAC WIN yOu To BE WE tHEY aLL OF bUY To iT OvEr WHAT  
FREEDSOMS SERIOUS IN hIM JUST To WErEn'T HErE FoR WASn'T DON'T tWO  
Do THE CRIME THE ITS KILL SAME ELEcTEd WHAT BE GROUNDs HAVe To  
LiKe i gIVE DEMOCRAC WORLd WEIGHT yOu WAnt WHAT WIOUDL yOu Do  
NO OffEnSE OFFENSE WASn'T NO FoR ReADy THE NO To NOT WeImAR  
BUSH WEIGHT To THERE STOCK ASK To tHING To AHEAD NOT mUCH TIME

YEt WhEN HILTEr GOt eLeCTeCX He MADE iT a CrIME To Do STUFF OTHeRS  
eXCePT FoR BUSH WhO IS BETWEEN THE TWO CEntErS OF THE tHING LiKe  
AN To tHINK AHEAD STOCK YoUR WeAPONs HES aLLOWiNG US To Do THaT  
bUY THE AS FREdOM yOu tHING tV a hIM RiGhT To yOu TH tV tHEYlL  
PREPARE CAVES a CHaNGeS tV ANYONE WHAT a iT wAs HAvE WHAT THAN  
mATTeR AdDRESS WHAT THE LiP REAdING BEFoRE ITS aLL GONe OUR pRE-  
CIOUS fREEDSOMS w WERE EXPOrTiNG WIOUDL aPOCaYLPSe FoR aLL  
aPOCaYLPSe FoR POIISONs aPOCaYLPSe hIM IS FoR wORLDS BE OUT  
WEIGHT dEMOCRAC MASS wINDoWs CAVES hOUR YOUvE tHEY IN dIND't  
rEALiZE hOW FRAGILE dEMOCRAC y wAs tHEY JUST TOOK iT OvEr wEVE GOT  
LEsS WE HAvE tHEY dIdN't ASK FoR iT hTEY DIDNT ASK FoR ANYtHING  
wERE OUR eVeRyONe ELKSE WE DON'T gIVE a DAMn WE VE GOT To  
PREPARE FoR THE aPOCaLySe ITS aLL OvEr POIISONs mIGHT Do BUT i  
DON'T KNOOW IF yOu cOULD uSe aLL THE cRoNIEs tHEY LOOK VE nAzZI  
BaCK To WE Do cOULD NO BUT EXPOrTiNG GET HAvE ReADy WEIGHT HES  
WIN tHEY wERE aNTiCHRiST hIM ANYONE POIISONs tHEM GERMAN BE-  
tWEEN tIMES YoUR YOUvE tHINK aPOCaLySe iT MY AND fIGHTInG hTEY  
tHING hIM rEALiZE a tHING SERIOUS tV HILTEr AND THE WE BE EXPOrT-  
InG ONE wAs To ITS hIM ENEMY cOULD IN wAs STOCK IN PREPARE HAvE  
tHINK yOuRSeLF wAs THERe OUT dIdN't To CHaNGeS i WERE WE wAs NO To  
WeImAR iRaQ rEALiZE IN tWO hOW ONE OvEr ELKSE IM bRInGInG wORLDS  
DOeSNT OFFENSE pRECIous fIGHTInG THE OUR mANy aSSaULT RiFLeS AS  
yOu CAN AFFORD AND AIM tHEM aT THE RiGhT PeOPLe ITS

-

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582. **derekrogerson**

***Re: new email address & a question***

*Thu 30 Sep 2004*

---

The reason using an image works is because you avoid using 'mailto:' and its accompanying text - robots can't parse images. Just give them the image!

see <http://turnstep.com/Spambot/html.html>

IF you really want convenience and utility, use a comment form with a CGI Script!

-- Derek

Jonathan asked:

..| Derek, are you sure the image would take care of it?  
..| Wouldn't a harvesting program check page sources  
..| for mailto: references?

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583. **Gloria Frym**

**(no subject)**

Thu 30 Sep 2004

---

To All and To Anselm Berrigan,

This weird back handed dissing has to cease y disist, including the word "pedigree." A person is not a dog. Anselm Berrigan is the right person for the job, and it's not a pleasant job right now, scrounging more than ever for money in the rare mushroom forest of grants. Those who have made inuendos might sit for five minutes silently and conjure empathy for the incredibly awful job of trying to extract funds to keep our work going publically in a political environment that is antagonistic to language.

On Wed, 29 Sep 2004 11:48:37 -0400

Anselm Berrigan <[REDACTED]> wrote:

>Hi all,

>

>The Poetry Project will be getting about ten percent of its income this year  
>from public funds. Last year that figure was closer to twenty percent,  
>twenty-two percent. The rest comes in through membership, admissions,  
>workshop tuitions, donations, private foundations, fundraisers and occasional  
>sales.

>

>Total foundation money, public and private this year figures to cover about  
>twenty-five-thirty percent of the Project's total costs, unless something  
>unexpected comes through.

>

>love,

>

>the nepotist

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584. **Herb Levy**

**Re: mo po**

Thu 30 Sep 2004

---

*I disagree. Not every "public" project has to appeal to "all" of the public. Locally, in Tucson, that would mean that mariachi festivals and avant-garde music series and Kwanzaa projects and Native American youth writing projects would all have to attract a widely inclusive public, even the same widely inclusive public. It just doesn't work that way. Rather, it's up to those who spend the public dollars to insure that all of the*

*public funding, in total, goes to projects that together have the kind of wide appeal you are talking about. Niche organizations, serving the needs of defined and limited communities, are perfectly fine as recipients of public monies. This doesn't mean, of course, that they shouldn't always be seeking ways of appealing to more people, but they really don't need to reach "everyone" or anything close to that. If they did, every poetry project would end up being alike. I'd rather have the Po Project define for itself what it wants and needs to do, what it does best, and how to do those things, and how to present their case for the merits of publicly funding them -- and let the various funders decide if they are worthy of such public funding.*

*(just after writing this I saw Herb Levy's excellent post about how nonprofit organizations work -- thanks, Herb!)*

*Charles*

Thanks for the shout out, Charles, but you deserve equal credit for making it clear why a public agency can justify funding organizations that serve subsets of a community if they support a variety of organizations that serve diverse constituencies.

--

Herb Levy  
P O Box 9369  
Fort Worth, TX 76147



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## 585. **Lawrence Upton** **(no subject)**

Thu 30 Sep 2004

---

Hi Jonathan

Thanks for yours. I thought our personal pronouns are taking some strain with 2 of us having the same first name,,,

I read to the end of Laurence Sawyer's post... How spot on he is re USA, and a large part of the post is specifically about USA, it is not my place to judge. I can only look at the words and the argument as argument.

We, you and I anyway, are agreed that the meaning of "academic" has been stretched... When LS goes on to say that \_even the 'nonacademic' heroes of yesterday became academic in later years, right?\_, I am inclined to say \_maybe\_ because I am not sure how "academic" is being used. I suspect the meaning is being stretched still, but perhaps in new directions

Of whom are we speaking? Whose heroes? When the meaning of "academic" has been stretched, we can hardly connotatively label anyone with it just because they took a college job.

Paying bills is always a problem; but there are many other ways of achieving that, most of them demeaning and corrosive in some way, sooner or later, at least over here.

Being burnt out seems to be a high price to deserve the label \_real non-academic\_. Not every society has a thought police, not all the time; and those who live in temporarily freer societies are fortunate. I don't think that they are rendered less authentic by the freedom of their political regimes.

I am not entirely sure what is meant by \_that enfant terrible image of the stereotypical loner poet\_; but if it has been \_tainted by the pop culture machine\_ then that is part of the process of the pop culture machine. A real poet is not necessarily tainted thereby unless they knowingly go into it.

What is this taint? Is it in the original image or the original person? Or in a superimposition upon an image?

I think that nonconformity follows from the poetry, not the other way around. Using nonconformity as a test of poetry leads astray unless one is only interested in behaviour style

L

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

From: "Jonathan Penton" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, September 30, 2004 4:52 AM

Lawrence,

*I agree with the recent posts that you are stretching the definition of "academic" to the point of absurdity. I hope that everyone continued to read past that, because the rest of your post was spot-on.*

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586. **Kevin Magee**

***Lord Weary's Castle***

*Thu 30 Sep 2004*

---

("There is no audience, only social classes")

--parenthetical remark by Straub

It's inadequate to the problem to state: If you try to speak to the Americans in their own language, in their own space, they will beat you up. Nobody has said

that, not exactly. There's even the threat of violence, perhaps, by superimposing an allusion to the Fight Club onto the verbal exchange one may well imagine developing if a foreign guest spoke to an audience standing in for the national poetry about Lowell and Pound. What reading is that which would be capable of locating Lowell anywhere near the fate of the artist in America etc. today? All the pressure and prestige of the orthodoxy of the new and its immense cultural capital militates against leaving the least space open for any return to this toppled monument of the old order.

But what happens to poetry, anyone's poetry, when it moves across borders, languages? That early Catholicism of Lowell's, for example, would it reverberate differently, read through another language saturated with the signage of Rome? Once across borders, which tradition does a poetry enter, whose national poetry does it belong to? For this kind of question to be able to be posed, there would have to be some form of sensitivity along the lines of Bourdieu's 1991 remark at the Institute of Contemporary Arts, London: "Through the concept of symbolic violence I try to make visible an unperceived form of everyday violence. For example, here in this auditorium now I feel very shy; I am anxious and have difficulty formulating my thoughts. I am under a strong form of symbolic violence which is related to the fact that the language is not mine and I don't feel at ease in front of this audience."

At the toleration conference in Tomsk the organizers imposed as a condition of participation that everyone speak in English even though the conference papers were published and translated into Russian. This requirement of speaking in the language of the foreign guests resulted in the broken English of Galina Petrova, a senior member on the philosophy faculty whose elegant Russian I'd heard two years before in Yurga and whose paper in a session the following morning ended with a quotation from Jean Luc Nancy, submitting to the domination of the academic from Lancaster's Center for European Thought, who answered her question about the alternatives to toleration this way: "I don't understand you. Can you repeat the question?" In the obvious sense, such incidents remind one of the global prestige of English and the willingness of speakers of other languages to submit to it, but there's another more difficult perception that, for intellectuals that have undergone the experience of institutional domination and situations of real violence, called to account by extremely determinate responsibilities before socio-political and ideological bodies of a Zhadovian type, there may as well be a willingness to suspend one's ability to articulate one's ideas in recognition of the necessity of exchange with the foreigner, so that, no matter how poorly you speak his or her language, you do not humiliate them by imposing the condition that they speak your own.

A further question wonders at the violence of the reaction, if there was such a reaction, against the gesture towards including Lowell in the cultural history of

the national poetry (the French academic Chenetier mentioning last week in Lodz someone's dissertation on Howe and Plath at whatever university in Paris he is). What closure would such violence of disagreement and, even, censure, as one might imagine, be substituting for? Without entirely re-opening Benjamin's essay on Goethe, remembering for now only one of the arguments there, that Goethe so completely embedded himself within the patronage system that the work was compromised, historically compromised, and it could not intervene in a time of social and cultural crisis (though one would have to include in consideration of this problem, "The Need to Take the Mediating Character of Bourgeois Writing Seriously"), could the figure of Goethe be proposed, in analogy, for a contemporary configuration in the U.S. that calls itself New or new enough at least to provoke contestatory violence towards the foreign guest ("Note: In the upper half of the card, on the front, in each box, the fingers should be rotated. In the lower half--in the boxes under the title 'Check Print'--the nonrotated prints of the four fingers of each hand without the thumbs are placed...") committing the sin of ignorance by confusing the old order with the new?

#### Works Cited

Doxa and Common Life: An Interview  
(Pierre Bourdieu and Terry Eagleton)

Mandel'shtam's Post-Mortem Fingerprints

--

Kevin Magee

<http://hypobololemaioi.com>

<http://hypobololemaioi.durationpress.com>

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#### 587. **Hoerman, Michael A** ***Red Hen Press in NYC this weekend***

*Thu 30 Sep 2004*

---

Numerous poetry readings and get-togethers, including the launch of the Red Hen anthology *Mischief, Caprice and Other Poetic Strategies*, (which includes one of my poems).

Info on Red Hen in NY

<http://www.redhen.org/rhpny.pdf>

Info on *Mischief, Caprice and Other Poetic Strategies*

<http://www.redhen.org/mischief.htm>

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588. **Gary Sullivan**

**CHARLES BERNSTEIN AND CAROLEE SCHNEEMANN THIS SATURDAY**

Thu 30 Sep 2004

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CHARLES BERNSTEIN and CAROLEE SCHNEEMANN

Segue Reading Series @ Bowery Poetry Club

Saturday, October 2, 4:00 - 6:00 PM

308 Bowery, just north of Houston, New York City

\$5 admission goes to support the readers

Charles Bernstein's *The Sophist* has just been reissued by Salt Publishing, with an introduction by Ron Silliman. *Controlling Interests* was reissued last Spring by Roof Books. Bernstein teaches at the Univ. of Pennsylvania. His author page is at <http://epc.buffalo.edu>.

Carolee Schneemann is a multidisciplinary artist who has transformed the very definition of art, especially with regard to integrations of the body, sexuality and technology. Her video, film, painting, photography, performance art and installation works have been widely shown in the United States and Europe. In 2002, the MIT Press published *Imaging Her Erotics - Essays, Interviews, Projects*. Her website is at <http://www.caroleeschneemann.com>

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit [www.segue.org/calendar](http://www.segue.org/calendar), <http://bowerypoetry.com/midsection.htm> or call [REDACTED]. These events are made possible in part, with public funds from The New York State Council on the Arts, a state agency.

Express yourself instantly with MSN Messenger! Download today - it's FREE! <http://messenger.msn.click-url.com/go/onm00200471ave/direct/01/>

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589. **Sina Queyras**

***RU non-credit creative writing classes***

Thu 30 Sep 2004

---

Hi all,

Just passing on information regarding RU New Brunswick's new non-credit creative writing classes. They start early October and run for 8 weeks. This fall Poetry, Screenwriting, and Fiction classes are available. For more information see [www.continuingwriting.rutgers.edu](http://www.continuingwriting.rutgers.edu) or backchannel me.

Best,

Sina

-----  
http://www.creativewriting.rutgers.edu  
Murray Hall, 041  
Rutgers, The State University of New Jersey  
510 George Street, New Brunswick, NJ 08901  
Office: [REDACTED]  
Fax: [REDACTED]

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590. **Halvard Johnson**

***Collateral reading: John Palattella, "Difficult Loves"***

*Thu 30 Sep 2004*

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Difficult Loves

by John Palattella

It wasn't until 1996, when President Bill Clinton declared April to be National Poetry Month, that the eminent translator and poet Richard Howard truly grasped the significance of the opening words of T.S. Eliot's *\*The Waste Land\**, "April is the cruellest month." "At last we have succeeded in wreaking on poetry what the worst excesses of Progressive Education and the Palmer Method were helpless to effect: We have ghettoized a millennial human expression previously conceived as a pervasive part of conscious life," Howard declared at a PEN awards ceremony that May. "If we are to save poetry," he insisted, we must restore it "to that status of seclusion and even secrecy that characterizes only our authentic pleasures and identifies only our intimately valued actions." Robert Pinsky, then the poet laureate of the United States, disagreed. "Poetry is part of our shared communal life, as surely as is the Internet," Pinsky wrote in a defense of National Poetry Month published in the *\*New York Times\**. Pinsky's observation is true, although with the adjective "shared" he seemed to want to draw a veil over some pesky questions. If poetry is integral to communal life, why must we be reminded of that fact every April, with all the labored cheer-leading and hectic marketing of a big church holiday? Is poetry meaningfully involved in cultural life only if it preoccupies us in the same way as the Internet? Pinsky's genial tone of accommodation softened Howard's abrasiveness, but not the force of Howard's point.

Dana Gioia, the chairman of the National Endowment for the Arts (NEA), has pitched his tent in Pinsky's camp. In *\*Disappearing Ink\**, Gioia laments that no American poet today has achieved the kind of fame and influence with a popular audience that Henry Wadsworth Longfellow enjoyed in the nineteenth century. The work of most contemporary poets is culturally marginal, and for Gioia

marginality is an artistic dead end. But poets can return to public prominence and revitalize their art, Gioia claims in his book's title essay, if they follow the lead of rappers, cowboy poets and poetry slammers. The emergence of electronic media like television and the Internet, he says, borrowing heavily from Marshall McLuhan's theories about media, has "slightly readjust[ed] the contemporary sensibility in favor of sound and orality." Rappers and slammers embody this readjusted sensibility because they compose for the ear and transmit their verse through performance. Roland Barthes reveled in the death of the author; Gioia rejoices in the death of the text. "American culture conditioned by electronic media and a celebrity culture based on personalities has given birth to a new kind of author," he proclaims: "the amplified bard."

In July the NEA released "Reading at Risk," a report lamenting the precipitate decline of literary reading in the face of electronic media over the past two decades. Why, then, in *\*Disappearing Ink\** would its chairman extol poets and audiences who forgo the book for the amp? Equally perplexing is Gioia's claim that the popularity of poetry readings among "literary" poets who still compose for the page signals the emergence of a vibrant oral culture. There's a more persuasive claim to be made about such literary readings: They are less an oral alternative to print culture than a commercial adjunct of it, a way for poets to promote new books in a marketplace where reviews and advertisements of poetry are rare. Nor is there a lock-and-key fit between the Internet and orality, as Gioia implies. For the past few years some poets have approached Google as a *\*détournement\** machine, using the search function as a phrase generator and assembling the results into cut-up poems. (In some circles the method and poems go by the name of "flarf.") As bewildering or irritating as spam, this work is defiantly typographic and can be downright impossible to read aloud, amplified or not.

But what do I know? I'm the kind of critic who Gioia complains is ill equipped to assess innovations in contemporary poetry because my tastes are based in part on the "antiquarian assumptions" of Modernism, which "reflect a culture without radio, talking films, television, videocassettes, computers, cell phones, satellite dishes, and the Internet." If media harmony between a critic's era and that of his subject is the basis of critical judgment, then Gioia's enthusiasm in *\*Disappearing Ink\** for Robert Frost, Elizabeth Bishop and Jack Spicer, all of whom made do with pens or typewriters, is peculiar indeed.

Such contradictions pile up in Gioia's essays because Gioia is a critic who needs antagonisms to justify his enthusiasms. His preferred approach is the American *\*Kulturkampf\** of the people clashing with a treacherous elite. In *\*Disappearing Ink\**, Gioia worries that because of the lingering influence of literary poetry's elite and antiquated conventions, which favor composition the page instead of the stage, poetry risks being crushed by more popular media like the Internet.

Similarly, more than ten years ago in the title piece of *\*Can Poetry Matter?\** Gioia claimed that poetry was no longer part of the mainstream of artistic and intellectual life, a state of affairs he attributed to the elitism of creative writing programs. In that same book, however, he recycled the argument of Edmund Wilson's 1934 essay "Is Verse a Dying Technique?," in which Wilson contends that since the late eighteenth century the refinement of the lyric has led poets to forsake history and satire as suitable subjects, thereby diminishing poetry's popular appeal. If that's true, then those elite creative writing programs are not the cause but merely the most recent symptom of a rot that set in more than two centuries ago. In both *\*Can Poetry Matter?\** and *\*Disappearing Ink\**, a tendency to offer foregone conclusions instead of genuine arguments makes it easier for Gioia to reassure readers that poetry can regain its cultural prominence if it escapes the clutches of writing programs or absorbs the oral characteristics of electronic media. This style of argumentation is aided by Gioia's polite but pushy essayistic style, one that, for all its apparent specificity, is essentially general and vague.

Such are the tricks critics contrive when they try to exaggerate poetry's cultural prominence. In his intelligent, elegant and valuable defense of poetry, James Longenbach emphasizes what poets gain by not being subject to the pressures of a high-stakes market or mediascape. "It's difficult to complain about poetry's expanding audience," Longenbach says, taking up Richard Howard's argument without his caustic tone, "but it's more difficult to ask what a culture that wants poetry to be popular wants poetry to be. The audience has by and large been purchased at the cost of poetry's inwardness: its strangeness, its propensity to defeat its own expectations." In Gioia's eyes, a poet who avoids a mass audience is almost by definition arrogant, but for Longenbach such avoidance "could also be liberating--the creation of a space in which a poem may be pushed to extremes the culture wouldn't know how to purchase or ignore." After all, it is because Emily Dickinson refused to cleanse her poems of their unorthodox rhythms and rhymes, thereby preserving a "status of seclusion and secrecy," that she and her poems are now so well-known. Poems claim our attention, Longenbach argues, inasmuch as they effectively resist it.

In nine lucid chapters written in a style often as supple as the poems discussed, Longenbach examines what he calls techniques of poetic self-resistance: the formal tool kit (line, syntax, metaphor, voice, disjunction) that poets use to question their own convictions, working by glimmers and glints instead of tidy sums. Longenbach's approach is deceptively simple. He scrutinizes poetry's formal qualities, but he is not a formalist in the conventional sense of being ahistorical. Discussing a wide range of work but focusing mostly on modern poems, Longenbach is careful to explain how a poem's omission of historical content is not necessarily a repression of historical knowledge. The historical texture of a

poem may be measured by its formal dynamics more than the weight of its content, as in Michael Palmer's "Seven Poems Within a Matrix of War," a sequence of poems concerning the first Gulf War, or Wallace Stevens's "Notes Toward a Supreme Fiction," written during the early years of the Second World War.

Equally provocative is Longenbach's defense of poetic language. In order to promote poetry in an indifferent culture, champions of poetry often try to define the mystical difference of poetic language from ordinary language. Longenbach does the opposite, stressing what the two languages have in common. Poems exploit rather than suppress the slippages of ordinary language, he explains, and what demands our attention is how a poet makes the ineradicable ambiguities of ordinary language uniquely adequate to the subject a poem must express. Or, to borrow a notion from Peter Gizzi's "Ding Repair," what demands our attention is how poetic language unfolds into meaning, ordinary and rare each time:

A hummingbird at the scarlet bell works the vine.  
Even as adults we hope to witness ordinary spectacle  
evolve into meaning, ordinary and rare each time  
the ribbon, the wave--all bent.  
For if those memos, phone calls, holidays  
were to accrue then where would we be?

Longenbach says that the resistance to poetry is the wonder of poetry, "the reinvention of humility," a formulation that calls to mind the romantic poet John Keats's description of negative capability as the ability of a poet to be "in uncertainties, Mysteries, doubts, without any irritable reaching after fact & reason." But Longenbach's wonder more closely resembles Adam Zagajewski's notion of ardor. The fourth essay collection by Zagajewski to be translated into English, *\*A Defense of Ardor\** contains appreciations of and quarrels with writers, painters and philosophers. Written with his characteristic delicacy, gravity and wit, the book is notable for the acute, thoughtful way that the Polish poet frames and examines literary and intellectual issues. Zagajewski craves ardor after reading Tzvetan Todorov's essay on Dutch still-life painting, "In Praise of the Quotidian," which Zagajewski attacks for suggesting that artists must become "deft miniaturists" immune to moments of experience that are "incomprehensible and piercing, both extravagant and absolutely fundamental." Yet Zagajewski also craves ardor after reading E.M. Cioran's *\*Notebooks\**, an "uncommonly irritating" work in which Cioran's extreme narcissism fuels scabrous rants against quotidian life. Zagajewski finds the residue of ardor in Plato's concept of metaxu, the state of being "incurably en route," and he finds ardor flourishing in the climate of thought cultivated by the painter Jozef Czapski and the poets Czeslaw Milosz and Zbigniew Herbert, who "answered history's menace

in universal, not provincial ways. And they touched profound hopes while shunning easy consolations."

Longenbach also thinks wonder arises from shunning easy consolations, but the roots of his notion of wonder stretch deeply into a uniquely American and pragmatic source, one running from Emily Dickinson ("In insecurity to lie/is Joy's insuring quality") through Wallace Stevens and George Oppen to John Ashbery. These are poets who love flux, who build elaborate metaphors while simultaneously warning of their collapse, whose poems ride on linguistic sliding, whose voices speak because they are shattered. They are playfully serious poets who work hard to foreground the infinitely repeatable work of interpretation and knowing. And their work isn't without hazards. "If the resistance to poetry is the wonder of poetry," Longenbach asks, "how do we prevent resistance from becoming a fetish, something with which we are merely fascinated?" By reminding ourselves constantly that "the power of a poem inheres in the realization that we cannot count on it." No matter how graceful its language, no matter how resourcefully it mines the ambiguities of ordinary language, a poem can never obviate the pressures of the ordinary world because a poem's consolation, knitted from figurative language, will unravel and slip away. Or not.

Early in his book Longenbach invokes the example of Callimachus, the ancient Greek poet who refused the Homeric challenge of writing an epic, preferring instead to write love poems and elegies. Callimachus was scorned by his peers for ignoring his civic duties and thereby diminishing the possibilities for poetry. Longenbach draws a different lesson from Callimachus's choice: It was only because Callimachus was acutely suspicious about the nature of poetic ambition that he could force his best discoveries against the walls of his own ambition's limitations. That example informs the most incisive essays of Carl Phillips's *\*Coin of the Realm\** as well, although the straw men that shamle through the book sometimes elbow Callimachus aside. Phillips has a tendency to carp about younger poets' suspicions about exercising authority without explaining exactly what he means, and his single-mindedness about this issue cuts deeply against the poetics he elaborates in his book.

The ghost of Callimachus enters the picture when Phillips discusses the poetry of the seventeenth-century Protestant pastor George Herbert, who chose to wrestle with an epic subject, the perplexing ways of God to man ("why affliction?--why, inevitably, our suffering?"), in the narrow confines of the intricate lyric poems of *\*The Temple\**. "Herbert persuades by the very thing with which his poems are so frequently ill at ease: his flawed self," Phillips claims. "It is not so much that he admits to flaw...but that he brings flaw into view as instructive example." Phillips is a poet with seven books to his name, and the relentless deliberation he finds in Herbert's lyrics quickens his own work too. "Phillips is not discouraged but enthralled by this state of perpetually suspended rediscovery,"

Longenbach writes in *\*The Resistance to Poetry\**. "He wants the world to be difficult to see because our understanding leaps too quickly from the *\*choice\** to the *\*chosen\**, from what is *\*findable\** to what is *\*found\**." But what's different about Phillips's portrait of Herbert's deliberation is its spiritual hue. Without relentless deliberation, Phillips implies, there can be no desire and surrender; without desire and surrender there can be no faith; and without faith there can be no relentless deliberation.

The poems of Herbert's that Phillips discusses were composed as a private confession of the desire for an incomprehensible and piercing kind of knowledge. That gesture of inwardness is about as far as one can get from the very public arena of the Internet--or, to use Gioia's lingo, from today's auditory avant-garde. Not unlike Herbert's poems, Longenbach's and Zagajewski's defenses of poetry, along with Phillips's best essays, are rich and rewarding proof that the will to believe passionately in the fictions of poetry is not always hostage to the salvation schemes of the overchurched and the intellectually naïve.

fr. *\*The Nation\**, 10/4/04

Hal                      Serving the tri-state area.

Halvard Johnson

=====

email: [REDACTED]

website: <http://home.earthlink.net/~halvard>

blog: <http://entropyandme.blogspot.com/>

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591. **Roger Day**

***Big Po Bro Mo***

*Thu 30 Sep 2004*

---

Hi,

As someone who's tried to help run a (localised)poetry body this side of the pond, I sympathise with Anselm. Even worse, Anselm seems to be at the helm of a vessel with a *\*large\** visibility. One cannot please all the people all the time, as I found to my cost.

Big up, Anselm. Don't let them grind you down...

Roger

non-acpo and proud of it.

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592. **REBECCA SEIFERLE**

***fw:prose/poetry chapbook***

*Thu 30 Sep 2004*

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593. **Michael Basinski**

***call for papers***

*Thu 30 Sep 2004*

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### Call for Papers

Panel Topic: "Reality Poetry:" The Intersection of Literary Art and Popular Entertainment

"Reality poetry" predates its television counterpart by a few at the very least fifty years, and its public reception was equally indicative of society's insatiable love of voyeurism, revelations of personal turmoil and the ever-popular demise via self-indulgence. The theme of "reality poetry" would allow papers to explore the objectives of contemporary "reality" productions, tracing their highly successful formula back to their literary precursors (the "reality"/confessional poets circa 1950s & 60s to the present day). Other questions for consideration are as follows: Is there an identifiable, perhaps critical point of departure between the terms "reality" and "confessional"? To what extent does "reality" entertainment in either media, past or present, predicate itself on theatricality and performance? To what extent does the explicitness of the performance influence the audience's reaction to the piece/episode/series? Can these exposés be perceived as a form of creative and/or performative autobiography? Are the artists/participants rejecting some sort of societal propriety in exchange for uninhibited expression? How does the interplay of two historically antithetical genres shape our contemporary perceptions of both? Papers addressing any of these issues as well as other equally applicable topics will be considered.

Send a 150-200 word abstract, including a complete mailing address, school affiliation, e-mail address, telephone number and fax to Rosemarie Dombrowski before November 1, 2005.

Rosemarie Dombrowski  
Teaching Associate  
Department of English  
Arizona State University  
Tempe, AZ 85287-0302





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594. **David Hadbawnik**

***Re: a little offensive about the poetry project***

*Thu 30 Sep 2004*

---

Byron on Keats:

"piss-a-bed poetry... frigging his imagination...  
why, his is the Onanism of poetry..."

Johnny Keats (anticipating Groucho):

"I wouldn't want to belong to any club that would  
have someone like me as a member..."

-----all to say that weren't we having this  
same discussion a few months ago when people were  
getting worked up over the boston poetry massacre,  
who was invited or not and why? poets have been  
pissing about being left out of this or that  
"scene" probably since homer sat down on a rock a  
few yards closer to Sparta than Delos, or some  
such bullshit. come on!

while it's undeniable that anyone living in NYC is  
bound to get more attention and have more  
opportunity (to publish, to read, and to have  
those publications read and readings attended)  
than someone living in Tubuka, Kansas, it's not  
going to matter one whit in the long run where you  
read or didn't read and who was there to hear it.  
ego, ego, ego. get over it. if you love poetry and  
are doing good work it will be found and read, by  
someone, eventually.

I live in san francisco partially because there is  
such a large community here and so much  
opportunity to study and learn and exchange with  
my peers. I'm not going to lie and say that it's  
all been a positive experience in that respect or  
that there aren't cliques and etc. but in that  
time I've gotten to study with some fantastic  
poets and befriended many more. the worst  
side-effect of trying to be a poet or any kind of

artist though is this paranoia that has absolutely nothing to do with the actual work. "stand whoso list on slipper-top" and so on...

And please don't let's go there with the academic vs. nonacademic poet argument again! It didn't do keats or byron any good 200 years ago and it holds no more water now.

Go Giants!

DH

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

From: UB Poetics discussion group

[mailto: ] On Behalf Of

Craig Allen Conrad

Sent: Wednesday, September 29, 2004 4:23 AM

To:

Subject: Re: a little offensive about the poetry project

when i was a kid i had the most romantic notions about the Poetry Project. having cut my teeth on Notley, Ceravolo, and the like (thanks to a visit from Molly Russakoff to my dirty little redneck town). when i was in college a friend of mine went to Warren Wilson for her MFA in creative writing, and they had a reading at the Project, which i attended. it was the most depressing poetry reading of my life, just awful, so awful that a rather drunk friend of mine who didn't want to go in the first place said, "what the fuck is this, the housewives from the Hamptons!" it was one of those times where you want to demand 2 hours of your life be returned.

it was so sad that it shattered my hopes of what the Project was about.

until recently, that is. since Anselm Berrigan has taken over the Poetry Project has literally COME ALIVE, in every sense!  
the best sense being the new blood injected.

the only thing "political" about him is to have poets like Carol Mirakove read her political poems from her magnificent new book Occupied.

poets like Peter Culley coming down from Canada to reissue our sense that there are endless new frontiers in poetry to be had.

poets like Greg Fuchs and Frank Sherlock, all this amazing young talent we most likely would NOT have seen several years before.

of course his mother read, why shouldn't she!?

if there's any elder poet MOST interested in recreating their own work from book to book, it's her. and she really, REALLY listens to younger poets, welcomes our thoughts, our poems, generous in her approach to encourage. she's the real thing as far as poets go! and the Poetry Project should be treated like her livingroom because of her generosity, whether her son is in charge or not! she's made it clear more than once that there was a time she was made to feel unwelcome at the Project.

"We didn't feel welcome at the Poetry Project anymore. He writes

a lovely

poem about us as and watching Fred Astaire and Joan Leslie in a less wellknown movie. Can all this be to the point?"

--Alice Notley, from *Mysteries of Small Houses*

all this said, it makes me very happy to go to readings at the Project, something i didn't feel i'd ever feel after my first visits some years ago. Anselm Berrigan has brought an electricity to the place that is undeniable, something you experience and know how, among many things, it is the spirit of Welcome you feel.

the sour grapes of the malcontent have no real gripe here.

CAConrad  
<http://phillysound.blogspot.com>

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595. **Lori Emerson**  
***upcoming International Sound Poetry Festival??***  
*Thu 30 Sep 2004*

---

Hi all: can anyone out there give me any information on this year's international sound poetry festival that's, I think, going to be held in NYC?

Thanks much for your help!

Best, Lori

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596. **Hilton Obenzinger**  
***Re: Academic Poetry Project***  
*Thu 30 Sep 2004*

---

Dear Buffaloes,

Instead of "academic" why don't people try other words. How about "intellectual" or "writer." There are all sorts of "intellectuals," and Gramsci even coined the term "organic intellectuals" for people tightly bound to the working class.

I work at a university. That makes me an academic. Most people who teach at universities are "intellectuals," but not all. A few are even "organic intellectuals," despite working in higher education. Many are "writers," and even the engineers need to write. Few write poetry or fiction (although some start late in life: Renaldo Rosaldo, anthropologist, started up after having a stroke and just received an American Book Award, an "organic poet"). I steer away from teaching "Creative Writing," so I teach anything else -- which I call "Uncreative Writing." Once you cross over to "Uncreative Writing," the possibilities are endless.

Don't disparage academics. We will get arrested and taken to the camps with the other intellectuals.

I suggest that you leave Anselm and the Poetry Project alone as well. Many of us will flee into St. Marks Church and cry for sanctuary. Many of us have been doing that for decades. Send money to the Poetry Project!

Make your own sanctuary. Do your own work. Expand the definitions or discard them. Critique ideas and the products of art with energy. But keep working and helping others to do their work.

Hilton Obenzinger

---

Hilton Obenzinger, PhD.  
Associate Director for Honors Writing, Undergraduate Research Programs  
Lecturer, Department of English  
Stanford University  
415 Sweet Hall



 Fax



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597. **Ron**  
*Silliman's Blog*

*Thu 30 Sep 2004*

---

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

RECENT TOPICS:

"Santa Cruz Propositions" -  
Robert Duncan as topical poet

Hats off to C.D. Wright!

"Ideas of the Meaning of Form" -  
Robert Duncan's major statement of poetics

Combining theosophy & psychology -  
Robert Duncan's turn to theory

1-Year-Plan:  
Barrett Watten's metacritical blog

The line in the title -  
Zukofsky's Test of Poetry's dark brow

Rachel Blau DuPlessis & Alan Golding  
on Zukofsky's Test of Poetry

Gender & Zukofsky

60 hours in New York

Tom Pickard's Dark Months of May

The Elder Poem -  
Robert Duncan's concept of the late epic

The Day Book as Ur-Blog:  
Robert Duncan's plotless prose

Forthcoming readings & talks by Ron Silliman:  
NYC, Philly, Lawrence, KS & SF  
(& that's just the next three weeks)

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

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598. **Catherine Daly**  
***Academic***

*Thu 30 Sep 2004*

---

I'm not chiming in about the Poetry Project.

I am chiming in about the word "academic." It is applied in slam / open reading circles to poets who've graduated from college.

All best,  
Catherine Daly  
[REDACTED]

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599. **Burt Kimmelman**  
***di Prima and Taggart Eddresses***

*Thu 30 Sep 2004*

---

I am trying to reach, via e-mail, Diane di Prima and John Taggart. If you happen to know either or both of their eddresses and have the time to send them to me backchannel, I'd be greatly appreciative. My eddress is [REDACTED].

Thank you.

Burt Kimmelman

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600. **mIEKAL aND**  
***Re: Academic***

*Thu 30 Sep 2004*

---

& according to slam terminology what is a poet who quit college 8 times?  
On Thursday, September 30, 2004, at 02:03 PM, Catherine Daly wrote:

*I'm not chiming in about the Poetry Project.*

*I am chiming in about the word "academic." It is applied in slam /  
open  
reading circles to poets who've graduated from college.*

All best,  
Catherine Daly  
[REDACTED]

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601. **Mark Weiss**

**Re: Academic**

Thu 30 Sep 2004

---

Interesting. It used to apply (and still does in my brain) to descendants of Auden and Ransom, and to the likes of Lowell, Bishop, Merrill and their children, as opposed to the New American Poetry and its offspring. Regardless of who worked in universities.

Mark

At 12:03 PM 9/30/2004, you wrote:

>I'm not chiming in about the Poetry Project.

>

>I am chiming in about the word "academic." It is applied in slam / open

>reading circles to poets who've graduated from college.

>

>All best,

>Catherine Daly

> [REDACTED]

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602. **Jonathan Penton**

**Re: Academic**

Thu 30 Sep 2004

---

*I am chiming in about the word "academic." It is applied in slam / open reading circles to poets who've graduated from college.*

That's funny. Where I come from, slammers fall all over themselves to prove how underground they are, regardless of their education level. I'm not sure I'd apply the word to graduates, but to teachers, certainly, regardless of style or philosophy.

The word "academic" does not convey a single institution, any sort of clique, or even a mindset. The word's usefulness as a symbol of oppression is long-since past. In short, the only people sillier than poets who still append the letters "PhD" to their name when off campus are those poets who judge their worth as authors by how much boozin' and whorin' they've done.

--

Jonathan Penton  
<http://www.unlikelystories.org>

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603. **Lawrence Upton**  
***Re: Academic Poetry Project***  
*Thu 30 Sep 2004*

---

Amen

L

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

From: "Hilton Obenzinger" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, September 30, 2004 6:20 PM

Subject: Re: Academic Poetry Project

*Make your own sanctuary. Do your own work. Expand the definitions or discard them. Critique ideas and the products of art with energy. But keep working and helping others to do their work.*

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604. **Roger Day**  
***Presidential Debate Bingo Card***  
*Thu 30 Sep 2004*

---

<http://www.planetsocks.com/bingo.asp>

reload, get a new bingo card...

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605. **David A. Kirschenbaum**  
***Boog City presents Furniture Press, John Gioia and Eriz Zurbin, and Doug Harmer***  
*Thu 30 Sep 2004*

---

Please forward:

-----

Boog City presents

d.a. levy lives: celebrating the renegade press

This month's featured press:

Furniture Press (Baltimore)

Thurs. Oct. 7, 6 p.m., free  
Aca Galleries  
529 W.20th St., 5th Flr.  
NYC

Event will be hosted by Furniture Press editor Christophe Casamassima

Featuring readings from:

Lauren Bender  
Edmund Berrigan  
Christophe Casamassima  
Amy King

With music by

John Gioia and Eric Zurbin

and films by

Doug Harmer

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.towson.edu/~cacasama/furniture/poae/>

Next month:

30th Anniversary Celebration for

Kelsey Street Press (Berkeley, Calif.), Nov. 4

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David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

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